

"JOHNSTOWN"

A Screenplay Based on Historical Events.

Date: July, 2026

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This is a work of fiction based on historical figures and facts about the 1889 Flood of Johnstown.

For more information on the Johnstown Flood including a pitch deck, please visit:

www.JohnstownTheMovie.com.

TITLE: JOHNSTOWN

SUPER: PITTSBURGH, PENNSYLVANIA

JULY, 1888

EXT. THE STREET OUTSIDE OF THE DUQUESNE CLUB DAY

We see Pittsburgh's congested downtown area in 1888 featuring grey, nondescript buildings and warehouses centered around the intersection or point of two rivers, the Allegheny and Monongahela, which form the Ohio River heading to the West.

Long hulking steel mills along the three dirty rivers pour smoke into the air through tall rusted smokestacks.

Steamboats and other craft traverse the rivers under the many bridges. Over a dozen inclines are located on the steep hillsides overlooking the town.

Since the Civil War, Pittsburgh had become the leading manufacturer of steel and glass in the nation.

Vast fortunes and great wealth are being made in this cauldron of industry. Pittsburgh's new millionaires are part of the Gilded Age in America.

Within the bustling, smoky city is a four story tan brick building.

A large red awning in front of the building covers some wide stone steps. Fancy horse-drawn carriages pull up to the steps in front.

Gentlemen in suits and hats move up and down the steps. A smartly uniformed doorman opens the doors into a marbled lobby of the very exclusive and prestigious Duquesne Club.

INT. DUQUESNE CLUB - BILLIARDS ROOM

In the billiards room, gentlemen dressed in fine dark suits are gathered.

The room is ringed in cherry wood with elegant red leather couches and chairs. Cigar smoke streams in the sunlight from the large windows. Piano music plays in the background.

Sullen 34-year old ANDREW MELLON, stares out a window. Mellon is a short, somewhat frail man with graying hair, a bushy mustache, a large protruding nose and deep set eyes.

Mellon is a chief executive of the T. Mellon Bank, a major and growing financial firm in the area.

Someone calls out to him. He turns to see HENRY CLAY FRICK, a bearded 40-year old with a square face and large piercing eyes. Frick holds a pool stick, and looks curiously at Mellon.

Frick owns the H.C. Frick Company, the largest coke manufacturer in Pennsylvania. Coke is used in the smelting of iron ore and is therefore critical to Pittsburgh's steel and iron industry.

Mellon and Frick have been friends and business partners for many years.

FRICK
Mister Mellon?

MELLON
Apologies, Mister Frick.

FRICK
It's your shot...

Mellon nods and leans over the elegant billiard table. He eyes up a shot, takes a breath, then strikes the ball. The white ball strikes a red ball, but the red ball bounces wide of the hole. Mellon lays down the stick.

FRICK (CONT'D)
(smiling)
Something on your mind Andrew?

MELLON
Just more headaches. Some problems with one of our contractors on that new Sixth Street Bridge project. These guys are just constantly...

FRICK
Listen.
We must direct your mind off of all that.
How about, think about this instead.
Lake Conemaugh.
Are you going up this weekend?

MELLON
Yes. Taking the afternoon train.

FRICK

Good! I am taking the 10 AM train.
I heard the weather is going to be
great. We can get some fishing in
on Saturday.

Mellon nods, and takes a drink. Smiles. He does love that
lake.

A portly, balding PHILANDER KNOX walks towards them along
with an older gentleman, "COLONEL" ELIAS UNGER, both holding
drinks.

Knox, in his mid thirties, is a co-founder of the law firm
Knox and Reed (today known as Reed Smith), and is the lawyer
to many of the members of the Duquesne Club. Knox, due to his
baby face and tired looking eyes, is known as "Sleepy Phil"

Unger is a tall, stern-looking, balding 58-year old man with
deep-seated eyes, a prominent nose, large ears, and white
mustache and whiskers. Known as the Colonel, he is the
President of the South Fork Fishing and Hunting Club which
oversees their Lake Conemaugh resort.

KNOX

(big smile on his face)
Gentlemen. Look who I found in the
lobby. The Colonel!

UNGER

(Shaking hands, slight
nod)
Mr. Mellon, Mr. Frick...

MELLON

Greetings Colonel. What brings you
to Pittsburgh?

UNGER

Well, in town for some interviews.
We are hiring a new engineer for
the Club.

MELLON

Really? What for?

UNGER

You will all be very happy. We are
going to work on getting a new
septic system up there, for the
Clubhouse, and all the cottages.

FRICK

Great news Colonel! I look forward to some day NOT using the two story outhouse next to the Clubhouse.

UNGER

Exactly.

FRICK

I don't think anyone ever used the first floor. I know I didn't.

Everyone laughs

MELLON

So, have you found anyone?

UNGER

Yes. Actually. I like this man John Parke. I met him today. Smart young man. Graduated with honors from Penn. Will probably extend him an offer some time tomorrow.

MELLON

That's good to hear.

FRICK

I was saying the fishing has been great this summer. And the lake, seems so big this year.

UNGER

Yes. The lake is larger and deeper than ever. Almost three miles long now. Lots of snow melt and a rainy spring...

MELLON

Good. I just ordered some casting rods and reels from H. L. Leonard. I'll be taking the egg at the Club tournament in two weeks.

KNOX

Wrong. I'll be taking the egg this year. Mark my words.

MELLON

Mr. Knox, the last thing you caught at the lake, was a cold...

Everyone laughs.

UNGER

We are looking forward to getting you all up there for that tournament.

MELLON

So you said the lake was the largest ever. Any impact on that earthen dam?

UNGER

No, not really. I keep a close eye on it. It leaks, we fix it. That dam has been around fifty years, will be around fifty more. At least. You know some earthen dams have lasted hundreds of years. The Egyptians used them. The Greeks.

FRICK

Good. I guess you just have to calm the folks in the valley.

UNGER

Yes. The same people raising a stink. Fulton at Cambria. Moxham at Johnson Steel, a few others. I'm used to it.

(a beat)

Anyway, are you gentlemen heading up to the lake this weekend?

MELLON

Yes. We're both planning on going tomorrow.

UNGER

Good. Listen. I have to excuse myself. Another appointment at the Monongahela House. But I look forward to seeing you gentlemen this weekend. I should be up there early Saturday afternoon.

FRICK

Before you go Colonel. Let's have a toast. Everyone raise their glasses.

(everyone raises his
glass)

Gentlemen. Here's to black bass-fishing, and good bourbon and cigars, and the finest food...

(MORE)

FRICK (CONT'D)
(the others join him)
All at our beautiful Lake Conemaugh.
(they all toast)

Unger and Knox bid their farewells and exit the room. As they do, JOHN "JAY" PHIPPS, a handsome young man with chiseled looks, blonde hair, and striking blue eyes enters the room. He is accompanied by his friend PHILO FRENCH, also a handsome young man. The men all turn and warmly greet the two young men. Mellon steps over to Jay.

MELLON
Jay. Listen. Your father is here.
He asked me to send you to meet with
him, when you showed up.

JAY
Where is he?

MELLON
He's in the main board room.
Meeting with some people from
Steubenville.

JAY
Alright. Thanks Mister Mellon.

Jay turns to talk to Philo, who is holding two drinks. He gives one to Jay. Jay seems concerned.

PHILO
You don't look too good.
I figure you might need one of
these.
So, is he here?

JAY
Yea. In the boardroom. I have to
go seem him. Shit. This is bad.

PHILO
Maybe finish that drink first.
Let me know what happens.
I'll wait here.

Jay nods and finishes his drink. Sets down his glass. Then exits the room. He walks down the long hallway towards a door further down. He stops in front of the closed door. Takes a breath. He knocks. Then pokes his head in.

He sees his father, HENRY PHIPPS seated with THREE OTHER MEN at a table. Phipps is a 50 year old man with a deep, broad brow, grey eyes and brown hair and beard.

He is one of the owners of Union Iron Mills Company (later Carnegie Steel) along with Andrew Carnegie.

PHIPPS SR.

Jay. You're here. Come in.
Gentlemen, this is my son Jay
Phipps. He works with me at Union
Iron. And I must speak with him.
So, I think we are finished here for
today gentlemen. I'll be in touch
in the coming weeks. Thank you again
for coming in.

The three gentlemen nod goodbye, rise and leave the room,
each one greeting Jay as he stands by the door. Once they
are gone, his father sits down. Looks at him sternly.

PHIPPS SR. (CONT'D)

Close the door, and sit down.

Jay closes the door and slowly walks to the table. Sits down
across from his father.

JAY

I heard you wanted to see me.

PHIPPS SR.

Yes. That's right.
Do you know why?

JAY

I think so.

PHIPPS SR.

You think so.
(a beat)
So, again, I'm in the position of
handling another one of your messes
at work. My son, again is accused
of....I can't even say it.

JAY

I know. What you mean.

PHIPPS SR.

Do you? Because this woman said
she would go to the papers about
it. And I believe her.

JAY

I don't. I don't know what to say.

PHIPPS SR.

(slams the table, yells)

GOD DAMN IT. You are my son! You work for me! And yet you continue this, this, terrible behavior. The women in our office are not some harem for you to... Ah.... I can't even...

JAY

I know. I'm sorry.

PHIPPS SR.

You're sorry. Well, guess what. I had to pay this woman quite a bit of money. A lot of money. And move her to another office. To keep her quiet.

JAY

I understand.

PHIPPS SR.

This is the last time Jay. One more time, and you are out of work. And out of the house. I was already a millionaire at your age. Twice over. And, you, you...

JAY

I'm sorry to have disappointed you.

PHIPPS SR.

Don't try your cute sarcastic bullshit with me. And another thing, we're all going up to the lake this weekend. You haven't been there in ages, and your mother wants you to go. Do you understand?

JAY

I had some plans this weekend with...

PHIPPS SR.

Do you understand?

JAY

Yes. Yes sir.

PHIPPS SR.

We leave on the 10 AM train tomorrow. Don't be late.

(MORE)

PHIPPS SR. (CONT'D)

And now,
you can go.

Jay gets up and leaves the room. He walks back down to the billiard room. Loud laughter and talking. He spots PHILO near the window. Walks over to him. Philo hands him a drink. Jay takes a swig.

PHILO

So?

JAY

It's what I thought.
She complained.
Threatened to make a stink.

PHILO

Shit. What happens now?

JAY

What happens now. Fine sir.
Is I am going to be a very good
boy.
And not step on any more toes.

PHILO

At least at work.
Aren't you going to that party in
Sewickley tomorrow night?

JAY

Nope. I'm going to the lake.
My Dad said I have to go.

PHILO

Really?
Listen. I'm going to the lake too!
This is great! And I know Lloyd is
going. This'll be fun.
All of us together.
And, there's someone I want you to
meet. To see.
Someone up there.
A beautiful girl.

JAY

Are you kidding?
I'm through with women.
Every one of them just gets me into
some kind of trouble.

PHILO

Jay. This one is different.
She is a singer.

(MORE)

PHILO (CONT'D)

She sings on Saturday nights at the
Clubhouse.
And she is gorgeous.
And what a singer!
I know how much you like music.

JAY

I don't care.

PHILO

Yeah. Well, wait until you see
her...

Jay just smiles and looks out the window. Takes a drink.

SUPER: FOUR MONTHS EARLIER

JOHNSTOWN, PENNSYLVANIA

EXT. JOHNSTOWN - DAY

We see a smoky, busy, bustling steel town situated in a steep valley at the convergence of two rivers. Horse-drawn trolleys and lorries move through the dusty streets.

Black fumes pour from dark smokestacks at the immense CAMBRIA IRON WORKS. Tall steep hills surround the city in all directions.

Amongst the busy chaos, we see a PETITE PRETTY GIRL crossing a brick street. She enters Heiser's Dry Goods store.

INT. HEISER DRY GOODS STORE - FRONT ROOM - DAY

EMMA HART (23 yo, radiant beautiful looks, curly blonde hair, brown eyes) enters and goes to the counter. Greets the 52 yo owner GEORGE HEISER and his wife 48 yo "MATTIE". They light up seeing her. She has that affect on people. Emma seems especially excited, smiling.

EMMA HART

Is Victor here?

GEORGE HEISER

In the back. I'll get him.
(walks to the back)

MATTIE HEISER

You look so excited dear.

EMMA

I am. I got some very good news
this morning.

INT. HEISER DRY GOODS STORE - BACKROOM - DAY

VICTOR HEISER (23 yo handsome, stocky, brownish hair, blue eyes) hoists a barrel up to a shelf. Sighs. He is so bored. Another day of this grunt work at the family store. This is his life. This is his future.

His DAD pokes his head in the room, tells him Emma is out front. Suddenly, he perks up, like an electric shock hit him.

VICTOR HEISER

Oh OK. Tell her, tell her, I'll be
out in a minute.

His Dad smiles. Clearly his son is smitten with Emma. And that is totally understandable--what young man wouldn't be?

INT. HEISER DRY GOODS STORE - NEAR COUNTER - DAY

32 yo ladies ANNA FENN and BELLE WATERS, with several young children, walk up to the counter. EMMA turns, sees them, greets them. A young pretty girl, 4 yo VIRGINIA FENN, runs up to Emma. Hugs her. Emma is happy to see her.

EMMA

Ginny I love your hair.

VIRGINIA

Miss Emma. You comin' over soon?
To sing us some songs?

EMMA

I sure hope so sweetie pie.
(turns to Anna)
She's getting so tall.

ANNA

I know. So, anything new with you?

EMMA

Well yes. I do have some news.
I just found out I'm going to be
singing at the clubhouse this
summer. Up at the lake.

ANNA

Really! The boss's club!

BELLE

Bully for you! Working up there
might be your ticket out of Flood
Town.

EMMA

One can hope right?

BELLE

Oh dear. Once all those big bosses
hear you sing, I'm sure you'll be
packing your bags for Pittsburgh in
no time.

Emma smiles. That dream, of being discovered, has been the
center of her life for the past few weeks since she
auditioned at the Clubhouse with her brother Charlie. She
daydreams about it. Pittsburgh!

Suddenly, Emma turns to see an excited VICTOR coming around
the counter. Smiling, staring at her. But CRASH, he trips
over a crate and goes down in a heap. APPLES SPRAY across the
floor. Everyone stares. A beat. His Dad just shakes his
head, laughs. Then Anna speaks up in a sarcastic tone.

ANNA

Have any apples Victor? I'm
thinking about making a pie.

VICTOR

(looks up at Anna)
Let me check.

EMMA

(starts to help him up)
Are you OK?

VICTOR

(stands up, in pain)
No. Damn that hurt actually.
So, I'm guessing,
did you hear something?

EMMA

Yes! We got the job!

VICTOR

You did!

Victor leans in and gives her hug.

EMMA

Heard from the Colonel this morning. He telephoned my boss at Cambria.

VICTOR

I just knew he'd like you. And Charlie.

EMMA

Thanks for setting it all up. Getting the audition for us. I wanted to tell you in person.

VICTOR

I'm so excited for you both. This is so great.

EMMA

(leans in for a hug)

You're such a wonderful friend for doing this for us. Setting up the audition. Thank you.

Victor is so happy to get this warm hug, but his face falls at the word "friend". He pulls away, a half smile. He wants to be more than a friend to Emma. Looks around, then down at the floor, at the apples strewn about.

VICTOR

I better pick these up.

INT. PULLMAN CAR PASSING JOHNSTOWN - DAY

We see the interior of an elegant Pullman passenger train car furnished in dark woods, crown moldings and plush red leather seats. A private car for people of prestige and power. Passengers talk amongst excited children. They are headed to their beautiful resort at the lake for a summer weekend!

Among the passengers is JAY PHIPPS. He sits back, stares out a window. He does not want to be here. He sees smoky, congested Johnstown as the train passes by. Another ugly dirty smoky steel town. God, so many of those around here.

EXT. SOUTH FORK TRAIN DEPOT - DAY

Super: **South Fork, Pennsylvania June, 1888**

The Pennsylvania Railroad LOCOMOTIVE and private PULLMAN CAR pulls into the South Fork station and halts. A loud whistle. And a big cloud of white smoke blows across the platform.

The train doors open. African American porters in crisp uniforms jump off. Pull down metal stairs from the side of the car. Passengers gingerly step down onto the platform, helped by the porters. Porters pull the luggage out of side train compartments and start moving it towards the waiting carriages.

A family walks towards a two horse carriage followed by porters with their luggage. 50 yo steel baron HENRY PHIPPS, 49 yo wife ANNE, and three very excited YOUNG CHILDREN. The porters load up the carriage with luggage and help the family step into the carriage.

JAY PHIPPS climbs aboard last. Puts on sunglasses. Sits back, a bored look. The driver snaps a whip and the horses jump. The carriage jolts, pulls out. Everyone is knocked back.

PHIPPS SR.

So's everyone ready for the lake?

The younger three kids clap, scream YAY! Jay just nods, smirks. Anne turns to her husband.

ANNE PHIPPS

I forget. Are the Frick's or the Mellon's coming this weekend?

PHIPPS SR.

The Frick's should be here. The Mellon's are coming later this evening.

ANNE PHIPPS

You know I was thinking about Mr. Carnegie the other day. When is the last time he was here? Or even in Pittsburgh?

PHIPPS SR.

Awhile. Years. When he's not in New York City, I heard he's looking at castles in Scotland to buy.

They both laugh. The carriage rumbles through the small town of South Fork onto a country road heading slightly uphill.

EXT. CARRIAGE ON A COUNTRY ROAD TO THE LAKE - DAY

The carriage moves forward on the rutted dirt road which slices through the lush forest. Thick dense trees. Grassy expanses. Colorful wildflowers.

Soon, the carriage approaches the 900 foot long earthen dam.

The dam: A rugged steep dark hillside. Reminds one of a battered wall from an ancient lost temple. Dark crevices, scattered rocks, wild grasses. Looks so strangely odd in this beautiful setting.

The carriage passes over a small bridge over a bubbling creek that pours down to the valley. This is a stream from the dam spillway which releases overflow waters from the lake.

Then the carriage turns right onto the dam road and moves towards the resort cottages. As it approaches the center of the dam, there is a downhill dip in the road. The carriage stops near the center of the dam for all to admire the pristine shimmering lake. A young Phipps speaks up.

HOWARD PHIPPS

Daddy, does this hold in all the fish?

PHIPPS SR.

You mean the dam Howard? Yes this holds in all the fish. They're all safe and happy, swimming in the big lake.

EXT. SOUTH FORK CLUBHOUSE - EVENING

The sun's light glows over the placid lake in a warm creamy orange light. Near the clubhouse, men gather around a bonfire. Cigars and drinks in hand.

INT. SOUTH FORK CLUBHOUSE - DINING ROOM

EMMA and CHARLIE sit on stools on the small stage. Charlie holds his guitar. They nod to the COLONEL UNGER - we're ready.

The Colonel, stands, rings a bell. The room quiets.

UNGER

It's another beautiful evening at the South Fork Clubhouse. So glad to see you all. And to entertain you, please welcome back one of our favorites here at the lake, Miss Emma Hart and Mister Charlie Hart, the Harts. From down the valley in Johnstown.

EMMA
 (to strong applause)
 Thank you Colonel. Good evening.

Charlie begins a song on his acoustic guitar. The gorgeous, radiant Emma starts singing in a sultry bluesy style. She captivates the audience.

JAY PHIPPS and his friends PHILO FRENCH and LLOYD HUFF are sitting at a table near the stage. Talking, maybe a bit too loud. But hearing her first notes, Jay and the others turn and stop chatting. Jay is captivated seeing her. Philo can see this, just smiles. He knew he would love her.

EXT. OUTSIDE THE SOUTH FORK CLUBHOUSE - DUSK

The edge of the sun is disappearing below the darkened hills.

INT. SOUTH FORK CLUBHOUSE - NEAR THE STAGE

EMMA ends the song "My Darling Clementine". Vibrant APPLAUSE.

EMMA
 Thank you.
 We hope you enjoyed the music.
 Have a pleasant evening.

JAY and his FRIENDS clap loudly. All are a bit drunk.

PHILO
 Isn't she something? What a voice.
 And what a doll. I told you Jay.

LLOYD
 Jay's already eyeing her up.
 You going to go talk to her?
 Turn on that famous Phipps charm.

JAY
 Yes boys, I do have that charm in spades.
 But what really gets the lasses?
 I mean, maybe it's my charm, my dashing looks? My pithy humor?
 Hard to decide.

LLOYD
 I don't know.
 I was thinking,
 it might be,
 your last name?

Philo ROARS in laughter. Jay stabs himself in jest.

JAY

That hurt Lloyd. But I do fancy her. I like her, her singing.

PHILO

Oh please, her singing. I told you. She's beautiful.

JAY

You may have been right about this one Philo.
Did not expect to see someone like her, up here.
Anyway, watch closely.

Jay stands. Takes a slug of beer. Winks. Heads towards Emma.

LLOYD

Off to stalk his prey. Always in for the jammiest bits of jam.

PHILO

Well he's run through all the girls in Pittsburgh. He must look to the east!

Emma and Charlie at a table near the stage. Jay approaches. Emma looks up, smiles. Who is this handsome fellow?

JAY

What a wonderful performance.
You're Emma?

EMMA

Yes. Emma Hart. And thank you.
And you are?

JAY

Jay Phipps.

EMMA

Pleased to meet you.
From Pittsburgh I assume?

JAY

Yes, I'm from "hell with the lid off". May I sit down?

EMMA

Of course.
(Jay sits down)
(MORE)

EMMA (CONT'D)

Well I'm from Johnstown, and we
might fight you for that title.
Been there?

JAY

No, just seen it from the train
coming up here.
But after meeting you, I'm sure it
must have its own, charms.

EMMA

Maybe.

JAY

Then I've been missing out haven't
I? Guess I need to visit.

EMMA

Really? You sure?

JAY

I love to explore new places.
Maybe you could show me around.
You have a card or something.

EMMA

There's not much to see.
Believe me. But, here's our card.
(hands Jay a card)

JAY

Well, I actually think...

CHARLIE

(walks over, interrupts)
We need to go. It's getting late.

EMMA

(a little irritated)
Mr. Phipps, this is my brother
Charlie. And he's unfortunately
right, we do have to head back.
Before it gets too dark.
(stands up)
So thank you for your kind words.

JAY

(stands as well)
It was a pleasure to meet you both.
And Miss Hart.
Maybe, see you again?

EMMA

We'll see. Don't lose that card.

Emma gives him a flirtatious wink and smile. They turn to leave. After she is gone, Jay does a twirl, smiles, and joins his friends back at their table. They clap in a mock ovation.

PHILO

Well good man. You made it without
a drink in the face. I'm shocked.

JAY

Not only that, I got her card.
(holds up her card)
The Harts of Union Street in
Johnstown.

LLOYD

So what? Like you'd ever set foot
in Johnstown.

JAY

How about this? I'm thinking about
going there tomorrow. Find this
little songbird. I'll catch the
late train home from there.

LLOYD

Jay just let this one go. Summer's
over in a month. Hell, you're never
up here anyway.

JAY

Well suddenly, I love this lake.
And a lot can happen in a month.

EXT. CARRIAGE ON COUNTRY ROAD HEADED TO JOHNSTOWN - DUSK

CHARLIE and EMMA on the buggy, ready to go. He snaps the whip and the horse moves forward. Charlie is quiet, staring straight ahead. But she can tell he is upset, or something. After a few moments, Emma speaks up.

EMMA

So why the shut out. Are you upset
about something?

CHARLIE

Why do you have to flirt with this
rich kid?

EMMA

He was nice. He came over and said
how well we did. What is...

CHARLIE

You gave him our card. What if he looks you up?

EMMA

And what if he does?

CHARLIE

I don't understand you. You have at least three guys pining for you in town. Why are you kicking up dust up here?

EMMA

Kicking up dust...

(laughing)

Where do you get these expressions?

CHARLIE

You know what I mean.

EMMA

Fine. I will try to control my dust-kicking going forward.

CHARLIE

Look. I know what you're doing.

EMMA

What do you think you know?

CHARLIE

Come on. You're thinking you're going to find someone in the boss's club. Someone to...

EMMA

And what if I do? What's wrong with that?

CHARLIE

Think about it. Do you really think one of these rich toffs is really going to want to...

What marry you?

I mean come on Emma. They'll want you for one thing, and that's...

EMMA

Just shut up Charlie. Don't tell me what to think. Or what to do.

CHARLIE

Fine.

The buggy crosses the dam road in the waning sunlight.

EXT. HART HOME JOHNSTOWN - DAY

We see a two-story simple white wood row house with a front porch. Amongst dozens all around, just like it. A small garden in front with a Blessed Mary statue. Some rocking chairs and flower pots on the porch.

INT. HART HOME - KITCHEN - DAY

EMMA walks down the stairs. And, enters the kitchen. Her Mother RUTH HART is putting some dishes away.

EMMA

Good morning.

RUTH

Good morning. So how did it go last night?

EMMA

Good I think. Had some people talk to us after the show, told us we did well.

RUTH

I'm sure you did. You sing so beautifully.

EMMA

Just like you used to.

RUTH

Listen. I have to run over to Belle's. She has some tomatoes and peppers. I'm thinking about making a salad tonight.

EMMA

Sounds good. OK. See you later.

Ruth waves goodbye and exits out the kitchen back door.

INT. HART HOME - LIVING ROOM - DAY

CHARLIE strums his guitar as EMMA comes into the room. They exchange greetings. She sits down across from him.

EMMA

Let's run through "Shenandoah". I
messed up the lyrics last night.

Charlie starts strumming. About a half minute in, he stops.
Looks out a window, a shocked expression.

CHARLIE

Oh my God. I can't believe it.
That guy from last night. Phipps.
He's outside.

Emma rushes to the window. A fancy carriage outside. JAY
PHIPPS looks down at the card she gave him last night. Walks
towards the front door.

CHARLIE (CONT'D)

He's really here. Holy...

EMMA

Hush. Answer the door. I need to
straighten up.

Emma rushes up the stairs. A very loud KNOCK. Charlie answers
the door. Jay stands before him, smiling in a tan suit.

JAY

Charlie, right? Remember me? I'm
Jay Phipps. From last night.

CHARLIE

I do. Can I help you?

JAY

Your sister gave me your card. So
if she's around. I know this is a
Sunday, and unannounced...

CHARLIE

She's here. She'll be down in a few
minutes. Come in, have a seat.

JAY

(sits down, looks around)
So. You were both excellent last
night. And you're very good at the
guitar. Have you been playing long?

CHARLIE

About 7 or 8 years.

JAY

I play some myself. I have a Martin
six string. Heard of the Martin?

CHARLIE

(surprised)

Of course. They're the best guitars. I'd love to have one. They make them in Nazareth, since the 30s I think.

JAY

That's right. I visited the shop there a few years back and had to have one.

EMMA

(enters the room)

I have a visitor it seems.

Jay and Charlie stand. A smiling Emma is wearing a colorful sundress. Looks GORGEOUS.

CHARLIE

You remember Mr. Phipps.

EMMA

I do remember Jay.

JAY

You look just, beautiful. I apologize for the unannounced visit but...

EMMA

That's alright. A pleasant surprise.

JAY

I wondered if you had a free afternoon. Maybe you could show me the sights? Like we talked about?

EMMA

Of course.

EXT. OUTSIDE HART HOUSE - DAY

EMMA and JAY stand outside on the porch. Suddenly, around a corner, VICTOR arrives on a bicycle. Emma sees him. She was not expecting him. Victor pulls to a stop and has a stunned look--who is this guy? This is awkward for Emma.

EMMA

I didn't know you were stopping by.

VICTOR

I was going to surprise you with a visit.
But,
I'm the one surprised.

EMMA

(a beat)

Jay, this is my friend Victor Heiser. And he's the reason I'm singing up at the Clubhouse. He works at the boathouse and got us the audition with the Colonel. And Victor, this is Jay Phipps, who I just met, last night.

JAY

Greetings Mr. Heiser.

VICTOR

Wait, did you say Jay Phipps? From the Phipps family? In Pittsburgh?

JAY

That's correct. And I'm so glad you introduced Emma to the Colonel. She's such a wonderful singer.

Victor still can't believe he's talking to Jay Phipps. Jay Phipps was an A-List celebrity of his day, in all the papers, all the time, attending big social events and balls. And he is from one of the richest families in the country. And, damn he is a handsome guy. Shit! Then Emma speaks up.

EMMA

Jay stopped and talked to me after the show and said he wanted to visit Johnstown. See the sights. So we're going to take a walk around.

VICTOR

Really? The sights?
Here? In Johnstown?
Well,
that should be a pretty short walk.

JAY

(nods as they turn to go)
It was nice meeting you Vincent.

VICTOR

It's Victor, not...

But Jay is already talking to Emma now. He watches them walk towards the carriage. His arm around her shoulders a bit. Victor mutters to himself "Never mind..." He slowly walks to the front door and pushes it open.

INT. HART HOME - DOWNSTAIRS - DAY

A forlorn and stunned VICTOR enters the living room. CHARLIE on the couch, looks up, stops playing his guitar.

CHARLIE

Well hello there Mister Heiser. I didn't know you were stopping by.

VICTOR

(plops down on a chair)
I can't believe that I just met Jay Phipps. Jay Phipps. What the...

CHARLIE

Yep. Down here to see Emma. They met last night. He talked to her after the show.

VICTOR

So he sees her one time, last night, and is down here the next day. The next day? Really?

CHARLIE

I am going to say, yes.
That is exactly what happened.
You know Emma. Always the charmer.

VICTOR

I know.

CHARLIE

Something bothering you?

VICTOR

Come on Charlie.

CHARLIE

I know. It's the worst kept secret in Johnstown.
Your long-time crush on Emma.

VICTOR

Actually smart ass, I was coming over to talk with her, about, you know, maybe...

CHARLIE

But you arrive and a millionaire
toff in a tan suit and fancy
carriage gets here first. Curses!

VICTOR

So how funny would it be?
I get you guys the job up there.
Feather in my cap right?
But because of that, she meets some
rich dandy from Pittsburgh.

CHARLIE

Not funny.
Actually. Very sad for you.
So sad in fact, I might have to
write a song about it.

Charlie strums his guitar, and starts a mocking song. "Emma
and Jay, strolling our lovely town today...". Victor fumes.

EXT. STREETS OF JOHNSTOWN - CENTRAL PARK - DAY

JAY and EMMA stroll past rowhouses and then storefronts,
talking, pointing. Eventually they reach the Central Park
downtown and find a bench near a fountain. The carriage
follows behind them as they walk.

EMMA

(pointing)

That's my Church, St. John's. And I
work over there, at the Cambria
Iron Company, like most people
here.

JAY

I know about Cambria Iron. They
were once the biggest steel mill in
the country. Before the war. Bigger
than anything in Pittsburgh.
What do you do there?

EMMA

I'm a secretary.

JAY

Do you like that?

EMMA

Not really. But it's a paycheck.
Charlie's still in school. So I
have to take care of things.

JAY

What about your father?

EMMA

(pauses)

He passed away, about six months ago.

JAY

Oh my God. What happened?

EMMA

He worked at Cambria. It was a mill accident.

JAY

Lord. I'm so sorry.
How're you doing?

EMMA

It was tough at first. But. You know, just have to carry on.

JAY

I understand.

(a beat)

Do you mind, I was wondering, regarding work. You're such a great singer, what about doing that?

EMMA

It's just hard to make a living around here as a singer.

JAY

Ever thought of moving?

EMMA

Oh yeah, believe me. But I'm here for now. With my Mom, and Charlie, so...

JAY

I understand.

So, can I ask, that guy, Vincent, he didn't seem too happy to see me. Are you two...

EMMA

We're just friends.

His name is

Victor actually.

Anyway,

(pokes him playfully)

(MORE)

EMMA (CONT'D)

So enough of my sad stories.
What about you?
What do you do for fun?

JAY

Let's see. I enjoy music. I told
Charlie I play the guitar a little
bit. I like tennis, horses. Going
out with my friends. Parties. Just
enjoying life I guess.

EMMA

Do you work?

JAY

For my father. At Union Iron
steel.

EMMA

How's that going?

JAY

(after a beat, smiles)

I think he regrets that I enjoy my
life of leisure a little, too much.
And wishes I was more like him, and
wanted to work 10 hours a day, six
days a week.

EMMA

So much honesty on our first,
whatever this is.

JAY

(puts his hands on hers)

Lots to cover there. Believe me.
But let's save that for next time.
When I see you in two weeks.

EMMA

What's happening in two weeks?

JAY

I'm back up here. I would like you
to take that Friday afternoon off
work. And I'll pick you up and
take you up to the lake.

EMMA

Hmmmm. Sounds like a date.

JAY

More than a date. I'll give you a grand evening tour of Lake Conemaugh. A great dinner. A night to always remember. And, you can stay over with us in our cottage, for your show the next evening.

EMMA

Wow. What an invitation. And a night to always remember? I'm intrigued. Who will be there? Maybe President Cleveland?

JAY

(Smiling, takes her hands)

You mean Grover? You never know. You'll have to see.

INT. VICTOR HEISER'S HOME - BEDROOM - NIGHT

VICTOR lays in his bed, tossing and turning. He is dreaming. And it is a very vivid dream.

He sees the peaceful placid Lake Conemaugh, but suddenly a growing darkness falls over it. Black storm clouds. Lightning. Thunder. Winds rise. And rains start to come down. Torrents of rain. The waters begin roiling.

Then we see the dam. The waters are smashing against it and starts to pour over the top. A waterfall forms over the dam and continues to grow in size.

Then, the dam crumbles in a huge explosion as water bursts through at tree top level. Pouring into the valley.

VICTOR gasps, wakes up, sits up in bed. Eyes wide open. Breathing hard. What the hell was that?

INT. ANNA FENN'S HOME - PARLOR - EVENING

ANNA FENN and her husband JOHN are with BELLE WATERS and husband GEORGE chatting. A KNOCK at the door. Anna opens it. EMMA and CHARLIE, holding a guitar case, stand outside. ANNA is excited, seeing them both.

ANNA

Emma. And a special guest, Charlie!

EMMA

With all the kids and the babies, I
asked Charlie to help me out.

ANNA

That's fine. Come on in.

As they enter, greetings all around. Several kids run up to hug them. The men turn to talk to the tall, lanky Charlie who sets down his guitar case. They smile at him.

JOHN FENN

Lord Charlie, you're growing like a weed.

CHARLIE

Bit of a growth spurt I guess.

JOHN FENN

You still playing baseball at
Johnstown High?

CHARLIE

Yep. Actually starting at first
base.

GEORGE WATERS

(holding a cigar)

Damn. You keep growing, and you'll
be playing baseball for our
Quicksteps one of these days.

EMMA

(to the wives)

So where are you going tonight?

ANNA

The new Hulbert House hotel.
Downtown.

EMMA

That's great. I've heard the
restaurant is wonderful.

ANNA

I hope so. Well we have to go,
running late as usual.

The Fenns and Waters say goodbye. Wish Emma and Charlie good luck, to some LAUGHTER. Emma and Charlie sit on the couch and the excited kids gather around them, in chairs, on the floor.

EMMA

So this is my brother Charlie.

One girl: "HE'S CUTE". Other young girls giggle.

EMMA (CONT'D)
He is, right? Actually he had a
date tonight. With a pretty girl
from school.

Some more GIGGLING. Charlie embarrassed, smiles.

EMMA (CONT'D)
But he said he'd rather be here
with you all. Who wants to have a
singalong?

Claps and CHEERS. Charlie lifts his guitar out of the case.

EMMA (CONT'D)
Now everyone say hi and tell him
your name, and how old you are.

The six Fenn children and the two Waters daughters introduce
themselves and give their ages.

EMMA (CONT'D)
So what song do we want to sing?

Different songs are yelled out. Emma listens. Nods.

EMMA (CONT'D)
I heard "My Bonnie Lies Over The
Ocean". How about that one first?

Kids scream YAY! Emma smiles. Charlie begins the song on his
guitar and Emma starts to sing. In a few minutes, everyone is
singing. Virginia Fenn cuddles next to Emma on the couch.

INT. CAMBRIA IRON WORKS - SECRETARIAL OFFICES - DAY

Emma at her desk in her dowdy work clothes. Her friend
MARGARET "PEG" LEECH (pretty, 23 yo brunette) walks over.

PEG
Thought he was getting here around
two. You better change.

EMMA
Oh shoot! Lost track of the time.
Be back in a few minutes.

EXT. ELEGANT CARRIAGE MOVING THROUGH JOHNSTOWN - DAY

JAY PHIPPS steers a very elegant carriage drawn by two fine horses through the streets of Johnstown. People stop and point. This is no ordinary carriage. It has bright red shiny paint, silver plated hardware, very large rimmed wheels, a high elevation and a sleek design.

INT. CAMBRIA IRON WORKS - SECRETARIAL OFFICES - DAY

PEG and other workers gather at the office windows, pointing at Jay's impressive carriage outside that has just arrived. 52 yo Manager JOHN MILLER approaches.

MR. MILLER

What are you'll looking at?

(sees the carriage)

Holy shit!

That's a, that's a Chariot D'Orsay.

PEG

A what?

MR. MILLER

A Chariot D'Orsay. It's one of the most expensive carriages in the world. The English Royals, the Vanderbilts use them.

I've never seen one before.

PEG

Well that's Emma's ride to the lake.

MR. MILLER

Really? Our Emma?

EMMA approaches, changed from her dowdy work clothes into a very cute dress. Her hair and makeup done up. Looks GORGEOUS.

PEG

Well, look at you Cinderella. And your Prince Charming has arrived.

Emma looks outside. She is suddenly excited seeing the elegant carriage waiting for her. Wow!

EMMA

I better go. Thanks for the time off Mr. Miller.

MR. MILLER
 (a bit shaken, like wow!)
 Oh, OK Emma. You, you have fun.

EXT. OUTSIDE CAMBRIA WORKS - DAY

As EMMA walks outside towards the carriage, everyone cheers her on from the office windows-- "GO EMMA" "BULLY FOR YOU EMMA".

JAY sees this, bows at her like she's a princess. He greets her, helps her up. She waves to the CHEERING group. She sits down in the coach and they pull away from the building.

The carriage moves through town, passes by the Heiser store. VICTOR is sweeping out front. Sees the fancy carriage. Spots EMMA in the carriage. With JAY PHIPPS! She is smiling, laughing.

Suddenly VICTOR is SO ANGRY. He SLAMS HIS BROOM against a metal rail. It breaks in half. He curses loudly. Damn it!

EXT. LAKE CONEMAUGH, NEAR THE DAM - DAY

The carriage moves through the lush forest towards the lake. EMMA looks around at the fancy elegant carriage.

EMMA
 (sarcastically)
 Well this little buggy made quite
 the impression today in town.

JAY
 It's a bit much I know. Razzmatazz.
 My dad bought it a few years ago,
 for special occasions up here.

EMMA
 Like what?

JAY
 Weddings. Anniversaries. In June,
 we have a Launching Of The Fleet
 party. Then in August, the Feast of
 Lanterns. That's in a few weeks.

EMMA
 What's that?

JAY

Sailboats are tied to a steam yacht
and are pulled around the lake,
like a parade. All have five lit
lanterns on them.

EMMA

That must be something to see.

JAY

And after that, there's a fireworks
show. It's just a big party.
You'll see.

The carriage stops on the bridge over the scenic spillway.
The waters lit by the sun, bubble over the rocks, down to the
valley creek. A relaxing soothing sound. It is very
beautiful.

JAY (CONT'D)

Isn't this butter upon bacon?

JAY steers the carriage and stops near the spillway. They
climb down off the carriage and find a picnic table. There
are several there as this is a popular place for club members
to spend time. Jay waves to a few people he knows, also
having a picnic. Jay unloads a basket.

JAY (CONT'D)

Such a fine afternoon right? So
sunny. A nice warm breeze.

EMMA

It is. We're lucky. It's been
raining all week.

JAY

I feel lucky.
Just spending an evening with you.

EMMA

(kind of rolls her eyes)
Uh huh. So the fancy carriage, the
pretty spillway, the picnic. I bet
this all works quite well with the
ladies?

JAY

Oh yes. Every time!
But wine is a very key element.

Jay pulls a bottle of red wine out of the basket. Emma
smiles. He opens it and pours them both a glass.

EMMA

So do you want to have a toast?

JAY

I do. To the most beautiful day
I've had, in a very long time.

INT. CAMBRIA IRON WORKS - SECRETARIAL OFFICES

PEG is sitting at her desk, typing. EMMA walks by, and sits down at the desk next to her. Starts to unpack her bag, takes off her shoes. Peg stops typing. She is excited to see her. Find out what happened! Leans into to talk to her.

PEG

Welcome back Cinderella.

EMMA

Stop it.

PEG

So. How did it go this weekend?
Do tell.

EMMA

Well. He took me up to the lake.
We had a picnic by the spillway.
Then we went to their so called
cottage, which is actually a three
story house. Then we went out to
dinner at the Clubhouse. Later,
they had a bonfire outside. Then I
stayed at the cottage.

PEG

Oh really? A sleep over?

EMMA

Oh stop it. His whole family was
there. I slept in a guest room.

PEG

Oh OK.

EMMA

So the next day, lunch at the
Clubhouse, then went out on the
lake in a sailboat. And just spent
time together. Later, I got ready
for my singing at the Clubhouse.
Charlie then took me home.

PEG

So. Tell me about him. What do you think?

EMMA

Well. He's. He's, very handsome.
(they both giggle)
And he's very...

PEG

Rich! Very rich!

EMMA

I was going to say he is very much the gentleman. We kissed a little. Held hands. But, he wasn't you know...

PEG

So what happens now?

EMMA

Well, he invited me to this thing called the Feast of Lanterns, which is the last party at the Lake. In two weeks. Then I guess we will see.

PEG

Well it does sound like...

The manager MR. MILLER walks by.

MR. MILLER

Good morning Miss Hart.
So, did you ride the fancy chariot to work today?

EMMA

No, just walked today.

MR. MILLER

Too bad. Now. Enough chit chat.
Get to work ladies.

They just both smile and turn to their typewriters, and start working.

EXT. LAKE CONEMAUGH - ON SAILBOAT IN FEAST OF LANTERNS - DUSK

JAY and EMMA mingle among other YOUNG CLUB MEMBERS on a large sailboat. All have summer finery, elaborate hair styles, expensive jewelry.

There are five lit lanterns hanging on the sailboat. Jay pours Emma some wine. A beautiful summer evening now turns to dusk. The lanterns shine brighter.

JAY

Miss Hart, I can see you're enjoying the Feast.

EMMA

Thank you Mister Phipps. This is really something.

JAY

And wait til the fireworks. I bet they're the best you've ever seen.

Their sail boat approaches the dam and its spillway.

EMMA

That's the spillway right?

JAY

Yes.

EMMA

So, I have a question.
I know the members love to fish the lake.
Don't a lot of the game fish just swim out through the spillway?
Into the valley creek?

JAY

No. There's a screen of iron rods under the bridge. Keeps them in.
(Emma nods, got it)
Get this. When they stocked this lake awhile back, the Club shipped 1,000 black bass on a special train, all the way from Lake Erie.

EMMA

How about that.
(a beat, then in an affected voice)
Oh to be so rich,
to have a special train,
just for fish.

Jay smiles. Pokes her playfully. The boat parade passes by the dam. It's getting darker.

EMMA (CONT'D)
And there's the dam.
Or what I call it, the boogey dam.

JAY
Why?

EMMA
A few times a year after some bad rains, the rumors start that it's going to go. I mean it's over 50 years old, so I used to get scared.

JAY
You don't worry about it now?

EMMA
Well some of the smartest people in the country have fine summer places here. Right? Like your Dad.

JAY
I guess.

EMMA
And I believe that those very smart people are taking very good care of that dam.

JAY
(points at a cottage on a hill)
Well, see that cottage?
Colonel Unger lives there.
He keeps a close eye on things.
The dam. The lake.
Everyone says he's a good man,
someone to trust about such things.

EMMA
I hope so.

JAY
(a beat)
So, have you thought about things,
about us?
What we talked about?

EMMA
(turns, looks up at him)
I know the Club closes tomorrow for the summer.
And, I'm not sure if, will you...

Jay leans in with a kiss. Surprises her, but she kisses him back. He pulls back, holds her firmly, stares into her eyes.

JAY

I want you in my life Emma.
I want to see you after the summer.
This fall, at Christmas, next
spring.

EMMA

Really? But...

JAY

I'll be blunt.
And I'm sorry if this is rude.
But.
You're too good for your town.
Too talented.
You should be singing for big
crowds in opera houses, theaters,
at garden parties.
In Pittsburgh, New York, Chicago.
Hell, London and Paris.

EMMA

That's what, what I want to do.
That's my dream.

JAY

(slowly, intensely)
So. Make your dreams. Come. True.

Jay leans in for another kiss. The distant sound of rockets whistle in the air. Suddenly huge FIREWORKS explode over the boats and the lake. Illuminates the kissing couple. The others on the boat CHEER and TOAST.

EXT COLONEL UNGER'S COTTAGE DAY

SUPER: Colonel Unger's Cottage

March 1889

A horse-drawn buggy makes a turn onto dirt road, heading up to the Unger Cottage. The simple one story cottage and a farm building next to it, sit high on a hillside overlooking the lake and the dam, a beautiful vista all around.

The buggy stops before the Cottage. A well-dressed bearded gentleman, JOHN FULTON, steps down from the buggy. A man standing near the door comes over, talks briefly with Fulton, and takes his buggy to the barn next door.

Fulton is a tall man, with an iron-grey beard and dark brow, with a deep voice.

Fulton walks up to the door and knocks. Colonel UNGER answers the door in a crisp suit and tie and they shake hands. Next to him is 23 year old slim sandy-haired JOHN PARKE in an ill-fitting suit. Unger escorts Fulton into his office and they all sit down around his desk. The windows overlook the beautiful lake.

INT. COLONEL UNGER'S COTTAGE OFFICE DAY

JOHN FULTON

Well first, Colonel. Thank you for meeting with me.

UNGER

Of course, Mr. Fulton.

And Mr. Fulton, this is Mr. John Parke, who we just recently hired. A graduate from Penn. He is helping me with special projects and maintenance around the Clubhouse.

And Mr. Parke, this is Mr. John Fulton, who is the president of the Cambria Iron Company in Johnstown.

UNGER (CONT'D)

So Mr. Fulton, what can we do for you today?

FULTON

Well, I know you are a busy man, so let me get to the point.

I represent a number of city and business leaders from Johnstown who are concerned about the dam up here on Lake Conemaugh.

UNGER

Please continue.

FULTON

For many years, we've been concerned, and I know you're aware of that. But now, in the eyes of our leaders, things have gotten even more precarious. And dangerous.

(MORE)

FULTON (CONT'D)

Lake Conemaugh has grown to its largest size ever, and to the point where, we believe, the dam's stability is in serious question.

UNGER

I understand your concerns about the lake size--but we monitor the dam and the lake level very closely.

And, as you know, we do have a spillway in place to control the lake level as needed.

FULTON

Yes. I know. But the problem with the spillway is that it is only about five feet below the crest of the dam. So if the lake level got too high, it would be useless.

And speaking of the crest of the dam, it appears you have widened the carriage road across the breast of the dam. To do that, you lowered the height of the dam, correct?

UNGER

Yes. We did that to permit two carriages to pass each other on the dam road. It was very inconvenient before, as one carriage would have to wait for the other one to pass. That crest road is nearly 900 feet long.

FULTON

So, to avoid this, inconvenience, the dam height was lowered. Alright.

Let me continue. Your lake, by our estimates, holds over 20 million tons of water.

If that amount of water ever breached the dam, it would cause a terrible cataclysm in the valley.

UNGER

I disagree about that. And it's not just me saying that.

(MORE)

UNGER (CONT'D)

Your own newspaper in Johnstown, the *Tribune*, had an article on this topic about a year or so ago. They said a break would not really affect Johnstown too much. The waters from the lake would cause some flooding, but most of the water would disperse through the valley, in creeks and tributaries, before reaching Johnstown and...

FULTON

I'm aware of that story. And I believe that article was wrong. A lot of people in Johnstown agree with me.

Look, we believe that much water, 20 million tons, pouring through the narrow valley in a sudden breach, would result in very fast and forceful waters. Also, you know the lake sits 500 feet higher than the towns below, so there would be downward force as well.

And, if such a breach did happen, there would be very little time to warn residents. What if it happened at night? There could be a vast loss of life.

Do you really want to take a chance that the dam fails, causing such a possible disaster?

UNGER

Of course not.

Fulton looks over at Parke, back to the Colonel.

FULTON

You say Mr. Parke is your new engineer. Is he working on the dam at all? Does he...

UNGER

Mr. Fulton.
(interrupting, a bit frustrated)
We brought Mr. Parke on to set up a new septic system, for the Clubhouse. For the cottages.

FULTON

I see. A sceptic system...

UNGER

Yes. Look. I understand your concerns about the dam. What is it you want me to do?

FULTON

Our recommendations are in my report.

(He pulls out a report from his satchel, lays it on the desk in front of Unger)

This report is new but it basically lists the same issues we've been raising for years.

You can read this when you can, but in summary, first we recommend to have another spillway installed to allow more water to be taken out of the lake as needed. Second, you need to work on overhauling the dam structure, especially the upper slopes. Third...

UNGER

(Looking at the papers)

Look. I cannot commit to anything today.

But I will read this report and take your concerns to the Club leadership at our next meeting. Once they arrive in early June.

FULTON

I see. In early June.

(a beat)

Well, I guess I am done here today.

(standing)

Colonel Unger.

I take you at your word.

That you will review the report with your leadership.

But, before I go, I want to add something else.

UNGER

Yes. Of course.

FULTON

And, this is very important.

Please let the Club leadership know that Cambria Iron is willing to help with the costs of making these changes to the dam. We understand that they could be costly.

Please advise them of this Colonel. We feel that strongly about this situation.

UNGER

Thank you Mr. Fulton.
Duly noted.
And I appreciate the offer to assist in funding.

FULTON

Thank you Colonel.
Nice to meet you Mr. Parke.
Good luck in your new role.
(Shaking hands with Parke
and turns to leave)
I can find my way out.

Fulton exits. Parke gets up, waits for him to exit the cottage front door. Pauses.

PARKE

So Colonel, what do you think?

UNGER

(Looking at report)
It's nothing new.

PARKE

Sir. If you want, I can take a look at that report, perhaps review some options...

UNGER

Mr. Parke.
I want to be very clear about this. I hired you for one thing. A new septic system. That is what the members want. They are tired of using that two story outhouse behind the Clubhouse. And having no indoor plumbing in the cottages.

(MORE)

UNGER (CONT'D)
And I'm god damn tired of them
bitching about it to me.

Look. You work only on the septic
system.
That is your number one priority.
Do you understand?

Parke stands and nods yes, then exits out of the office.

EXT. JOHNSTOWN TRAIN STATION - DAY

Super: **April, 1889**

Just outside the station, CHARLIE helps EMMA off their
carriage. Gets her bags. They walk towards the train.

EMMA
Remember if Mom forgets, I'm
staying with Dottie Kinevey in
Shadyside. OK?

CHARLIE
So you're sure about this trip?

EMMA
Yeah. Why?

CHARLIE
Well. I just worry. I don't know.
How well do you know this guy? You
only went out with him a few times.

Emma hears a voice from behind her. She looks around. It is
VICTOR walking up to her and Charlie.

EMMA
What are you doing here?

VICTOR
Charlie told me you were going to
Pittsburgh. To see Jay.

EMMA
Charlie, why did you...

VICTOR
He's just playing you Emma. Don't
you see that? Come on. He is a
playboy. A rogue. Can't you see...

EMMA

Look. I know what you think.
And you too Charlie.
But I think you're both wrong.

He has been writing me letters.
For months. Long, lovely letters.
Wanting me to come visit since last
fall. But I could never get away.

So I want to find out. If there is
something, possibly there. Like I
said, I think there is. I think
you're both, mistaken.

An announcement: "Final Boarding please, Final Boarding"

EMMA (CONT'D)

Look. I have to go.
Charlie, I will see you here
Sunday, around six.

She leans in and gives Charlie a kiss on the cheek. She gives
Victor some side eye. Just shakes her head at him. They both
watch Emma board the train.

INT. PITTSBURGH UNION STATION - DAY

EMMA steps off the Pullman car. Suddenly, she has a big smile
seeing JAY waiting for her on the concourse. He walks up, and
they share a warm hug and embrace.

JAY

So welcome to Pittsburgh Miss Hart.
I hope you had a nice ride here.

EMMA

I did. And thanks for the first
class ticket. I felt like a queen.

JAY

It's so good to see you.

EMMA

I'm sorry I couldn't get here
sooner, but...

JAY

Don't worry about it. You're here
now.

EMMA

Should we get my bags?

JAY

No, I have someone for that.
(Emma sees an African
American porter going to
get her bags.)

EMMA

So are we off to the Phipps castle?

JAY

The castle?
(smiles)
Actually I wanted to stop off at
the Duquesne Club first.
Have a few drinks.
You can powder your hair a bit.
Before you visit the castle.

EMMA

I didn't think women were allowed
at the Duquesne Club?

JAY

On Friday evenings, we are open for
the fairer sex to join us.

EMMA

OK. As long as I don't drink too
much. I don't want to fall into the
moat at the castle.
Get eaten by an alligator.

JAY

There's a very wide drawbridge at
the castle.
And the alligators are very
friendly.

EMMA

But do you think I'm dressed smart
enough for the Duquesne Club? I
mean...

JAY

Don't worry.
You look beautiful.

EXT. DUQUESNE CLUB ENTRANCE - EVENING

The driver steers the carriage through the busy streets of
Pittsburgh and arrives at the Duquesne Club. EMMA and JAY
exit the carriage and walk a carpet under a dark red awning.

A doorman greets them, opens the impressive tall wood doors, and nods hello as they enter. Emma is thrilled and a bit nervous. The Duquesne Club!

INT. DUQUESNE CLUB - LOBBY, BAR ROOM - EVENING

EMMA gazes at the elegant marble lobby lit by beautiful chandeliers. Through some large doors, they enter the bar room which is noisy with talk and laughter. The room is ringed with rich dark woods, elegant furniture, vaulted cathedral ceilings, and beautiful moldings. Over the voices, she can hear piano music accompanied by a violin. A place of power and prestige. Wow! She is really here!

JAY greets the well-dressed dapper members as they move through the room, towards an elegant ornate oak bar. He seems to know everyone. Emma just nods hello. They reach the bar.

JAY

What can I get you?

EMMA

A Tom Collins.

JAY

(calls for the bartender)

Raymond! Good man! A Tom Collins
and a Manhattan, two cherries.

(Then to Emma)

So what do you think so far?

EMMA

(looks around)

This is really something.
I have to say, I'm a bit...

JAY

A bit what?

EMMA

Nervous. This is just, a little
different. Not like the lake.

JAY

I know. Maybe you feel like a fish
out of water here. But listen, a
lot of the members here grew up in
small towns like Johnstown, even
smaller.
Mr. Knox, our club attorney, is
from a tiny burg called
Brownsville.

(MORE)

JAY (CONT'D)

Mr. Horne's family grew up on a farm.

EMMA

Maybe so, but...

JAY

Even the famous Mr. Carnegie was just a penniless 13 year-old Scottish immigrant when he got here. True story.

Drinks arrive. Jay raises his glass in a toast.

JAY (CONT.) (CONT'D)

Please, relax.
But just in case,
a few of these will help.

Emma smiles. They clink glasses.

Elegantly dressed and beautiful 23 yo MILDRED CHAMBERS and 23 yo LORETTA MUELLER walk over. Jay greets them.

JAY (CONT'D)

Emma, this is Miss Mildred Chambers and Miss Loretta Mueller. And ladies, this is Miss Emma Hart, from Johnstown.

EMMA

A pleasure to meet you both.

MILDRED

Charmed. So you're from Johnstown? I've heard it's a delightful town.

EMMA

It has its own, charms, I guess.

LORETTA

I'm sure it does. Mildred we must visit sometime.

EMMA

I'd be happy to show you around.

MILDRED

We'll plan on it. Well, we must mingle. It was a pleasure meeting you Miss Hart. Please enjoy your stay.
I'm sure Jay will take good care of you.

The women walk away, talking to themselves, giggling. Emma thinks them odd, their condescending tone, and how they smirked and giggled as they walked away.

Club members ANDREW MELLON, DURBIN HORNE and JAMES CHAMBERS approach. Jay greets them warmly. Emma is a bit star struck.

JAY

Emma, this is Mr. Andrew Mellon, Mr. James Chambers, and Mr. Durbin Horne. Gentlemen, this is my friend Miss Emma Hart from Johnstown. Last summer, she was a singer at the Club...

MELLON

Of course we remember Miss Hart. You have a very fine voice. Memorable.

EMMA

Thank you. I appreciate that. It's such an honor to meet you all.

CHAMBERS

Well, you're most welcome here.

MELLON

(after a beat)

Miss Hart. Being from Johnstown, I've often wondered, how do the folks there feel about our club at the lake?

I mean, are there any, strong opinions?

EMMA

Well, I think people are kind of proud that the, the financial titans of Pittsburgh, choose to summer in our lovely Cambria County.

CHAMBERS

Financial titans? I like that. I heard we're called the big bosses. Or worse.

HORNE

I'm glad to hear that too. That lake is just so beautiful, and so far from the soot, the noise, the smoke here.

EMMA

But people do talk about one thing.

CHAMBERS

What's that Miss Hart?

EMMA

Every year after some heavy rains, rumors start that the dam's going to go. Everyone knows it's an old dam. That does worry some people.

CHAMBERS

Miss Hart I assure you, we'll always work to make sure that the dam is safe and secure. Our man there, Colonel Unger, keeps a close eye on things.

EMMA

I know the Colonel.
I'm glad to hear that.

HORNE

(after a beat)

Well Miss Hart, I'll just come out and ask.
Would you mind, perhaps, singing a song?

MELLON

Perfectly fine if you don't want to.

This surprises Emma but she smiles. Jay smiles, nods as well.

EMMA

No that's fine.
It'd be my pleasure.

The men smile. Mr. Mellon escorts Emma to the piano. They have a short chat with the piano player and the violin player. Emma points at some sheet music and nods. She then nods OK to Mr. Mellon. He RINGS A BELL sitting on the piano. The crowd quiets.

MELLON

Ladies and Gentlemen.
Can I have your attention please.
We have a very special guest.
Miss Emma Hart from Johnstown.
She was our wonderful singer at the club last summer and has graciously agreed to a song.

(MORE)

MELLON (CONT'D)

Miss Hart.

After some light applause, Emma begins the moving Civil War ballad "Aura Lee". The crowd quiets even more as she continues. Her voice is so captivating. A wonderful performance. When she finishes, CLAPPING and CHEERS. The men approach her. Jay is so proud of her.

HORNE

My goodness, Miss Hart, that was wonderful.

CHAMBERS

"Aura Lee" is my favorite song from the war years. Thank you dear.

EMMA

It was a great honor, to sing here.

JAY

You were amazing dear. I think everyone wants to get you a drink. What do you want?

EMMA

Another Tom Collins would be fine. But I need to use the ladies' room first.

JAY

Oh, it's right out that door to the left.

Emma smiles and exits the room.

INT. DUQUESNE CLUB - LADIES BATHROOM - EVENING

EMMA sits in a bath stall, then starts to stand, ready to leave. The bathroom door swings opens, MILDRED CHAMBERS and LORETTA MUELLER enter, talking loudly. They are both a bit drunk.

MILDRED

So Jay's new girl is quite the singer. I remember her from last summer.

Emma quietly sits back down, pulls her legs up off the floor.

Loretta hushes Mildred. She looks under the stall doors. No one is with them in the bathroom (she thinks). Both turn to the mirror, begin to apply makeup.

LORETTA (CONT.)

Yes she is quite the singer. Lloyd told me Jay saw her one night and fell so hard he went to visit her the very next day. In Johnstown.

MILDRED

In Johnstown? He went there?
Well. You do need a good reason to visit that dump of a town.
What's even there?

LORETTA

(stops, thinking, a beat)
I think that big horseshoe railroad curve is near there.
I don't know. And I don't care.
I'm never going there.

MILDRED

Speaking of curves, Jay's got the kind of curves he likes tonight.

As she listens, Emma becomes more and more angry.

LORETTA

Get this. I was talking to Philo. Jay told him about her visiting this weekend.

MILDRED

What'd he say? Do tell.

LORETTA

He told Philo,
I've got to close the book on this girl.
Worked on her last summer.
But she wouldn't let me get too far.
I wrote her a bunch of letters.
And I finally got her to come here.
Now, I need to get her notch on my belt.
And this one, this small town bumpkin, she'll be so easy.

MILDRED

He's such a scoundrel!

Both laughing. Emma comes out from the stall.

EMMA

Actually ladies...

They jump. Both have "OH SHIT" looks on their faces.

EMMA (CONT'D)
The big railroad horseshoe curve is
near Altoona. Not Johnstown.

Emma calmly steps to the mirror. Washes her hands. Turns to leave. The two women are still speechless. Until Loretta speaks up.

LORETTA
Hey Johnstown.

Emma stops. Turns. Gives a nasty stare to Loretta.

LORETTA (CONT.) (CONT'D)
I'm sorry you heard that.
You seem like a nice girl.

EMMA
Yeah. Maybe so. I'm just mad I
found out about this, from you two
drunk ass bitches.

INT. DUQUESNE CLUB - BAR ROOM - EVENING

EMMA walks back into the bar room. Walks up to JAY as he chats with others. She is clearly flustered, angry. Jay is shaken--what's wrong? She gets close to him. In his face.

EMMA
I need to go. I'm not feeling well.

JAY
What? Really? What's wrong?

EMMA
I'm leaving.

JAY
Did something happen? What?

Emma turns to walk away from him. An embarrassed Jay excuses himself from the others. Follows her out of the lounge.

INT. DUQUESNE CLUB - LOBBY - EVENING

EMMA stands in the lobby, not sure where to go. JAY reaches her. She is very upset, angry.

JAY
What happened?

EMMA

(some tears, so angry)
You're a fucking ass.
You know that? A liar!

JAY

(shocked)
What?

EMMA

I heard your friends in the
bathroom talking about me.
About my visit...

JAY

Who? What? What did you hear?

EMMA

Those two twits from the bar said
they heard you talking to someone.
About how I was visiting this
weekend. And how I was going to be
easy. Another notch on your belt.

JAY

Oh Christ. They said that! No, I
didn't mean that! I might've been
kidding, bragging to my friends.
Being a clown. It means nothing.
It's just bullshit talk with the
guys...

EMMA

Bragging about how you're going to
bed me this weekend?
So easy?
The dumb small town bumpkin?

JAY

You have to believe me.

EMMA

Why should I believe you? All that
time at the lake, then the letters.
All that gushing over me. How
talented I was, how beautiful I
was. All lies, just to get me
here. To your little royal court to
impress me, with all your money,
and your...

JAY

I'm serious. I don't know any other way to say it. I meant all those things. All of it. That was all...

EMMA

Sure.
You're nothing but a liar.
And I'm nothing but a fool.
An idiot.
Now, get me out of here.
I want to be on the next train to Johnstown. Got it?

Emma pushes past him, and exits out the front door of the Club.

INT. ON THE PULLMAN CAR HEADED BACK TO JOHNSTOWN - DAY

EMMA'S head is pressed against the train window. She wipes her eyes. Tears start to flow.

An OLDER GENTLEMAN sitting next to her, sees this. Gently pokes her. Passes her a handkerchief. He is distinguished, handsome, with grey hair and blue eyes. He smiles.

OLDER GENTLEMEN

Don't worry, it's clean.

Emma smiles at him. Wipes her tears away.

EMMA

Thank you.

OLDER GENTLEMEN

I don't mean to pry. But is everything alright?

EMMA

Not really.

OLDER GENTLEMEN

We have a few hours on this train.
And I can be a very sympathetic ear. Where are you headed?

EMMA

Johnstown. You?

OLDER GENTLEMEN

A little further. Philadelphia.
So can I ask, why such a beautiful young lady like yourself is so sad.

EMMA

I. I don't know where to start.

OLDER GENTLEMEN

What were you doing in Pittsburgh?

EMMA

I was there to visit a friend. Or what I thought was a friend.

OLDER GENTLEMEN

I take it, things did not turn out well.

EMMA

They didn't. It's just that, I was really hoping... He was someone, that I thought maybe, really cared for me.

OLDER GENTLEMEN

And, now that's over?

EMMA

Yes. It's over.
Now its back to,
back to where I'm from.
My dead end life as a secretary at
a steel factory.
In a dirty mill town.
Taking care of my Mom and brother.

OLDER GENTLEMEN

Well, does your father work?

EMMA

My dad died last year, in an
accident at the mill.

OLDER GENTLEMEN

I'm sorry to hear that.

OLDER GENTLEMEN (CONT'D)

So you're the only one making a
living I take it?

EMMA

Right. My Mom does some sewing at
home, but it's not a lot.
And my brother is still in school.

OLDER GENTLEMEN

Can I ask.
What happened in Pittsburgh?

EMMA

Last year, I met this, this gentleman, while I was singing...

OLDER GENTLEMEN

You're a singer?

EMMA

Yes. Last year I was singing at a club on a lake near where I live. All the richest people of Pittsburgh are in the club. The South Fork Club.

OLDER GENTLEMEN

I've heard of that club.

EMMA

We saw each other a few times. But then he was back to Pittsburgh.

OLDER GENTLEMEN

I guess he wanted you to visit.

EMMA

Right, he kept in touch, wrote me sweet letters, wanting me to visit. But I could never seem to get away, until this past weekend.

OLDER GENTLEMEN

So this man, is wealthy?

EMMA

Very.

OLDER GENTLEMEN

And you were hoping that maybe, this young man and yourself...

EMMA

Yes.

OLDER GENTLEMEN

But something happened.

EMMA

Turns out he just made it all up. His love for me, whatever. I was just someone to toy with...

OLDER GENTLEMEN

You thought he could take you away from your life.

EMMA

(more emotionally)

But how stupid was I to think that
would really happen?

With me?

Some small town nobody.

OLDER GENTLEMEN

Well I could see why a young man
might fall for you.

EMMA

All these months since last summer.

I thought of him.

He wrote me these letters.

It seemed like...

He really wanted me in his life.

I was so excited to see him.

And finally, I was able to make the
trip.

OLDER GENTLEMEN

And...

EMMA

(more tears)

You have to understand.

I daydreamed about this visit.

For months.

Of how it would go.

Of how it might,

change my life.

But. But that,

that hope, those dreams, are gone.

I had this one thing in my life.

all this time.

In my darkest moments.

Now suddenly gone.

My future.

My dreams.

I'm just.

Sick. Crushed.

I'm...my life,

is suddenly, so dark.

OLDER GENTLEMEN

But dear,

it can't all be dark?

EMMA

My dreams.

What I hoped would happen.

That's gone dark.

OLDER GENTLEMEN

Dear,
 your dreams shouldn't grow dark.
 They're what moves us forward.
 Why we live and press on.
 In the worst times.
 What do you want?
 What is your dream? Right now?

EMMA

I want to be a singer.
 Make a living as a singer.
 And sing on stages in big cities.

OLDER GENTLEMEN

(slowly, intently)
 If you truly want that,
 then don't give up dear.
 You're so young.
 Just starting your life.
 Keep that dream,
 Keep that light alive.
 Always.
 It will keep moving you forward.

EMMA

I just don't see how it can happen.
 I just don't anymore...

Emma, teary eyed, leans in. He puts his arm around her.

EXT. JOHNSTOWN TRAIN STATION - DAY

EMMA stands on the concourse as the bags are removed from the train. She looks up and waves goodbye to the older gentleman, who waves back from a window. The train pulls away. Emma finds her luggage. VICTOR approaches. She was not expecting to see him.

EMMA

Victor.

VICTOR

Charlie told me you were coming
 back a day early.
 Asked if I could meet you.
 Was there a change in plans?

Victor picks up her two bags, she nods thanks and they start walking. Emma is irritated, not looking at him.

VICTOR (CONT'D)

Well?

EMMA
Things didn't work out, like I'd hoped.

VICTOR
Can I ask...

EMMA
I don't want to talk about it.

VICTOR
Can you stop for a minute.

Emma stops, turns to him. Victor sighs. Looks around.

EMMA
(a beat)
So do you have something to say?

VICTOR
I knew he was no good for you.

Emma, turns away and starts walking.

VICTOR (CONT'D)
Wait. Please.

Emma stops again. Looks at him sternly.

VICTOR (CONT'D)
This.
This is hard for me to say right now. But. I.
I adore you.
And have for years.
I think you know that.

EMMA
Yes.

VICTOR
And I was so angry, and so upset that you went to see Jay.
I couldn't eat, couldn't sleep.
I was heartbroken.

EMMA
Alright.

VICTOR
Look. I know you want to get away from here. Start somewhere else, with your singing, but...

EMMA

(sternly)

Right. And I know your future is here, with your Mom and Dad, and the store...

VICTOR

I'm not so sure about that anymore. I wanted to talk to you about that, and other things. I just...

EMMA

(suddenly angry, a loud sigh)

Christ. You know what. I need some time to think about things. My life is just so messed up right now. No way out. Living in this god damn... I don't want to talk about this now. Or anything. I just want to go home.

Emma storms away. Victor, shocked at her outburst, follows behind, carrying her two bags. He says nothing more to her.

INT. HART HOME JOHNSTOWN - DAY

EMMA enters the front room of their home with her two bags. She takes a deep breath, and drops them on the floor. Her MOM RUTH walks in.

RUTH

You're home already. I thought you were coming home tomorrow.

EMMA

No. I thought Charlie would tell you. I, ummmm, had to come home early.

RUTH

Oh. Everything OK? With Dottie?

EMMA

Mom. I didn't. Tell you the truth about my trip. I didn't visit Dottie.

RUTH

Really? What did you do?

EMMA

I went to see that gentleman from
the lake last summer, Jay Phipps.

RUTH

Why didn't you tell me.

EMMA

I don't know.
I wasn't sure about the whole
thing.
And, things didn't work out, so I
left this morning on the train.

RUTH

What happened?

EMMA

Just. I thought he really liked
me. He wrote me letters. Wanted
me to come visit. I thought, there
might be something there. With him.
A future. I believed it.

RUTH

And I guess, things didn't turn
out, like you wanted.

EMMA

No, they didn't. But I don't want
to talk about it now. Maybe later.

RUTH

That's fine. I understand.

Emma starts to tear up. Her Mom is concerned.

RUTH (CONT'D)

Honey, what's wrong.

Emma moves in to hug her Mom. They embrace.

EMMA

I'm just lost.

RUTH

Honey.

EMMA

(pulls away)
You know Mom. I want to sing. Make
a living doing that.

(MORE)

EMMA (CONT'D)

People tell me, I'm really good.
Really good. But, I don't feel
like, there is any way...

RUTH

Honey you know. I was like you in
a way. I was really good at art
in school. Won awards. I wanted
to go to college for it. I thought
that was my future.

EMMA

I know.

RUTH

Then I met your father. And he
worked here. At the mill.
And I fell in love. And we started
a family, you and Charlie.
And, I guess.
I put those dreams aside.

EMMA

I guess. I'm not ready to do that
yet. But, I don't know.

RUTH

One thing I've learned. Life is
not how we plan it. Unexpected
things happen, something you never
ever even thought about. Out of
the blue. Just keep an open mind.

EMMA

I know. You never know what the
next day can bring.

INT. VICTOR HEISER'S HOME - BEDROOM - NIGHT

VICTOR lays in his bed, again, he is tossing and turning.
Again. He is dreaming. About the dam, again.

The waters are pouring out of the lake now. The powerful
wave of water is almost 50 feet high. And it is now
approaching a small town. The people run but the waters
destroy the town and swamp the people. Then he sees a
passenger car of a train crushed by the waters. People in the
windows screaming.

The water is coming at him now, rising up over his head. He
hears Emma's voice crying out. He is looking for her. The
water is over him, about to crash down.

Victor, sits up in bed, wide awake. He pounds the bed. So angry. Why does he keep having these dreams! These nightmares. About the dam breaking. Why?

EXT. JOHNSTOWN STREETS - DAY

A tired VICTOR walks downtown. A grey day. Rain is in the forecast. A chill in the air.

We see the TOWN CRAZY MAN, a thin, haggard man, probably in his 50s, blue eyes, wild white hair. YELLING about something, always something nuts, usually the end of the world. Who knows, nobody pays attention to him. Victor tries to walk by him and ignore him. But the wacko suddenly GRABS HIM by the shirt. Stares at him hard.

VICTOR
Hey let go of me!

TOWN CRAZY MAN
You havin' nightmares about the dam boy?

VICTOR
What? No? Let go of me.

TOWN CRAZY MAN
Yeah boy. The dam at the lake.

VICTOR
What?

TOWN CRAZY MAN
(leans in, spookily)
I can see it in your eyes boy.
You know what's comin.
And it's comin' soon.
Part of the End Times.
Read this.
(hands him a flyer)

VICTOR
The End Times?

TOWN CRAZY MAN
Yeah boy. Do you know about the Seven Seals in the Book of Revelation?
One of the Seals is about plagues and floods.
And I know that Seal will be broken here. In this valley. With a powerful flood.

VICTOR
What do you mean broken?

TOWN CRAZY MAN
(suddenly agitated)
By the flood coming!
And I'm having the visions too.
In my dreams.
Same as you. Wild, wild!
Read the flyer boy. Read the flyer!
It's coming soon! Soon!
Ya hear me boy! Soon!

The TOWN CRAZY MAN suddenly turns and moves away. Down the street. Starts screaming again. Victor looks at the flyer. It says the dam at the lake is going to break and flood the city, opening up one of the Seven Seals. And the beginning of the End Times. The flyer ends with Scripture: Matthew 7:27.

"The rain fell, and the floods came, and the winds blew and slammed against that house; and it fell, and great was it's fall."

EXT. SOUTH FORK CLUBHOUSE PORCH - DAY

VICTOR walks toward the Clubhouse from the boathouse where he has been working all afternoon. As he gets closer, he spots someone he has never seen before. A younger man with boyish looks, JOHN PARKE, sitting on the porch, smoking a cigarette.

VICTOR
Well strange to see a new face up here. My name's Victor Heiser, I work at the boathouse.

PARKE
(shakes his hand)
John Parke, I'm an engineer, just started a few months ago.

VICTOR
A new engineer.

PARKE
Yes.

VICTOR
Are you working on the dam?

PARKE
(smiles, takes a puff on his cigarette)
(MORE)

PARKE (CONT'D)

You're about the tenth person to ask me that. No. I'm working on the septic system up here. Getting rid of that monstrosity for one thing.

(he points at the two-story outhouse)

VICTOR

I see.

PARKE

So you've been up here for awhile?

VICTOR

A few years. I work in the spring and summer for the Colonel, getting the boats and rigs ready for the club members. I'm on the lake a lot.

PARKE

OK. You're a good person to ask then. What do you think about the dam? The issues?

VICTOR

Well, alright, since you asked. First, it leaks, a lot, and they just patch it every year. They need to build it up more. There's only one spillway for the size of the lake.

PARKE

That's some of the same things I'm hearing.

VICTOR

Everyone seems to know about these problems. But nothing happens to fix them.

PARKE

I brought up the dam a few times with the Colonel. He told me not to worry about it. And the last time I did, he got really angry. So I just stopped asking.

VICTOR

Really?

PARKE

He said the club members just want the septic system put in.

VICTOR

Got it.

PARKE

Someone told me Unger and others up here believe an article they read in the Johnstown paper a few years ago about the dam. And what would happen if it broke.

VICTOR

What did it say?

PARKE

That if the dam failed, the lake waters would disperse through the valley, into the creeks and streams. And it would just end up being another day of flooding in the valley. Maybe a little worse than usual, but not horrible.

VICTOR

A lot of people think that. Or hope it.

PARKE

(a beat, stares at the lake, a puff on cigarette)

Yeah. Although.

This lake sits higher than the valley.

And, I calculated based on its size and depth, that there's at least twenty million tons of water in there.

If the dam broke, all that water would burst out into the valley.

Twenty million tons.

Heading downhill. For miles.

That would be some immense power.

(a beat)

I think it would be far worse, than a bad day of flooding.

VICTOR

Lord. Never thought of it that way. I hope we never find out.

Parke nods, smiles. Takes a long puff on his cigarette.

Super:

Thursday May 30

The Day Before The Flood

INT. SMALL SHANTY ON LITTLE CONEMAUGH RIVER - NIGHT

The TOWN CRAZY MAN turns in his sleep, having bad dreams. Suddenly he CRIES OUT in terror. Looks around. Stumbles out of his bed. Heads outside, looks at the bubbling creek waters. Some darkening clouds, winds picking up, some thunder in the distance, but nothing is wrong. Shivers a bit. Goes back inside.

EXT. SANDYVALE CEMETERY - DAY

A Decoration Day (later known as Memorial Day) parade marches towards the Sandyvale Cemetery. The town's Revolutionary War and Civil War veterans are buried in this cemetery. The parade features colorfully dressed townspeople and bands playing patriotic music, along with Grand Army Veterans, who are Union Civil War veterans, dressed in their dress blue uniforms.

Among those walking are EMMA and CHARLIE, and VICTOR who is walking further back. The parade enters the cemetery led by the Grand Army Veterans.

When the Grand Army soldiers reach a veteran's tombstone, they salute, bow for a moment, then lay a wreath.

As the parade continues, the SKY DARKENS above. Dark clouds have been coming in from the west all day. LIGHTNING, FLASHES, THUNDER RUMBLES in the distance. The WIND picks up. RAIN starts to fall. A big storm is coming.

Victor walks near Emma and Charlie as they stop to view a new wreath just placed at a tombstone. The tombstone reads:

*William Henry Hart
54th Pennsylvania Infantry Regiment
Company E
August 23, 1844 - May 15, 1864*

VICTOR
(somewhat quietly)
Hello you two Harts.

They turn and greet him. Rain comes down a bit harder and the winds swirl. Thunder rumbles in the distance.

VICTOR (CONT'D)
So, who's this?

EMMA
Our father's youngest brother,
Billy.
He served in the 54th.
Fell at the Battle of New Market in
Virginia.
He was just 19 years old.

VICTOR
Oh right,
I remember you telling me
about him...
damn, so young...

EMMA
I know. My dad missed him so much.
Called him My Little Billy...
just broke his heart.

VICTOR
I'm so sorry.
Well hopefully they're together
now.
(a beat)
So, can we talk for a moment?

EMMA
Sure.

Emma says a prayer to herself, makes the Sign of the Cross.
Emma and Victor walk away a bit from the crowd to talk under
a tree, as the rain comes down a bit harder. Thunder rumbles.
Some lightning. Winds picking up. Victor turns to her,
nervously.

VICTOR
Listen, first,
I wanted to tell you.
I'm so sorry about the whole Jay
Phipps thing. How I reacted.
I know he hurt you. Badly.
And, I'm so sorry about that.
But, you know how I feel about you.
And...

EMMA
(smiling)
Yes.

Rain comes down a bit harder. CHARLIE runs over to them.

CHARLIE

We should go. This storm, it's just getting worse. Someone said we could get record rains. Tornadoes.

EMMA

We need to go.
Listen, my Mom's making some apple pies this weekend.
Why not stop by on Sunday. Maybe early afternoon.
We can talk some more.
About things.

VICTOR

Alright. OK. Sunday. See you on Sunday. Sounds good.

EMMA

(Smiling)
See you on Sunday.

Emma leans in and hugs Victor. Then joins Charlie and everyone else as they make a fast exit out of the cemetery as the RAIN POURS DOWN.

Victor is moving too, but much more slowly. He looks happy. He has a big smile on his face. He is getting drenched. He doesn't care. He cannot wait until Sunday.

INT. VICTOR HEISER'S HOME - BEDROOM - NIGHT

VICTOR lies in his bed, the rain is pouring down so hard. He finally falls asleep.

The rain is coming down harder. He hears something odd outside, like a voice, and walks to the window. Standing in the rain in the street below him is the TOWN CRAZY MAN. He is staring right at Victor. Victor is horrified.

The Man's eyes roll up into his head and he starts moving his mouth in a creepy way. Victor hears what he is saying.

CRAZY OLD MAN

Listen boy.
Today is the Day.
Today is the Day of the Flood.
May the Lord's Will be done.

The Man, then turns and walks into the rain. Vanishes.

He wakes up. That dream was so real. He goes to the window. Nothing outside, but the flooded streets and pounding rain. Am I going crazy? What is happening? Today is the Day?

INT. HART HOUSE - KITCHEN - DAY

Super: **The Day Of The Flood**

8:30 A.M.

EMMA pulls on her raincoat. Sips her tea. CHARLIE enters. Groggy, sleepy, stares out a window.

EMMA

Good morning. Guess school's closed today.

CHARLIE

Of course.
This stupid town's flooded. Again.
You really going to work?
In this mess?

EMMA

Yep. One reason. It's pay day.
I'm used to walking in the rain.
I'll see you later.

Emma smiles at Charlie, leans in and hugs him. Suddenly, the front door bursts open. VICTOR tumbles in, drenched from the rain. Soaked. Emma and Charlie are stunned.

EMMA (CONT'D)

Victor. What are you doing here?
And in this weather?

VICTOR

(talking so fast,
excited, out of breath)
Listen to me. Both of you. I've
been having dreams. Horrible
dreams about the dam breaking. So
real, so vivid. And then I ran
into the crazy guy on the street,
you know the one downtown. And he
said, I know you're having the
dreams boy...

EMMA

Just slow down. What are you
talking about?

VICTOR

So, the crazy man tells me he's having the dreams too. About the dam breaking. Says it means the end of the world. Anyway, last night, I saw him in a dream, talking to me. And he said, today was the day. Today is the day of the flood!

CHARLIE

The flood? It's just another rainy day.

VICTOR

No. This is different. I'm telling you. Please stay home Emma. Don't go to work. And both of you and your Mom. Get to higher ground. Maybe up to Green Hill or...

EMMA

Well. I am going to work and getting my paycheck. Then I'll be back here, and like I told you. Come back over on Sunday. Maybe in some dry clothes.

Emma leans in and hugs Charlie. And then hugs Victor, and heads out the door.

EMMA (CONT'D)

If I see the crazy guy, I'll tell him you said hello.

She smiles, opens her umbrella, and steps outside into the rain. Victor turns to Charlie.

VICTOR

Look Charlie. I'm telling you. This is real.

CHARLIE

Come on Victor. Is this some ploy, or something about Emma. If it is...

VICTOR

No, it's not!

CHARLIE

So are you going to higher ground today. What about your parents?

VICTOR

They. They told me not to worry.
They hear about the dam breaking
all the time. And nothing happens.
But this time, I just...

CHARLIE

So they're staying. Are you?

VICTOR

Christ. I don't know.

CHARLIE

Go home. Get some rest. Emma told
me you're coming over Sunday.

VICTOR

I hope so. I hope so. God I hope
so.

Victor turns to Charlie. Hugs him. And heads out the door.

EXT. SOUTH FORK DAM - MORNING

TORRENTS OF RAIN pour down. We see the lake boiling, clogged
with trees, branches, debris, the lake waters lapping against
the dam. Water starts to flood onto the dam road. Men are
working to dump tree stumps, dirt, anything off of wagons
onto the dam road, trying to halt the waters. But nothing
they do will stop what is coming. UNGER is on horseback,
crisscrosses the dam road, back and forth, screaming at the
men. To do more.

INT. HART HOME - DAY

Super:

12:15 P.M.

CHARLIE on the couch, plays his guitar. The front door
opens. EMMA enters. She shakes off the rain. Pulls off her
coat, hangs it on a coat rack.

CHARLIE

Home already?

EMMA

They let us out early because of
the flooding.

CHARLIE

It's really bad today.

EMMA

What happened with Victor?

CHARLIE

He left right after you. Said he would see you Sunday. He still seemed so upset.

EMMA

Well. Sounds like those dreams must have really got to him. But, anyway. I got my check, so I guess I beat the flood today!

EXT. SOUTH FORK DAM - DAY

PUSH IN on UNGER'S face. He is so terrified. PULL BACK to see the waters pouring over the top of the dam, a fifty foot wide waterfall. The workmen stand by as the rain pours down. Their shovels and axes and other tools lay idle on the ground around them. Useless. PARKE stands near the Colonel. He can see the utter terror on his face.

A crowd of PEOPLE from South Fork are there, holding umbrellas. Everyone is just stunned by this sight. Just watching, waiting. It's just a matter of time now.

EXT. PORCH OF ANNA FENN HOME IN JOHNSTOWN - DAY

Super: 2:00 P.M.

The streets and lawns are flooded. As the rain continues, water spills onto front porches. ANNA FENN holds her BABY DAUGHTER EVA. Her next door neighbor BELLE WATERS comes out on her porch. They exchange hellos.

BELLE

When John gets back, can you have him stop by? We could use his help moving some furniture upstairs.

ANNA

Sure, I'll let him know. He's helping out at his mom's place.

Five year old GINNY FENN comes out on the porch.

VIRGINIA

You comin' in soon Mom?

ANNA

Yes Ginny. Go back inside.
 (turns to Belle)
 I better get back in.
 Lord it's been collie shangles all
 day. Six bored kids and this baby,
 all stuck together upstairs.

BELLE

I don't know how you do it.
 God bless. See you soon.

EXT. SOUTH FORK DAM - DAY

Super:

3:08 P.M.

The WORKMEN and many PEOPLE from South Fork stare anxiously
 at the now 100 foot wide WATERFALL pouring over the top of
 the dam. PARKE and UNGER stare as well. Wide-eyed. Helpless.
 Unger is looking more ill. Parke, finally speaks up.

PARKE

A lot of people here.
 I guess you don't see something
 like this every day.
 (a beat)
 So what do you think Colonel?
 What's goin' to happen?
 After the dam breaks.

UNGER

(trembling voice)
 I think, I think the water'll
 spread out,
 dissipate in the valley.
 You know.
 That's what the paper said would
 happen.
 Just another bad day of flooding.
 Why, what do you think?

PARKE

(Slowly, intensely,
 staring at the dam)
 I disagree Colonel.
 I think when this dam fails.
 And twenty million tons of water
 pours into this valley of towns.
 Headed downhill.
 It's going to be.
 (a beat)
 The most Awful Force
 Of The Creator.

Screen goes BLACK and SILENT with just the day, location and time on onscreen.

Super: **Friday May 31, 1889**

Lake Conemaugh, Pennsylvania

3:10 P.M.

Then. A THUNDEROUS EXPLOSION OF NOISE.

We see the bloated lake BLAST through the dam. The earth SHAKES. The crowd erupts in SCREAMS of horror. The water is GUSHING OUT AT TREE-TOP LEVEL, plunging, pouring into the valley. Tons and tons of water.

UNGER founders, holds his chest, falls to his knees moaning "OH GOD, OH GOD". PARKE also stunned by what he is seeing, tries to hold him up.

EXT. LAMB BRIDGE FARM - DAY

POWERFUL RUMBLING as the flood approaches a farmhouse and barns. A FARMER is trying to pull two pigs using a rope, but lets go seeing the DARK WALL OF WATER, over 40 foot high, coming fast. He is stunned. Shaken. He dashes up the hill to join his FAMILY, who is already safely up on the hillside. He hugs them all when he reaches them. Then they all turn to watch the massive flood wall crush the farm buildings instantly. Like paper Mache blocks.

EXT. AREA ON CREEK RIGHT BEFORE SOUTH FORK - DAY

The CRAZY MAN steps outside his shanty. Turns to see a 40 foot high wall of DARK WATER APPROACHING FAST.

At first he shakes in fear. Cries Out. "Oh My God!".

Then he takes a deep breath. He smiles.

Makes the Sign Of The Cross.

Closes his eyes. Screams "I AM COMING HOME LORD!"

EXT. LITTLE CONEMAUGH RIVER AND RAILROAD BRIDGE - DAY

LOUD THUNDEROUS ROAR as twenty million tons of water devours and crushes the landscape in the valley.

A RAGING, POUNDING wall of water.

Tears up railroad tracks. Shreds huge trees like dead twigs.

Crushes any structure in its path.

HOWLING WINDS. Fast moving flood waters reach 70 FOOT HIGH in steep areas of the valley.

The flood wave smashes into an 80-FOOT HIGH STONE RAILROAD BRIDGE. Debris jams the huge arch of the bridge. A new dam forms a new lake. Briefly.

But the water's strength builds in force and power. The huge stone bridge creaks and cracks as it strains to hold back the mounting weight of the water. Sections crumble away. Cracks are seen across it. Then the bridge EXPLODES as the flood wave punches through it with even more force.

EXT. MINERAL POINT - DAY

Super: **Mineral Point**

Townpeople gather on a hillside above their town. Their small town, which sits close to the swollen valley creek, has been heavily flooded for hours and the people had evacuated.

RUMBLING in the valley grows. Everyone turns to see a tall wall of dark water approaching. The powerful 40 foot high wave passes below them, over tree top level, CRUSHING every structure in their town, like kindling. The town is wiped clean off the map.

EXT. - EAST CONEMAUGH RAIL YARD - DAY

Super: **East Conemaugh Rail Yard**

A locomotive moves in reverse. TRAIN WHISTLE blowing nonstop. The train stops. Men jump off, run. The dark wall approaches.

EXT. - EAST CONEMAUGH RAIL YARD - DAY

TWO PASSENGER TRAINS sit on parallel tracks. A Pullman passenger car is part of the train on the higher tracks. Another train with a passenger car on the lower tracks is closer to the oncoming flood. These trains have been stuck here for hours due to the flooding.

The flood waters arrive and SMASH the train and passenger car on the lower tracks, people trapped inside the car screaming in HORROR. They are killed instantly. Swamped. The people in the train on the higher tracks, see this awful sight, begin sobbing, screaming, praying. They are NEXT TO DIE.

But they are saved. The train on the higher tracks is flooded and pushed down the tracks, but the waters recede. The terrified Pullman passengers somehow survive. Most weeping, thanking the Lord.

EXT. WOODVALE - DAY

Super: **Woodvale**

A ROAR grows in the distance. A BLACK MISTY ALIEN WALL approaches fast through the valley. Townspeople see this- and at first, are--what is that? But then they realize what it is. Panic sets in. Many run, climb onto roofs, flee to get to higher ground.

The wave hits Woodvale like a SLEDGE HAMMER because the town sits at the end of a long straight path in the valley. No turns or twists. When the powerful wave hits, with full force, block after block IS flattened in minutes.

So much HORROR. A group of people trying to run, crushed under a rail car. Over 90 horses drown in a flooded downtown stable. People trying to outrun it, swamped. Drowned.

After the flood devastates Woodvale, the waters slams into the massive Gautier Barb Wire factory west of town. Huge geysers of steam. The boilers EXPLODE in a thunderous ROAR. Huge spouts of water shoot HUNDREDS OF FEET INTO THE AIR.

JAGGED BARB WIRE is now part of deadly flood stew of wood, tree trunks, debris, and dead horses. Barb wire that will shred people to death. All headed towards Johnstown.

EXT. JOHNSTOWN - DAY

Super: **Johnstown**

4:05 P.M.

INT. HEISER HOME (OVER THEIR DRY GOODS STORE) - DAY

GEORGE HEISER and his wife MATTIE look out a window. The pounding rains have slowed. The sky is brightening some.

MATTIE

Maybe the worst is over. The sun's even coming out.

GEORGE HEISER

Shhhh, do you hear that?
Look.

He points to an alien misty dark mass approaching in the distance. A rumbling ROAR grows. Getting louder.

INT. HART HOME RUTH'S SECOND FLOOR BEDROOM - DAY

CHARLIE sits in a chair, strums his guitar. His mom RUTH laying in bed enjoying it, smiling. He stops. He looks out the window.

CHARLIE

Looks like the rain is slowing
down. And the sun is coming out.

RUTH

Finally. This was a bad storm for
sure. But we're used to them. What
do you want for dinner? I have
some...

Suddenly EMMA bursts into the room. Runs to the window.

EMMA

Look out here. In the distance.

Charlie and Ruth head to the window. Emma points to a black wall of mist coming close. Below them, chaos, people running in the street. Panicked. Shouting. Bells ringing. Sirens.

EMMA (CONT'D)

You see that? It's a flood wave.
The dam must have broke. We've got
to go.

They scramble downstairs and out to the front porch. But the flood wave is coming too fast. Too late to run. Emma sees others on their roofs.

EMMA (CONT'D)

Get back inside! Get on the roof!

They head back into the house, rush up stairs. Her Mom trips, stumbles. Emma turns and goes back down to help her. HOWLING WINDS. The ROAR of waters grows LOUDER.

They are on the second floor as a LOUD WAVE of water BLASTS through the windows. The house is CRUSHED, FLOODED. All three are lifted up into the powerful RUSHING WATERS. The house debris all around them in the boiling waters. They are swamped, struggling.

Moments later, CHARLIE surfaces on a telegraph pole, spitting up water. His head is bleeding.

EMMA is hanging onto a roof timber. RUTH barely hanging on to a piece of wall frame. Out of breath, coughing.

The waters push them out into a crowded debris field. Buildings JAM into each other. People hang onto roofs, timbers. All around, people, horses FLAILING in the powerful waters. People are screaming.

Emma tries to get to her Mom, struggling in the chaos. She is getting closer. Suddenly, a large section of a building near her collides with another.

The building CRASHES DOWN on her Mom, swamping them both. Emma barely survives. But her Mom is under the structure, gone.

Emma screams "MAMA" "MAMA"... Emma swims to a more sturdy roof. Climbs on. She keeps crying out for her Mom. Then, she looks for Charlie. She sees him briefly.

Charlie hangs onto a telegraph pole but is quickly floating away. She calls out to him, but he is so far away.

Emma watches as he disappears from view heading to the west in the roaring waters. At least he is alive.

Emma is safe for now, on a sturdy roof floating in the rushing waters.

EXT. STREETS OF JOHNSTOWN - DAY

The wall of water SLAMS into the eastern end of town. Shattered buildings, houses, carriages, street cars pushed and crammed together.

INT. HEISER HOME OVER HEISER DRY GOODS STORE - DAY

GEORGE HEISER is looking for Victor. MADDIE says he saw him out in the barn in the back yard They need to get out! George runs to the back window. Spots VICTOR by the barn in the rising flood waters. His Dad motions GET ON THE ROOF! NOW! Victor understands and races into the barn to get to the ladder to the roof. Then he and his wife get into the attic, to get onto the roof.

EXT. HEISER BARN - DAY

VICTOR reaches the roof of the barn. Turns to see his PARENTS also on their roof, frightened, holding each other.

The black misty wave approaches, almost as high as the building and PUMMELS the building. CRUSHES it instantly. His parents disappear as the building collapses into the waters. He closes his eyes. Waiting to die.

The waters SLAM Victor's barn. Knocks it off its foundation. It starts SPINNING in the water. Victor is almost knocked off but grabs onto a chimney pipe. He struggles to stay on.

His barn is spinning, quickly sinking. There are buildings floating all around. He leaps onto another building, barely making it.

He spots a family across from him in another building. The father packs a trunk. The wife and children clinging to rafters. Suddenly, the building pitches forward. All fall into the waters. SCREAMING.

INT. ANNA FENN HOUSE, SECOND FLOOR BEDROOM - DAY

ANNA FENN and her CHILDREN play on the second floor. Laughing. Outside she hears, SIRENS, BELLS, YELLING. A LOUD RUMBLING. What is all that racket? She goes to the window.

She sees the FLOOD WAVE CLOSING FAST. She is terrified. But she remains calm. Tells her six kids to get away from the windows and hold hands. Hugs her baby. Closes her eyes. Says a prayer.

The water BLASTS through the windows. Everyone knocked about. Kids SCREAMING, THRASHING ABOUT. Water level in the room rises fast. Anna tries to save her kids. But to no avail. All are struggling in the waters. They are grabbing at her. THRASHING about. She tries to help. The water keeps rising.

Anna's head barely above water. Near the ceiling. She waits to drown. TO DIE. Then the water stops rising. It starts to recede. She has survived.

But her seven children float around her, ALL HAVE DROWNED.
(NOTE: The seven Fenn children all drowning is a true story).

EXT. RIDING THE FLOOD WAVE - DAY

VICTOR hangs onto a roof in the surging flood waters. Total chaos all around. He dodges flying timbers and debris blasting out of the water like missiles.

A FREIGHT TRAIN CAR heads towards him fast. Hits a building, launches into the air above him. Falling towards him. He waits to die.

His roof suddenly shoots forward in the rushing waters. The train car CRASHES into the waters, just missing him. A huge spray. He opens his eyes. Alive. How?

His roof floats into open calmer water. He sees a man on a roof, half naked. PRAYING LOUDLY to GOD to save his Soul.

(NOTE: Victor's wild ride through the flood, including the train car just missing him, is based on a true story.)

INT. WATERS HOUSE ATTIC - DAY

GEORGE and BELLE WATERS stand with their two daughters on wide roof rafters in the attic. Belle holds their baby EVA.

The roar grows louder. The flood wave BLASTS through the windows. The house ROCKS VIOLENTLY and is flooded almost to the rafters. The two daughters are knocked into the waters.

George moves towards them, holding onto a rafter. Reaches into the dark water. He can't find them. CRIES out for them. His hands thrash around. Where are they?

After a few moments, he finds two feet in the waters. With all his strength, pulls at both of the feet. And, amazingly he has grabbed BOTH daughters, one foot each. Both COUGHING, CRYING. They hold each other. Alive.

(NOTE: The Waters' daughters being saved as described is based on a true story).

EXT. RIDING THE FLOOD WAVE - DAY

EMMA's roof drifts in the debris field. Jammed up buildings, smoke, people screaming for help. Dead horses float in the waters. Chaos all around.

Emma spots THREE CHILDREN on a portion of a roof. CRYING OUT, scared. Their roof sinking. They float closer. She needs to help them. Not much time.

Emma finds a LONG TIMBER in the waters. Emma CRIES out to them. They see her. Wave at her.

EMMA

Hey! Hey kids! Grab onto this!

As they get closer, Emma holds out the long timber.

An older girl grabs for it, once, twice. Almost falls in. The third time she grabs it, holds on.

Two sisters grab the timber. Emma pulls them closer to her, using all her strength. Almost falls in herself.

They are now close enough that she can help them onto her more sturdy floating roof. An older girl holds her brother. He's CRYING in pain. His leg twisted at an odd angle. Badly injured. Emma helps him onto the roof. Finally they are all safely on the roof.

The youngest girl holds a SMALL DOG. She shivers, WEEPING. Emma sits next to her. Tries to calm her down.

EMMA (CONT'D)

You're OK sweetie. You're OK.
Do you know what happened to your
Mom and Dad?

YOUNG GIRL

I don't know. I don't know.

EMMA

OK. We'll look for them.
(a beat)
So what's your doggie's name?

YOUNG GIRL

Hazel. She barked at us when the
waters were coming. And we were all
able to get on the roof.

EMMA

Well. Hazel's a little hero dog
isn't she? And I bet she's glad
you're here with her. To keep her
warm.

The girl stops crying. Smiles at Emma. She hugs her little dog. Emma hugs her tight.

EXT. CAMBRIA IRON, SCENES OF JOHNSTOWN - DAY

Powerful waters SLAM into the massive Cambria Iron plant. CRUSHES its smaller outer buildings. Tall smokestacks SHAKE, several tumble into the waters. Metal roofs bend and CRASH down.

The wave slams into the hillside to the west of town. The waters pushed back, forms a powerful swirling eddy.

All around, people are on roof tops, in trees, some naked, on floating train cars. Some in their homes, floating on beds. Many crying out for help, or in pain.

The waters now calming.

All around-- Mud, muck, debris, wrecked twisted busted up structures, corpses, dead horses. Smoke as fires burn.

Stunned crowds of people slowly walk down from hillsides around the town. They try to help the survivors as much as possible. Assisting them off roofs, or upper floors.

At the Stone Bridge, west of Johnstown, a massive debris field fed by the flood waters grows. Tons of wreckage clog the arches, including battered houses with people trapped inside.

EXT. RIDING THE FLOOD WATERS - DAY

VICTOR's roof comes to a rest in the debris field near the Stone Bridge. He finds a LARGE BOARD and rafts himself to more solid but muddy ground.

He stumbles and falls into the mud. Soaked, out of breath. Hands, bare feet bleeding, bruised. His clothes--torn, covered in dirt and mud. But he has amazingly survived.

EXT. JOHNSTOWN, STONE BRIDGE DEBRIS FIELD - DUSK

Crushed structures, debris, locomotives, dead horses, barb wire are jammed together in a huge debris field in front of the Stone Bridge. Over a hundred yards long.

Within the debris field, people are trapped in their battered homes. Some pinned by beams. Some too injured to escape.

A MAN near the Stone Bridge looking at the wreckage, lights a CIGARETTE, tosses the match.

Immediately a HUGE FLAME catches on a pool of oil from a wrecked locomotive. The winds catch the flames. They spread quickly in the wreckage near the bridge, including crushed houses with people trapped inside.

People try to help the people trapped in their homes, but there's not much anyone can do. Most of those trapped are too far out of reach.

The FLAMES move quickly fed by winds along with the huge amount of wood and flammable oils and debris.

People SCREAM for help. Some hurt, some trapped, pinned in their wrecked homes. The flames quickly consume structures.

Horrible BLOOD CURDLING SCREAMS of those dying.

EXT. NEAR STONE BRIDGE - DAY

Hearing the cries and screams, VICTOR rushes into the debris field. Sees a YOUNG WOMAN pinned by timbers in her battered home. CRYING out.

ANOTHER MAN joins Victor. Desperately, they try to pull her out. The timbers are too heavy. Too jammed up. They cannot free her. Flames approaching fast.

The flames and heat are finally too much. Both have to abandon the effort. The woman's horrible dying SCREAMS fill the air. Victor falls to his knees, holding his ears.

Victor shakily gets to his feet. He listens for other cries for help. He hears a VOICE. Barely. Someone is crying out. He runs towards it.

He recognizes the voice. It's EMMA! OH MY GOD! EMMA!

He cries out "EMMA", "EMMA" as he runs toward the voice.

EXT. EMMA'S STRUCTURE IN THE DEBRIS FIELD - DAY

VICTOR climbs up on some battered structures, following the voice, and he spots EMMA with the three CHILDREN. Trapped by structures all around. FIRES approaching fast.

Victor yells for help. TWO MEN run over. One has a big AXE. Immediately, they start to axe through the wrecked buildings.

Tongues of fire burn all around. Cinders and smoke fill the air.

The men bash a path through the structures so they can reach Emma and the kids.

Victor makes his way onto the roof, gives Emma a hug, helps her up. The other men join him and pick up the children and the dog.

They make their way through the structures, out of danger.

EXT. MUDDY STREET NEAR STONE BRIDGE - DAY

The GROUP stumbles out to a muddy street. All out of breath. COUGHING from the smoke.

Victor and the men tend to the kids. Others join them, putting the children on a LARGE OX CART, a makeshift ambulance.

Emma waves goodbye to the children on the cart.

The youngest girl who held the dog Hazel, jumps off the cart. Runs up, hugs Emma tightly. Thanks her. Emma hugs and kisses her.

Victor approaches Emma. Emma looks at him, amazed, and hugs him tightly. She whispers intensely "THANK YOU". Hugs him harder.

She pulls back, looking at the ox cart leaving with the children.

EMMA

Where are they taking them?

VICTOR

They told me they set up a hospital on Adams Street. They're taking them there.

EMMA

Good. That boy's hurt pretty bad.

VICTOR

What happened to you?

EMMA

Our house was crushed. We all ended up in the water. My mom's lost. I don't know what happened to Charlie. He was floating away the last I saw him.

VICTOR

I'm so sorry. How did you find the kids?

EMMA

They were in the waters near me. Their roof was sinking. I was able to get them up on my roof.

What about you? What happened? I thought you wanted to get out of town.

VICTOR

My Mom and Dad wouldn't leave. And I couldn't go without them. And, I was hoping that you were right, and I was crazy.

(MORE)

VICTOR (CONT'D)

So, I was in the backyard, in the barn, got on the roof. I watched as the flood waters crushed our home, and my Mom and Dad got swamped. Then my barn got picked up, carried away. I hung onto the roof. Got on some other roofs. Just rode it out.

EMMA

My God. I'm so sorry.

Emma pulls him close to hug and starts to tear up. She talks in his ear.

EMMA (CONT'D)

Let's go to that hospital.
I want to check on those kids.
And maybe Charlie's there.

EXT. DEVASTATED STREETS OF JOHNSTOWN - EVENING

EMMA and VICTOR walk through the shattered town, both stunned, expressionless. Everything is so unreal. Huge piles of twisted wreckage and muck in muddy pools of water. Fires burn. Mist and smoke envelops the town.

Structures crammed together, crushed, split in half. Houses on their sides, with wood beams exposed like ribs.

Other people are around. Staring, walking like zombies.

Dead horses all around. Trees stripped of bark. Chunks of twisted machinery. Odd sights too, like a small piano just sitting upright in the street. Ready to play.

Some corpses, some bloated, bent into ugly shapes, are seen in the structures. A WOMAN HOLDING A BABY is being covered up with a blanket.

Men are now helping people down off rooftops. Some search through wreckage. People cover corpses with blankets.

A WOMAN with a stunned wide-eyed look approaches Emma and Victor. Asks if they had seen a six year old blonde haired boy in brown pants, white shirt, "about so high". They both nod no. Deflated, she moves on to ask others.

The flames from the Stone Bridge fire light the evening sky.

INT. DUQUESNE CLUB BAR - EVENING

JAY, PHILO and friends at a table. Drinking. LAUGHING LOUDLY. Another fun Friday evening at the Club. Across the club, Philo spots MR. PHIPPS walking into the bar room. But he is very sullen, with a stunned look.

PHILO

Jay. Your Dad just came in.
Looks like he's seen a ghost.

They all turn to see him. Mr. Phipps sees them. Walks over. Greeted warmly. But his sad expression shakes them.

JAY

Dad. What's wrong? You OK?

PHIPPS SR.

(stunned, monotone voice)
We just had a meeting.
The South Fork board.
We found out.
We found out.
The dam broke on Lake Conemaugh
this afternoon.
Flooded the valley all the way to
Johnstown.

Jay and his friends are shocked. "Oh My God". "Christ".

JAY

What's the word? Is it bad?

PHIPPS SR.

From what we know, it's very bad.
One man they pulled out of the
flood waters reported that
Johnstown was wiped out.
People were floating on wreckage.
But there was also.
Lots of dead bodies in the waters.

PHILO

Oh my God. Has anyone talked to
Unger?

PHIPPS SR.

We can't reach him. All the
circuits are down.

Jay and his friends are silent. Wide-eyed. The bar quiets.
It seems the word is spreading among the members.

JAY

Dad, I knew that girl, her family,
in Johnstown. The singer. Emma.

PHIPPS SR.

I know you did.
Beautiful girl.
Lovely singer.
Pray for her son.
And her family.
I will pray for them too.
Pray for the whole town.
(looks around the table)
This will be in all the papers in
the morning.
I have to go. Good night.

Mr. Phipps, leaves the table, walks slowly away. Jay and his friends are speechless. Stunned. The bar is now so quiet.

EXT. HOSPITAL AT THE ADAMS STREET SCHOOLHOUSE - EVENING

A large crowd around the schoolhouse. Many people are outside laid out on stretchers, many bodies covered by blankets. People WEEPING. Holding each other.

EMMA and VICTOR approach. They enter the schoolhouse. A busy chaotic scene. People lie on stretchers, on the floor. People tend to them. Loud talking. Yelling. MOANS of pain.

Emma spots the CHILDREN. Walks over to the young boy, laying on a bed, sleeping. His sisters see Emma and rush up to greet and hug her. She hugs them back.

EMMA

Is your brother going to be OK?

OLDER SISTER

They had to. Had to...
Had to take off his one leg, below
the knee.
It was too mangled, twisted.
It started to turn colors.

EMMA

Oh Lord. How are you doing?

OLDER SISTER

We're OK.

The younger sister brings a small bag to her. Inside the bag, the LITTLE DOG HAZEL. Emma smiles. Reaches into the bag to pet Hazel.

EMMA

(to the older sister)

Do you know anything about your
parents?

OLDER SISTER

No, not yet. We let the people here
know about them. They said that
people are showing up all the time.
So, maybe...

EMMA

Maybe they'll show up.

OLDER SISTER

Thank you. For everything.

Emma smiles and hugs her tight. Then hugs her younger sister.

EXT. PITTSBURGH UNION STATION - AFTERNOON

A hand painted sign outside the station: "Pittsburgh Relief Committee." A large crowd lined up to donate suitcases and bags full of canned goods, tins, clothes, shoes for the relief effort. Uniformed railroad personnel load train cars with the supplies. Busy, loud, chaotic scene.

EXT. OUTSIDE ADAMS STREET SCHOOL HOUSE - EVENING

EMMA and VICTOR stand outside the schoolhouse. They did not find Charlie. Disheveled stunned people all around. Darkness falling.

A woman CRIES out, faints, seeing a child's body under a blanket. This shakes Emma. She turns to Victor.

EMMA

We have to find a place to stay.

Victor notices some people setting up large tents. He motions for her to follow him and they move towards the tents.

INT. TENT NEAR THE ADAMS STREET SCHOOL HOUSE - MORNING

Morning light shines in the crowded tent. Inside, a dozen or so people are sleeping. Some snoring. VICTOR rolls over, he sees EMMA sleeping beside him.

He smiles, seeing her sweetly sleep amongst all this chaos. She looks so peaceful, so beautiful. Then he rolls on his back, stares up at the tent ceiling. Holy hell. What now?

EXT. OUTSIDE ADAMS STREET SCHOOL HOUSE - MORNING

Outside the school house, a large group has gathered. EMMA and VICTOR are in the crowd. On the top step of the school house steps, a group of older men stand.

JOHN FULTON begins speaking. Everyone presses in to listen.

JOHN FULTON

Ladies and gentlemen, can I have your attention please. Thank you.

First, many of you know me. I am John Fulton, the President of the Cambria Iron company. This morning, I met with many of the city's leaders. They have asked me to lead our recovery efforts. So let me inform you all on what was decided.

As he speaks, the camera pans to the various men mentioned, and scenes of the role they will play in the recovery.

First, we need to handle the deceased. Reverend Beale and Reverend Chapman will set up and manage temporary morgues.

Next, Mr. Zimmerman and Mr. Johnson will take charge of removing dead horses and other animals. They will need to be incinerated to prevent disease.

Third, Doctor Lowman and Doctor Matthews will set up temporary hospitals.

Fourth, Captain Miller will become our chief of police and deputize a force as soon as possible to prevent looting and other crimes.

Finally, Cyrus Elder will store any monies or valuables found in the debris for safekeeping, as our banker.

MAN IN THE CROWD

What have you heard about supplies, relief?

JOHN FULTON

We believe relief trains from the west can only reach Bolivar or New Florence. I'm not sure of the east. But I do know there are crews working round the clock on the rails right now. But it will be a few days at least.

Some murmuring in the crowd. Some angry words. Fulton interrupts.

JOHN FULTON (CONT'D)

Everyone--we have been dealt a terrible blow.
A horrible tragedy.
It is now important that we take the reins here. For those who have lost loved ones or friends, may God's Grace be with you and may He give you strength.

But, we must carry on.
The people still with us this morning, that are alive, are counting on us.
God bless us all on this mission.

EXT. BOLIVAR TRAIN DEPOT, OTHER LOCATIONS - DAY

Trains rumble through the green countryside. One has a sign, "Johnstown Relief" hung on its side.

At the Bolivar train station west of Johnstown, men unload boxes and crates off a train. They are loaded onto smaller HANDCARS and head down the tracks.

EXT. RAILROAD SCENES - DAY

American flags fly from a locomotive as it moves through the countryside towards Johnstown. "Pittsburgh Relief Committee" signage on the side of several cars.

Another train approaches from the other direction, also flying American flags. As the trains get closer, WHISTLES blow, the train crew WAVES, CHEERS each other on.

EXT. OUTSIDE A SMALL TOWN CHURCH IN PENNSYLVANIA - DAY

Near the small church, people gather around a horse-drawn wagon, carrying up bags, boxes and crates of supplies. CHURCH BELLS RING.

INT. COLONEL UNGER'S COTTAGE - DUSK

Super:

June 3

UNGER, at his desk, looks so ill, haggard. His hair and beard unruly, face gaunt. He has not slept in days. Barely eaten. Shakily sips on whiskey. Stares out a window at the former lake--an alien deep expanse of mist and mud lit by the fading sunlight. Unger suddenly perks up. He hears something. Something outside. It is voices. Angry voices.

LOUD ANGRY VOICES outside are getting LOUDER. He goes to the front window, peers carefully around a curtain.

In the waning light, he spots a mob of men approaching up the hill towards his cottage. Several hold TORCHES. Several with STONES. As they get closer, they start throwing the stones.

A stone CRASHES through a window. Other rocks strike the door. Another window is shattered.

Unger, terrified, runs into the next room. Opens a small door under the stairs. A closet. Pulls the door shut. He hides behind a coat. He is trembling with fear.

The mob SMASHES through the front door.

The men are inside the cottage now. The voices are blood chilling. "MURDERER! MURDERER!" "WHERE ARE YOU COLONEL?" "YOU'RE GOING TO FUCKING DIE TONIGHT".

The mob ransacks his cottage. BREAKING glass. Busting up furniture. Several go upstairs looking for him.

UNGER terrified, shaking, cowers in the dark cramped closet. Holding his breath. The voices are right next to his closet. He hears, "Look in there". CRACK! The closet door yanked open. Unger closes his eyes. "There he is!" He is yanked out of the closet onto the floor. Opens his eyes to see a group of men standing over him. They are all wearing masks to cover their faces.

MAN ONE

Colonel Unger. Hiding like a rat.
Just like we expected.

Unger tries to stand, but one of the men pushes him back down. A man ties up his hands as he lies on the floor.

MAN ONE (CONT'D)

What do you want to do with him?

MAN TWO

I don't know. What do you do with a murderer. Hang him? Shoot him?

UNGER

I'm not a murderer! I didn't want this to happen. I'm innocent!

MAN ONE

Get him up.

Two men help Unger shakily get to his feet. Stands before the group of ten or twelve men around him. Visibly shaken.

MAN ONE (CONT'D)

Make your case Colonel.
If you claim you're innocent.

UNGER

No one wanted this to happen. It was an Act Of God. We worked for hours on that dam, trying to fix it that day, trying to stop the flood.

MAN TWO

Were you ever warned that this could happen? That the dam could fail? Tell the truth.

UNGER

I. I was. I was aware of issues.
But no one thought...

MAN TWO

What issues?

UNGER

(stammering)

I, I, ah...

MAN ONE

What issues? What issues?

MAN TWO

You lowered the dam a few years ago. Right? To build a wider dam road?

UNGER

I had to do that. The members
wanted it. For their carriages.

MAN ONE

Why were there iron rods attached
to the bridges over the spillway?
The rods got clogged with debris
making the spillway useless.

UNGER

The members. They wanted to keep
the game fish in the lake.

MAN THREE

How many people died for those
fucking fish.

UNGER

You have to understand.

MAN ONE

I think you're guilty as hell.
You knew that there were dangers,
yet you did nothing.
For years.
In fact, you made things worse.
If it were up to me, you would hang
by the neck tonight.

Unger sobs.

MAN ONE (CONT'D)

But, I will not make the final
decision about you.
We brought someone else to do that.

UNGER

No please. Don't do this.

From a dark corner, ANNA FENN steps forward. Not wearing a
mask. Holding a military sword. He starts to shake.

MAN ONE

Colonel, this is Mrs. Anna Fenn.
She has a story to tell.

Unger shakily looks at her. Her gaze is intense, firm,
stern.

ANNA

Colonel Unger.
On the day of the flood, I lost my
husband who was helping his mother.

(MORE)

ANNA (CONT'D)

She died as well.
And I lost, seven children.
Seven.
One was a baby.
They all drowned.
In the same room I was in.

Unger gasps, cries a bit, whimpers.

ANNA (CONT'D)

Do you want to know their names?

UNGER

(sobbing)

Mam. I'm so sorry for your
horrible loss.
You have to believe me, I never...

As she reads each name, she slams the sword hard on the floor. And moves closer to Unger with each name read.

ANNA

There was John who was 12,
Daisy who was 10,
Gen who was 9,
George who was 8,
Ginny who was 5,
Bismarck who was 3,
and my baby Esther, who was almost
2.
They all drowned Colonel.
Crying out for their mother.
But I couldn't help any of them.
Not one. Not one.

She has moved so close that she is face to face with him.
Unger is weeping. He falls to his knees. Anna SLAMS the
sword close to him. Unger is kneeling on the floor, sobbing.

Anna kneels down next to him. Gets close to his face. A
stern gaze. He is sobbing, "Please, please"... "I'm so sorry".
She HOLDS THE SWORD TO HIS THROAT.

Anna slowly stands up. Pulls the sword away. Looks around the
room at the masked men, all silent, staring, not knowing what
she plans to do. Will she strike him with that sword, cut
his throat? They would not blame her. She takes out a
picture of her seven children. She holds it up to Unger's
face.

ANNA (CONT'D)

Look at this picture.
The vengeance in my soul is
frightful.

(MORE)

ANNA (CONT'D)

So powerful.
 I want to take this sword, and
 slowly stab you to death.
 (slams the sword hard on
 the floor, next to Unger)
 But.
 I am a Christian woman.
 (she turns to the men)
 There has been enough death.
 Enough pain.
 Leave him here.
 Let his heart and soul rot with the
 memories of all the pain he has
 caused.

Anna sets the picture down on his desk. Suddenly some tears
 in her eyes, a quiet sob. She walks out of the room. The
 other men slowly follow her out. One man remains.

MAN ONE

You know in your soul what you did.
 And what you failed to do.
 So many died horrible deaths.
 Drowned, burned alive.
 I hope you rot in hell Colonel.

The man exits. Unger, still bound by his hands, begins to
 SHAKE. Falls forward, WEEPING, sprawled out on the floor.

INT. PEG'S APARTMENT KITCHEN - MORNING

Super:

June 5

PEG sips tea at the kitchen table. EMMA enters, dressed to go
 out. Exchange good mornings. Emma pours some tea.

PEG

You still going to that hospital
 camp at Sang Hollow?

EMMA

That's my plan. What about you?

PEG

Goin' down to Cambria. See if
 there's any news on our jobs coming
 back. I'm just so bored.

EMMA

I bet not for awhile. Not our jobs.
 But at least they got that one part
 of the mill working yesterday.
 This town needed some good news.

Emma starts to get up to leave. Peg smiles at her. She gets up from the table. Hugs her tight. They are very close friends.

PEG

Good luck chuckaboo. I hope you
find out something about your
brother. Praying for you.

Emma smiles. Whispers "thank you". She exits the apartment.

EXT. SANG HOLLOW HOSPITAL TENTS - DAY

EMMA walks among many hospital tents, pokes her head into some. Some people still on stretchers, bandaged, some up walking. A busy scene. Nurses, assistants mill around. She is looking for a Doctor. She spots an OLDER DOCTOR with a clipboard. She greets him.

EMMA

Doctor, is there anyone I could
talk to, about getting a patient
list?
About who's been treated here?

DOCTOR

Who are you looking for?

EMMA

A Charles or Charlie Hart. 18 years
old, tall, brown hair, blue eyes.

The doctor looks over the clipboard. Checks again.

DOCTOR

I don't see him. I'm sorry.

EMMA

So what happens if someone comes
here, and, passes away.
What do you do?

DOCTOR

We notify the coroner and they take
him or her to one of the morgues.

EMMA

Do you have a list of people from
here, that went to a morgue?

DOCTOR

I'm sorry, I don't have that list.
You would have to check with the
morgues. So this is your...

EMMA

My brother.

DOCTOR

I see. Well, keep looking for him.
But you know, many people won't be
found.
I'm sorry to tell you that.

EMMA

I know. I just keep hoping.
So doctor, what's the toll,
how many are dead?

DOCTOR

The last I heard was at least
2,000. Probably a lot more.
So many are still missing.
God bless you dear.
I hope you find your brother.

Places his hand on her shoulder. Emma nods thank you. Turns
to walk away.

EXT. LOCUST STREET, JOHNSTOWN - DAY

EMMA walks along a muddy street lined with twisted piles of
wreckage. Fires burn as men throw carpet and debris into
flaming pyres.

She stops before a battered railroad car up on blocks. An
American RED CROSS FLAG waves above it.

Nearby stands a five-foot dark-haired woman, with a prominent
nose, dark eyes. 67 yo CLARA BARTON. She sees Emma, by
herself, staring at the flag. She walks over to her.

CLARA

Hello. Can I help you?

EMMA

Hello. I'm looking for someone.

CLARA

I might be able to help. I'm Clara
Barton from the American Red Cross.
And you are?

EMMA

Miss Barton. I've heard of you.
I'm, I'm Emma Hart.

CLARA

Who are you looking for dear?

EMMA

My brother Charlie Hart.

CLARA

Alright. We have several hospital
locations in the valley. And
missing people do show up.

(Looks at her watch)

I'm sorry, but I'm late for a
meeting. But stop by here tomorrow
morning. I'll get information from
you about your brother, and then we
can get notes posted around the
valley.

EMMA

Thank you, so much.

CLARA

And what about you? You have a
place to stay? Are you working?

EMMA

I'm staying with a friend from
work. Cambria hasn't called us back
yet.

CLARA

That's good. And I hope you get
news about your job soon.

EMMA

Miss Barton. Can I ask?
Is there anything I could do for
you? For the Red Cross?

CLARA

I don't know dear. But we can talk
about it. We do need all the help
we can get.

EMMA

Thank you. I'd be so happy to help.
In any way I can.

CLARA

Thank you.

EMMA

Just, before you go, have you ever seen anything like this? In your life?

CLARA

I've been through a lot in my life dear. I was a nurse during the Rebellion at Antietam and Fort Wagner, and before that, over in France, during the Prussian war. But this is so different.

EMMA

Why's that?

CLARA

This tragedy struck so suddenly. A valley of towns laid to waste in a matter of minutes. Thousands gone. Women, children, babies. No man-made weapon of war could do this.

EMMA

I know.

CLARA

I'm sorry but I do have to get to a meeting. Please visit here tomorrow morning.

EMMA

I will. I will. I'll be here. Thank you.

EXT. STONE BRIDGE - DAY

Several men wire dynamite boxes. They signal, then evacuate the area. Once all clear, a man at a detonator box yells: "FIRE IN THE HOLE."

He pushes down a plunger. A huge EXPLOSION rocks the area. Chunks of debris near the Stone Bridge BLAST into the air. Using dynamite, they are working to clear the huge debris field. This will take weeks.

EXT. JOHNSTOWN RAILWAY STATION - DAY

Super: **June 15**

A busy bustling scene as a train pulls into the station. A huge group of people exits a train.

JAY PHIPPS steps down from the train with a bag and a GUITAR CASE. Walks out to the busy, NOISY carriage stand. Finds an available carriage. Greets a DRIVER who takes his bags.

Jay climbs aboard. Settles in. He is stunned, seeing the battered landscape around him. And the large crowds at the station. The driver gets into his seat. Jay leans forward.

JAY

So many people arriving. Lord. Is this normal?

DRIVER

Yep. Mostly flood tourists. Want to see the destruction for themselves. Use their new Kodaks for photographs. Or get some relics to take home.

JAY

Kind of morbid.

DRIVER

Actually it's a big help. Lots of money coming into the valley. They stay at the hotels, eat at the restaurants, hire carriages. So where do you want to go?

JAY

Can you take me to this address?
(hands him Emma's card)

DRIVER

(a beat)

I'm sorry to tell you.
Union Street was wiped out.

JAY

Christ. Well, can we get close?

DRIVER

I'll take you as close as I can.

Jay nods OK. The carriage pulls away.

EXT. STREETS OF JOHNSTOWN - DAY

Men work in the devastated street mess. Feed a large bonfire with piles of bedding, clothes and carpet. A horrible stench. JAY is wide-eyed as the carriage moves through the narrow streets lined with debris. Shocked by the utter destruction.

DRIVER

Ever seen anything like it?

JAY

It's like hell on earth. Anyone know, how many died?

DRIVER

I've heard 3,000. I've heard 5,000. There's also three or four towns up the valley wiped clean off the map too. Woodvale, Mineral Point, East Conemaugh.

Jay is shook, stunned. The horrid mess, the smell. The driver pulls up to a pile of debris.

DRIVER (CONT'D)

We're on the cross street for Union. That's what's left.

Twisted debris and wrecked structures for hundreds of yards.

JAY

I knew a family that lived on that street. The Harts.

DRIVER

Sorry to hear that.

JAY

Is there anywhere I can find a list of people that have died, or are missing?

DRIVER

Probably the main Red Cross hospital on Locust Street. We can head there.

Jay nods OK. The carriage pulls away.

EXT. RED CROSS HEADQUARTERS - DAY

The carriage arrives. A two story storefront with a Red Cross flag waving out front. Nurses and others move about the very busy scene. JAY steps down from the carriage. Turns to the driver.

JAY

Can you wait for me? I need a ride back to the train station. I won't be long.

The driver nods OK. Jay hands him \$10, far more than the fare. He then walks up to the Red Cross building.

INT. RED CROSS HEADQUARTERS - DAY

JAY enters. A short line of people before a large desk. Waits briefly, then greets the nurse at the desk.

JAY

Hello. I'm looking for someone. Is there a list of people that are injured? Or missing? Or, perished?

NURSE

Behind you on that bulletin board. But who are you looking for? I help manage that list.

JAY

Her name's Emma Hart. She used to live on Union Street.

NURSE

Oh my God. I know her. She works here. She left about an hour ago.

JAY

Really? She works here? Do you, do you know where she's staying? I'm an old friend.

NURSE

I don't. Sorry. I'm new here.

JAY

Would someone else here know?

NURSE

I don't think so. People are living all over now since the flood. But she'll be back in the morning. You want to leave a note?

JAY

Of course. Thank you.

She hands him a pad and pencil. Jay nods thanks. He is so excited, he can barely write.

EMMA.

I'M SO HAPPY THAT YOU'RE SAFE.
 I HOPE YOUR BROTHER AND MOM ARE
 SAFE TOO.
 I KNOW YOU ARE PROBABLY STILL ANGRY
 AT ME.
 BUT, I HAVE SOME IMPORTANT NEWS.
 MAYBE SOMETHING THAT CAN REALLY
 HELP YOUR TOWN.
 BUT IT INVOLVES YOU.
 I'LL BE AT THE CLUBHOUSE UNTIL
 TUESDAY.
 CAN YOU PLEASE COME UP THERE?
 I THINK THIS IS SO VERY URGENT.
 I THINK YOU WOULD AGREE.

JAY PHIPPS

Jay folds the note, writes "Emma Hart" on the outside, hands it to the nurse. Thanks her.

Walks to the bulletin board. Sees dozens of names listed with their ages. But so many who have perished remain unidentified, with descriptions such as:

UNKNOWN FEMALE. Age Forty Five. Weight 100. Very long black hair. Black dress. Plain gold ring on third finger of left hand. Black stockings. Five pennies in purse. Bunch of keys.

UNKNOWN MALE. Age Five Years, Sandy Hair, Checkered Waist. Ribbed Knee Pants. Black stockings darned in both heels.

UNKNOWN FEMALE. Light hair. About fifteen years.

Men, women, children, babies. So many lost souls. JAY SHUDDERS. So many gone.

INT. PRESBYTERIAN CHURCH JOHNSTOWN - DAY

EMMA sits in the church pew with VICTOR. A Christian hymn begins: "On Jordan's Stormy Banks". Emma does not sing.

A little later, the OLDER PREACHER'S fiery sermon has begun.

PREACHER

Good people. I struggle with this.
 Why did a God who loves us so much,
 let this horrible event happen?

But I have a theory.
 Too many of us had become obsessed
 with ungodly earthly desires.
 Making the most money.

(MORE)

PREACHER (CONT'D)

Gaining the most possessions.
 Abusing demon alcohol.
 Partaking in unclean acts of the
 flesh.

The Good Book notes that there will
 come a time of Great Tribulation.
 A time of horror and judgment
 unmatched by any time in human
 history.

This time is revealed by the Seven
 Seals of The Book of Revelation.

I believe this horrible flood was
 one of the Seven Seals.
 The start.

And so people, I firmly believe the
 End Times are near.
 And we must be prepared.
 For the Apostle Peter said, "The
 End of All Things is at hand, be
 therefore sober, and watch unto
 Prayer."

EXT. OUTSIDE PRESBYTERIAN CHURCH - DAY

EMMA walks down the church steps with Victor amongst others.
 Talking with VICTOR, shakes her head, smiling. She was not
 expecting that from the service.

EMMA

What was that all about?
 I wanted to come to a Church for
 some uplifting music and hopeful
 prayers.
 Try to feel good for a change.
 Not hear about the End Times.

VICTOR

I know. And to blame the flood on
 demon alcohol and the evil desires
 of the flesh?

EMMA

Doesn't the good preacher know that
 Lizzie Thompson's place and the
 other brothels on Green Hill are
 still open. And doing great
 business. Better than ever.

VICTOR
I guess the Good Lord must have bad
aim sometimes.

Emma stops at the bottom of the steps. She turns to Victor.

EMMA
I was waiting to say something
about this. I got a message from
Jay Phipps. On Friday.

VICTOR
Really? Jay Phipps? Is he here?

EMMA
(hands him the note)
He left this for me at the Red
Cross. He's up at the Clubhouse
now. Until Tuesday.

VICTOR
(He reads the note)
What do you think?

EMMA
I don't know. I might want to go up
there. See about this urgent news.

VICTOR
Alright but I'm going with you.

EMMA
You don't have to do that.

VICTOR
Of course I do! Who knows how
things are up there? The Colonel
and his men are still up there too.

EMMA
Alright. Thank you. There's a 2:00
train to South Fork. We can make
that.

INT. TRAIN RIDE TO SOUTH FORK - DAY

Out the passenger train windows, EMMA and VICTOR view the destruction of the small towns in the valley. Flattened expanses where houses and buildings once stood. They are both stunned. They had not seen this damage yet. Victor speaks up.

VICTOR

Listen.
I've been meaning to tell you.
I'm headed to Philadelphia this
coming Wednesday.

EMMA

Really?

VICTOR

I have an uncle there, and he
invited me to come up for a visit.
And, while I'm there, I may check
out some colleges there. Since the
store is gone.

EMMA

That makes sense. You have to
consider your future. I mean.
What's left here?

VICTOR

Well, something is still here.

He tenderly reaches for her hand, squeezes it tight.

EXT. IN THE CARRIAGE HEADED TO THE SOUTH FORK DAM SITE - DAY

Their carriage approaches the former site of the dam. The driver points out where the dam once stood. Now it is a wide gap between steep hillsides. Beyond it, a muddy misty stew of puddles and brush as far as the eye can see.

Both stunned at this strange new alien landscape. The huge beautiful lake. Just gone. Gone. Vanished.

EXT. IN THE CARRIAGE PASSING THE COTTAGES - DAY

As the carriage enters the resort area, they pass cottages that are damaged, vandalized. Shattered glass, battered doors, broken furniture scattered in the overgrown, unkempt front yards. This once beautiful resort is now a ghost town.

EXT. SOUTH FORK CLUBHOUSE - DAY

The carriage pulls up to the clubhouse. Tall grass and weeds choke the front lawn and gardens all around. Some broken glass out front. Other than the buzzing summer bugs, so quiet.

EMMA and VICTOR step down. Victor talks to the driver, to ask that he wait for them. Then they tread slowly towards the Clubhouse.

Once on the wide porch, they turn to view the huge muddy expanse of the former lake, the flipped over boats, the deserted docks. So stunning. So alien.

INT. SOUTH FORK CLUBHOUSE - FRONT ROOM AND HALL - DAY

EMMA and VICTOR push open the front door. Slowly enter the darkened lobby. Tables and chairs scattered about. Broken glass on the floor.

On their right, a 12-foot-high brick ornate fireplace. A grand wooden stairway stands across from them.

They turn left to walk down a long empty hallway. Slowly push open a door to another room. They enter the dining room.

INT. SOUTH FORK CLUBHOUSE DINING ROOM - DAY

COLONEL UNGER and JOHN PARKE sit at a table in a dark corner. Parke sees them enter. Stands up, points a PISTOL at them.

PARKE

Stop! Who are you?

VICTOR

(Pulls Emma aside)

Don't shoot! My name's Victor Heiser. I worked up here. I'm with Emma Hart. You know me Colonel!

UNGER

It's alright Parke. Put that away.

Emma and Victor walk in slowly. Approach the table. Parke sits down. Parke is unkempt, with a growing beard, long hair. Sets the gun down on the table. Takes a long drink from his glass. Unger stands to greet them.

UNGER (CONT'D)

Miss Hart. Mr. Heiser. How are you?

EMMA

I've been better. I'm looking for Jay Phipps. I heard he's here.

UNGER

He's here.
Mr. Parke. Go get Mr. Phipps.

(MORE)

UNGER (CONT'D)
(turns back to her)
I'm glad you're alright. So how's
your brother?

EMMA
He's missing. That's how he is.

UNGER
I'm sorry to hear that.

Emma looks at him coldly.

UNGER (CONT'D)
Would either of you care for an Old
Overholt?

They both nod, no thanks. Unger pours himself a drink.

VICTOR
We saw the cottages coming in. I
guess there was...

UNGER
A few days after the flood. A
drunken mob. They ransacked most of
the cottages. They almost got me.

EMMA
An angry mob. I wonder why.

UNGER
Miss Hart, no one wanted this to
happen. We are all so heartbroken.
All of us. It was a terrible
accident, an Act of God.

EMMA
An Act Of God?
Really?
Is that what you just said?
Colonel, I have a question for you.
Did God build that dam,
did God take care of that dam?
(a beat)
No, man did.
Man did.

UNGER
We did our best, you have to
believe me.

JAY PHIPPS enters the room. Holds a GUITAR CASE. He sees
Emma. He is so excited. Walks up to her, he wants to hug her.
But pauses. He can tell--she is not so happy to see him.

JAY

Emma. I'm so glad to see you.
And that you are OK.
How's Charlie, and your Mom?

EMMA

My Mom went down in the flood.
And Charlie's missing, probably
gone too.

JAY

Oh Christ, I'm so sorry.

Emma notices the guitar case.

EMMA

So what's that?

JAY

It's a Martin guitar. I brought it
for Charlie. He told me how much he
wanted one.

EMMA

I guess you can keep it.

JAY

No, no. Please take it. In his
memory. Or maybe he'll be found.
(He hands her the guitar.
She hands it to Victor.)

EMMA

So what's this news, this urgent
matter?

JAY

My father and others want to help
the people of the valley. Raise
money. I want you to come stay with
us in Pittsburgh and help out. We
want to organize charity balls and
fundraisers, and you can sing at
them.

EMMA

Why me? There's plenty of singers
in Pittsburgh.

JAY

But you're from Johnstown. That'll
mean so much more to the people.
Someone from here.

EMMA

Really? I don't think so.
No, you need to show me off,
like an old dirty penny,
all shined up, like new.

JAY

That's not it. It's because I know
you're a wonderful singer.
I mean, what are you doing now?

EMMA

I'm at the Red Cross, a nurse's
assistant.

JAY

(exasperated)

A nurse's assistant? You're one of
the best singers I've ever heard.
Wrapping bandages, mending wounds.
That's not what God intended you to
do.

VICTOR

(steps up)

So now you know what God wants her
to do?

JAY

Have we met?

VICTOR

I'm Victor Heiser.

JAY

Didn't you work at the boathouse?

EMMA

Victor saved my life. And three
other children with me. Found us
trapped near the Stone Bridge, and
got us all out.

JAY

God bless you.
This whole thing. We're all so
heartbroken about it all, about
this terrible accident.

VICTOR

An accident?
Is that what you call it? Really?
People up here knew about the
problems with that dam,

(MORE)

VICTOR (CONT'D)
 and ignored them.
 Things could have been done.
 And who was in charge of that dam?
 (stares hard at Parke,
 who looks away in shame,
 then at Unger)

JAY
 No one wanted this to happen.

VICTOR
 That help you sleep at night?

JAY
 (turns to Emma, sternly)
 Look I know things didn't end right
 for us in Pittsburgh. But, if I
 didn't mean those things I said
 about you, about us, would I be up
 here?

EMMA
 So now I'm to believe, that I'm
 really the one.
 I don't think so.
 I'm thinking your Daddy sent you to
 find me.
 Make him and the other members feel
 better about all the horrid shit
 that's happened here.
 Because of this fucking Club.

JAY
 I swear to God. I...
 (exasperated)
 Look, I'm leaving tomorrow.
 Come with me. Please.

VICTOR
 (steps up again)
 Did you hear her? She said no.

JAY
 (ignores him)
 Do you remember what you told me at
 the lake?
 How you wanted to sing on the
 biggest stages in the country?
 You said it was your dream.
 Even if you still hate me, at least
 follow that dream.
 You can start in Pittsburgh. Do
 this for yourself, and you can also
 help your town.

VICTOR
Maybe her dreams have changed.
Can't you take a hint?

JAY
(So angry now, turns to
Victor)
Alright boathouse boy.
Then she can stay here with you,
in this fucking hellhole...

VICTOR
You son of a bitch.

Victor moves at Jay. Jay moves at Victor. Emma steps in front of Victor. Holds him back.

EMMA
Don't do this. Please. Don't.

Victor stops, stares intently at Jay. Victor backs off.

Emma pauses. Thinking. Looks up, stares into Victor's eyes.

EMMA (CONT'D)
(a beat)
Maybe he's right.
I can do more in Pittsburgh to help
things here.
Raise money. Like he says.
I think I have a gift.
I should use it, right?
To help our town?
(a beat)
I know, this isn't what you wanted,
for us. But...

Victor's face falls. Shocked. Crestfallen. How could she do this? After all they have been through! Go back with Jay? Hell no!

Emma hugs him, then slowly turns. Walks up to Jay, with a slight smile. Jay smiles back, and starts to lean into hug her. Jay then turns to Victor, a smug smile. I win again.

And she SLUGS HIM HARD IN THE FACE. Jay CURSES and holds his nose, which is bleeding. Everyone GASPS. Stunned.

EMMA (CONT'D)
You didn't get my notch on your
belt.
But you did get a nice bloody nose.

VICTOR
 (stunned, shocked)
 Emma.
 Holy shit.
 I think.
 I think.
 We should go now.

EMMA
 (smiling)
 You're right Vincent.
 It's time to go.
 Don't forget the guitar.

Victor picks up the guitar case. He is nervous. What will they do? They head out of the room. Jay holds a napkin up to his face, bleeding. Seething.

Jay is SO ANGRY. HOW DARE you do that! To ME! To ME! I traveled all the way here, to find you, in this fucking mess, to RESCUE you! To SAVE you! TO CHANGE YOUR FUCKING LIFE! And you HIT me! NO ONE TURNS ME DOWN! You little...

JAY
 (yelling, angry)
 Go ahead and stay here!
 With the boathouse boy.
 Enjoy singing to the rubble.
 You stupid....

EXT. JOHNSTOWN CENTRAL PARK - DAY

Super: **July, 1889**

The park is alive with activity. Families with children playing. Dogs run about, barking. All around, the noise of hammering as reconstruction on nearby buildings continues.

EMMA on a PARK BENCH in her white Red Cross uniform. VICTOR arrives and she gets up, greets him with a warm hug.

EMMA
 Well, mister traveler. Welcome back. That was a long trip. How was Philadelphia?

VICTOR
 Good. Spent a lot of time exploring it. What a fine city. And I have some news from my travels.

EMMA

Let's hear it.

VICTOR

While I was there, I visited Jefferson Medical College. Talked to some people. I really liked it. They seemed to like me. So, I applied to their pre-med program.

EMMA

Pre-med? That's, unexpected.

VICTOR

I know. I became really interested in it after talking to them. I should hear something in the next few weeks. But because I was in the flood, I think my chances are good. They're making special exceptions for victims.

EMMA

That's great.

VICTOR

We'll see what happens.
So how's things with the Red Cross?

EMMA

Good. Good. It's keeping me really busy. And I'm learning so much. Treating patients, learning about medicine. Who knew I might want to become a nurse?

VICTOR

You never know what life brings.

EMMA

Meeting Miss Barton that day changed my life.
Probably saved it.

VICTOR

You know the papers in Philadelphia always had stories about her and the Red Cross here. She's a national hero.

EMMA

She hasn't left Johnstown since the days after the flood.

(MORE)

EMMA (CONT'D)

Always working. Every day. 67 years old. I don't know how she does it.

VICTOR

Besides work, have you tried, singing again?

EMMA

Not really.
(sighs, somberly)
That part of me.
It doesn't feel connected anymore.
Like I was another person.
In a different life.
In a different place.
It's all so strange.

VICTOR

I understand. I think we all feel that way. So much has changed. And I guess, no news about Charlie?

EMMA

No. Nothing.

VICTOR

Sorry to hear that.
(a beat)
Listen, I did want to talk to you about one other thing.

EMMA

Sure.

VICTOR

If things work out,
and I get into school there.
Well. I want you,
I want you to come and.
Join me.
Once I get settled.
Get away from here.

EMMA

Victor, I...

VICTOR

It's a big decision, I know.

EMMA

Let me think about it.
(a beat, she smiles)
It's so funny.
(MORE)

EMMA (CONT'D)

I was so sure I was the one leaving
here, and you were staying.
But now, things have totally
flipped.

VICTOR

Everything has flipped.
Our whole world. Our lives.
(a beat)
Please think about what I said.

EMMA

Alright. And. I'm not saying no.

VICTOR

Good. Good.
I can't believe I'm talking about
going to medical school.
Me!
I feel like a clumsy store clerk
most of the time...

EMMA

Listen to me!
You know what you did for me.
And those children.
Never forget that.
Never!

VICTOR

I won't.

EMMA

I'm so proud of you.
After all you've been through.
To maybe being a doctor some day?

VICTOR

A long way to go, but thank you.

EMMA

I bet you do it. I do.
(a beat)
And your Mom and Dad.
They're looking down.
They're so proud of you.
(a beat, tears in her
eyes)
I just know it.

VICTOR

(tears in his eyes)
I hope they're proud of me.
(MORE)

VICTOR (CONT'D)
I miss them so much.
Every day.

Both teary-eyed, they hug warmly on the bench.

(NOTE--Victor Heiser is a historical figure and he did become a world renowned doctor that traveled the world, specializing in treating leprosy and other diseases.)

INT. ALLEGHENY COUNTY COURTROOM, PITTSBURGH - DAY

Super: **Allegheny County Courthouse**

September, 1889

HENRY PHIPPS and JAY PHIPPS stand in the back of the courtroom. The courtroom is quiet, but there is much anticipation as a jury verdict should come in soon. PHILANDER KNOX, the South Fork attorney, sees them and walks up to them. Exchange greetings.

PHIPPS SR.
Do you think we'll have a verdict soon?

KNOX
Should be in shortly.

PHIPPS SR.
The Club is really on edge. If we lose this case, we might see hundreds of cases like this, suing the Club for negligence about the dam.

KNOX
I think our argument that the flood was an Act of God resonated with the jury. And the judge. I do.

PHIPPS SR.
Let's hope so.

One of Knox's assistants approaches him and leans in to say something to him. Knox turns to the Phipps men.

KNOX
The verdict is in.

Knox heads back to the defense table. The courtroom is suddenly abuzz as word is spreading that the verdict is coming in. The tension and anticipation rises. Suddenly the courtroom is very noisy.

The jury enters. The crowd chatters LOUDER. The JURY FOREMAN hands a paper to the BAILIFF. The bailiff nods, exits the courtroom. A few moments later, JUDGE CHARLES FLAHERTY (66 yo, white haired, distinguished) enters. The murmuring in the courtroom stops. The bailiff follows him in.

BAILIFF

All rise. The Fifth District Court of Allegheny County and the Commonwealth of Pennsylvania is back in session. The Honorable Charles Flaherty presiding.

JUDGE FLAHERTY

Mr. Foreman, has the jury reached a verdict?

JURY FOREMAN

Yes we have Your Honor.

JUDGE FLAHERTY

Thank you. Now, please address the Court and state your verdict. And I ask that the courtroom remain calm after the verdict is read. Please proceed Mr. Foreman.

JURY FOREMAN

Yes your honor. We have reached a verdict in the case of Negligent Homicide filed by the family of Mr. John Little of Sewickley Pennsylvania against the South Fork Fishing and Hunting Club. Our verdict is that the South Fork Club is...

Not Guilty

A BIG EMOTIONAL ROAR rises. Reporters race out of the back of the courtroom. People SHOUT at the jury, calling them cowards, and worse. They yell at the judge. Police move into the room. The judge stands, YELLS, SLAMS GAVEL.

JUDGE FLAHERTY

Order. Order!
We will have order!

The two Phipps men look around at the unruly courtroom. After about a minute, with the police in the room, calm returns.

JUDGE FLAHERTY (CONT.) (CONT'D)

Ladies and gentlemen, a verdict in this case has been reached.

(MORE)

JUDGE FLAHERTY (CONT.) (CONT'D)

(Looks at jury)

The Commonwealth of Pennsylvania
and Allegheny County thank the
jurors for your duty and service.
I know this was difficult for you.
This case is adjourned.
The jury is now discharged.
God bless this Court and the
Commonwealth of Pennsylvania.

The judge SLAMS down the gavel.

KNOX turns to see the PHIPPS men in the back of the
courtroom. Smiles at them. Pumps his fist. We won!

In her seat, the widow NANCY LITTLE weeps with her children.
Hugging them tight.

The PHIPPS men watch the Little family mourn the court loss.
Henry Phipps is moved, emotional. KNOX approaches them.
Surprised to see Mr. Phipps upset.

KNOX

Henry, we won. Why the...

PHIPPS SR.

Listen. I'm going to make it right
for her, for her family.

KNOX

What do you mean? I would not
recommend doing anything that...

PHIPPS SR.

For Chrissakes,
shut up Knox.
Just shut the fuck up.
(eyes moist)
Oh my God,
(a beat)
what have we done?

Jay sees his father getting so emotional, with tears. This
is so unusual for him. His stoic, stern father never seems to
have any passion or emotion. Seeing this moves Jay. He turns
to his Dad. Their eyes meet. They hug each other tightly.

(NOTE: The Little case is based on a true story.)

INT. RED CROSS HOSPITAL, JOHNSTOWN - DAY

Super: **October, 1889**

EMMA, in a white Red Cross uniform, tends to some patients in their beds. Chats with them, holds their hands, smiles, laughs with some. You can tell the patients like her.

EXT. RED CROSS HEADQUARTERS -DAY

EMMA walks outside. Takes a deep breath. A bright sunny day. She is tired. A little chill in the air, she pulls on a sweater.

She spots a figure approaching down the busy street. She squints in the sun.

She stares harder. It's a man. He gets closer. He's carrying a duffel bag. He's wearing a hat. As he approaches, he takes his hat off.

Her eyes meets his eyes. She's SHAKEN. Oh my God!

IT'S CHARLIE! CHARLIE!

She starts to walk towards him. Then runs. He drops his bag seeing her. Puts his hands out to hug. She slows down, gets up to CHARLIE, tears in her eyes, stares up at him.

EMMA

Oh my God, are you a ghost?

CHARLIE

I hope not.

Emma leans in. They hug so tight. She pulls back. Looks at him.

EMMA

Where have you been? What happened?

CHARLIE

A lot. After our house was lost, I floated down the river, way past Johnstown. I was injured, bleeding. A bad head wound they told me. Some people got me out of the water near Blairsville, took me to the hospital there.

EMMA

Oh my God. That's 20 miles from here.

CHARLIE

I couldn't remember anything. And I didn't have any papers on me, so they couldn't find my family.

EMMA

Then what?

CHARLIE

It took time. My injuries healed. And then I started remembering things. Where I was from. I remembered you. And Mom. And...

EMMA

How did you know where to find me?

CHARLIE

When I got here this morning, I just started asking people. Finally someone knew you were at the Red Cross, and where you worked.

EMMA

I still, I still can't believe it.

CHARLIE

So, is Mom...

Emma just looks at him. Shakes her head--no. He is suddenly very emotional. He hugs her tight. So sad.

CHARLIE (CONT'D)

Oh God. I knew it. I prayed for her. But, I just knew it.

EMMA

It's OK. It's OK.
I just,
I just can't believe you're here.
(a beat)
Oh Charlie. Oh God.
I missed you so much.

She leans in and holds him so tight. Both in tears.

EXT. GRANDVIEW CEMETERY, JOHNSTOWN - DAY

Super:

Grandview Cemetery

Johnstown, Pennsylvania

May 31, 1892

Three Years to the Day After the Flood

On a bright sunny day, we see a large crowd surrounding a new granite monument covered in a large heavy cloth. At a podium, Pennsylvania Governor ROBERT PATTINSON and Johnstown Mayor HORACE ROSE stand to address the crowd. CLARA BARTON is with them near the podium.

A crowd of over 10,000 people surrounds them. Including:

ANNA FENN MAXWELL and her new HUSBAND.

BELLE and GEORGE WATERS and their three children.

Emma's friend PEG along with MR. MILLER and others from Cambria Iron.

The THREE KIDS RESCUED from the flood by Emma and their grown up dog HAZEL, along with their PARENTS. The BOY has a cane, as he has a wooden leg.

INT. INSIDE TENT BEHIND THE MONUMENT - DAY

Near the monument, in a tent, EMMA is with CHARLIE. She is so nervous. She has not sung in front of people in a long time. And this crowd is huge.

CHARLIE

You're going to be fine. You sounded beautiful this morning.

EMMA

Practicing in front of a mirror is not the same as singing in front of a crowd. I've never seen a crowd like this. This big.

CHARLIE

Just relax and...

Into the tent, steps JAY PHIPPS. Emma and Charlie have not seen him in years. Both are surprised, shocked.

JAY

Emma. Charlie. I hope you don't mind.

CHARLIE

What. What are you doing here?

JAY

(stumbling, nervous)

I'm here to...
I came to, to support Emma.
I heard she was singing today.
But, more importantly,
I came here.
To apologize to her.
For what I said at the clubhouse.
For everything.

EMMA

That was a long time ago.

JAY

I hope you understand.
I was in such a dark state of mind
then. I was a wrecked soul.
It's taken time, but I think I'm
much better now.

(a beat)

I hope,
I hope you can forgive me.

EMMA

(stands, takes his hands)

Thank you.
Thank you for coming today.
It does mean a lot to me.
And yes,
I forgive you.
(a beat)
And I'm sorry, that I hit you.

JAY

Thank you. But I did deserve it.

Both smile. Jay, with some tears, starts to lean in, to hug her. She is tentative at first, but then hugs him back. A tight embrace.

Someone nearby says: "Emma and Charlie, they're ready for you".

Emma pulls away, smiles at Jay. Nods. He does still miss her so much. And what might have been.

JAY (CONT'D)

Good luck.
I know you'll be wonderful.

Emma nods thank you. She walks out of the tent towards the podium.

As Charlie leaves, he looks at Jay and holds up the Martin Guitar. Jay smiles. Charlie smiles back, nods, and exits the tent.

EXT. GRANDVIEW CEMETERY - DAY

Before the large crowd, the GOVERNOR begins his speech.

(NOTE--the first two paragraphs below are from the Governor's actual speech that day.)

GOV PATTINSON

We, who have to do with the concentrated forces of nature, the powers of air, electricity, water, steam, by careful forethought must leave nothing undone for the preservation and protection of the lives of our brother men.

With this proclamation today, we dedicate this monument to those who perished three years ago in the flood on May 31, 1889.

At this time, Miss Emma Hart, will lead our choir in song. Miss Hart lost her mother Ruth Hart that day. But her brother Charlie, after being missing for many months, did finally arrive home. He will accompany Miss Hart on his guitar.

After the flood, Miss Hart worked for the American Red Cross for several years to help the people of the valley.

We thank you for your service.
Miss Hart, the podium is yours.

EMMA walks up to a podium, CHARLIE stands behind her. There is also a church choir to support her as well.

EMMA

Thank you Governor Pattinson and Mayor Rose. I'm so honored to be here.

Emma clears her throat. Charlie begins to strum his guitar. She begins the song "God Moves In A Mysterious Way" But her voice is shaky. She stops. Looks down. Charlie stops playing.

An anxious silence in the air. Will she be able to sing?

She looks up. A serious look in her eyes. Let's do this.

Charlie starts again. Emma starts again.

EMMA SINGS THE SONG POWERFULLY, BEAUTIFULLY. The choir joins her as well and it is a rousing moving song.

(NOTE--the song "God Moves In A Mysterious Way" was performed that day at the ceremony.)

As she sings, the Governor and the Mayor pull away a heavy tarp from the front of the monument. The monument's inscription reads:

*In Memory Of The Unidentified Dead From The Flood
May 31, 1889*

Many in the crowd WEEP. ANNA and BELLE hold each other close. JAY is clapping. PEG is in tears. People walk up to the monument. Many in tears, place photos of lost loved ones, flowers, toys, and stuffed animals in front. Many kneel down to pray.

As Emma continues to sing.

CUT TO:

INT. WALNUT STREET THEATER, PHILADELPHIA - BALL ROOM - NIGHT

Super: **Walnut Street Theater**

Philadelphia, PA

One Year Later

EMMA in a beautiful blue gown, continues the same song, but now on a lighted stage surrounded by plush red velvet curtains and accompanied by a large orchestra behind her.

She finishes the song "God Moves In A Mysterious Way".

LOUD APPLAUSE FROM THE FULL HOUSE.

Emma smiles at the crowd. Nods. Acknowledges the warm reaction. Thanks them and wishes them a good night.

As Emma comes down the stairs from the stage, she sees an older man she recognizes. He smiles warmly at her.

Standing before Emma is the OLDER GENTLEMAN FROM THE TRAIN from when she traveled back from Pittsburgh several years ago. After the terrible episode with Jay that crushed her. The one who comforted her, encouraged her.

EMMA

It's you. From the train.
You remembered me?

OLDER GENTLEMAN FROM THE TRAIN

I live here and saw your picture in
the advertisements for the show.
I recognized you.
Can I just say.
You were just wonderful.
A beautiful performance.
(a beat)
And, I'm just so glad,
you kept the light alive.
It looks like your dreams did come
true.
God Bless you dear.
God Bless you.

EMMA

Thank you.
Thank you so much for coming.
And for all you told me that day on
the train.
It did really mean something to me.
(staring harder at him)
You know.
Just now.
I just noticed.
(a beat)
You remind me a lot of my father.

OLDER GENTLEMEN FROM THE TRAIN

I know dear.

Her friend PEG suddenly grabs Emma by the arm, turning her.
Peg is a bit drunk and loud.

PEG

Emma! We're waiting for you. Over
there. Come on.

EMMA

OK. I want you to meet someone.

PEG

Who?

EMMA

This man, I talked with him on the
train back from Pittsburgh, after
the thing with Jay, remember..

She turns to greet him. THERE IS NO ONE THERE. Emma is bewildered. Where did he go? He was just standing there. What happened to him?

PEG

Who? I don't see anyone. Come on.
I think you need a drink. Or three.

Emma is shook. Looks back at the space again. The man is gone. What? Where is he? Where did he go?

Peg leads Emma to the table. CHARLIE loudly claps as she comes over. Emma is smiling, so happy to see him. Leans in, hugs, kisses him.

But where is he?

From the shadows, VICTOR in a very handsome suit, arrives with a large BOUQUET OF FLOWERS.

She sees him and smiles, takes the flowers, hands them off to Peg. Emma turns back to him. Looking up at him.

Victor takes her in his arms, lifts her up, and gives her the biggest hug and kiss. She wraps her arms around his neck, hugging him hard too. He lowers her. Looks into her eyes.

VICTOR

Thank you Emma.
For making my dreams,
come true.
I love you. So much.

She smiles, then they hug and kiss again, as ROMANTIC MUSIC from the bandstand SWELLS GORGEOUSLY in the ball room. Charlie and Peg standing, applauding them.

Soon, the rest of the ballroom crowd is standing and applauding them as well.

THE END

Thank you for reading.

More information on the research for this screenplay and the history of the Johnstown Flood is available at www.JohnstownTheMovie.com