

"JOHNSTOWN"

A Screenplay Based on Historical Events.

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www.JohnstownTheMovie.com.

MAIN TITLE: JOHNSTOWN

SUPER: PITTSBURGH, PENNSYLVANIA

JUNE, 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 industrialist 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. 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 is a chief executive of the T. Mellon Bank, a major and growing financial firm in the area. 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 another headache...the damn labor business... The union. They're just being...

FRICK
I know. The same old bullshit.
Listen. We must direct your mind off of that.
How about --think about this instead
--- Lake Conemaugh.
Are you planning on going up this weekend?

MELLON
I think so. Probably take the afternoon train.

Frick smiles slightly, nods, and takes a drink.

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's it for? Is it about the dam?

UNGER

No the dam is fine. We need to get that septic problem fixed.

FRICK

That is good news. Maybe in the future, we don't have to use that two story outhouse next to the clubhouse.

UNGER

Exactly.

FRICK

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

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.

UNGER

Are you gentleman heading up to the lake this weekend?

MELLON

Yes. We're both planning on going tomorrow.

UNGER

Good.

FRICK

I haven't been up there yet. How's the lake, the fishing?

UNGER

Excellent. 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 tournament next month.

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

It will be a fine tournament this year. Listen. I have to excuse myself. Another appointment at the Monongahela House. But I look forward to seeing you gentlemen up at the lake. I should be up there on 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...

(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 seemed upset. He asked me to send you over to meet with him, if you showed up.

JAY

Where is he?

MELLON

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

JAY

Alright. Thanks Mister Mellon.

MELLON

Yes. Good luck son.

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 see 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. 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 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 are 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
gentlemen. Thanks for coming in.

The three gentlemen 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 this 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.
So, again, I am 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. 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.
And, you, you...

JAY

I'm sorry I have disappointed you.

PHIPPS SR.

Don't try your cute sarcastic
bullshit with me. And another
thing, we are all going up to the
lake this weekend.

(MORE)

PHIPPS SR. (CONT'D)

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 8 AM train. Don't be late. 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

So?

JAY

It's what I thought. She complained. Threatened to make it public.

PHILO

Shit. What happens now?

JAY

What happens now. 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 Fox Chapel 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 to. This will be fun.

(MORE)

PHILO (CONT'D)

All of us together.
And, Jay, there's someone I want
you to meet. Someone up there.
A beautiful girl.

JAY

Are you kidding? I am 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. She sings on Saturday
nights at the Clubhouse. And she
is gorgeous. And what a singer! I
know 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, I hope you don't mind me asking. How's your Mom doing?

EMMA

The same.

ANNA

Sorry to hear that dear. It's been almost three months, right? Since your Dad's accident?

EMMA

Yes, about that.

ANNA

Please give her my best. We do miss her at Church. So anything new with you?

EMMA

I will. Thank you. As for me, 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
Victor, have any apples? 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 am 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.

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. And
Charlie. 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.

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 Fricks or the Mellons coming this weekend?

PHIPPS SR.

The Fricks should be here. The Mellons 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? 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 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 - we're ready.

Imposing, tall COLONEL ELIAS UNGER 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 and his friends are sitting at a table nearby, talking. Maybe a bit too loud. But hearing her first notes, Jay suddenly turns, stops chatting. He is captivated seeing her. Philo can see this, just smiles.

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 Phipps and his handsome young friends LLOYD HUFF and PHILO FRENCH 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)

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.

PHILO

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

JAY

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

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 amongst dozens all around, just like it. A small garden in front with a Blessed Mary statue in front of the porch. Some rocking chairs and flower pots on the porch.

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

Emma walks up the stairs. She sighs as she pushes through a bedroom door. Her Mom is sleeping in again. Like most days. Her 50 yo mom RUTH HART lay in bed in the darkened room. Emma walks to a window, opening some curtains to let sunlight in. Ruth awakens, brushes her tangled gray hair out of her eyes.

EMMA

You're sleeping in again. It's almost noon.

RUTH

Oh, I missed Mass. Did you go?

EMMA

We went to 10:30. How'd you sleep?

RUTH

Not too good.

EMMA

You need to take those pills.

RUTH

I don't think they do any good. So how'd 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. Why don't you come downstairs in a little bit? Charlie and I are going to practice. I could make some lunch.

Ruth half smiles. Nods. Then turns her head back into the pillow. Emma slowly leaves. Closes the door.

INT. HART HOME - DOWNSTAIRS ROOM - DAY

Charlie STRUMS his guitar as Emma comes into the room.

CHARLIE

Still sleeping?

EMMA

Right.

CHARLIE

It's been over three months. When is she...

EMMA

I don't know. I don't know. Just... Why don't you play "Shenandoah". I think 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 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 HEISER 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
 (after 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.

(MORE)

EMMA (CONT'D)

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!

A beat. 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. "Jay and Emma...". 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.

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.
 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, a few months ago.

JAY

Oh my God. What happened?

EMMA

Johnstown floods a few times a
 year. Sometimes it's pretty bad.

(MORE)

EMMA (CONT'D)

That's why we locals call it Flood Town. We're just used to it.

JAY

I've heard that.

EMMA

He was trying to help our neighbor who was trapped in her house. He lost his balance, struck his head, just got swept away.

JAY

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

EMMA

It was tough at first. And for my Mom, it was awful. Still is.

JAY

How so?

EMMA

Most days she barely gets out of bed. Just terrible morbs. They'd known each other since grade school, had never been apart.

JAY

So sorry to hear that.

(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)
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)

He might be. You never know. You'll have to see.

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

Damn boy, you're growing like a weed.

CHARLIE

Bit of a growth spurt I guess.

GEORGE WATERS
 (holding a cigar)
 You'll be playing baseball for the
 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.

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. In a few minutes, everyone is singing. Virginia Fenn cuddles next to Emma on the couch.

EXT. JOHNSTOWN STREETS - DAY

A tired Charlie walks towards the Heiser store. A grey day. Rain is in the forecast. A chill in the air.

We see the town wacko, a man in his late 50s, thin, haggard, striking blue eyes, wild white hair, long white beard, YELLING about something, usually the end of the world coming soon. Charlie tries to walk by him and ignore him--everyone does. But the wacko suddenly GRABS HIM by the shirt. Stares him in the eyes.

CHARLIE
 Hey let go of me!

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

CHARLIE
 What? No? Let go of me.

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

CHARLIE
 What?

CRAZY OLD 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)

CHARLIE
 The end times?

CRAZY OLD MAN
 It's the Seven Seals of
 Revelations. One of them is the
 Earth is swamped in waters.
 Starting right here, in this very
 valley. I just know it.

CHARLIE

The start?

CRAZY OLD MAN

(suddenly agitated)

Yeah boy. I'm having the visions
all the time. In my dreams.

Wild, Wild!

Read the flyer boy. Read the flyer!

It's coming soon! Soon! Ya hear
me boy! Soon!

The crazy man suddenly turns and moves away. Down the street. Starts screaming again. Charlie holds onto the flyer, looks at it. It says, the dam at the lake is going to break and flood the city, opening up the Seven Seals of Revelations. And the end times will begin. The end of the world.

INT. CAMBRIA IRON WORKS - SECRETARIAL OFFICES - DAY

Emma at her desk in her dowdy work clothes. 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 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.

JOHN MILLER

What are you'll looking at?

(sees the carriage)

Holy shit!

That's a Chariot D'Orsay.

PEG

A what?

JOHN MILLER

A Chariot D'Orsay. It's one of the most expensive carriages. It's for royals. The Vanderbilts use them. I've never seen one here before.

PEG

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

JOHN 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.

JOHN 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.

EMMA

What's that?

JAY

All the sailboats are tied to a steam yacht and pulled around the lake. All have 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. Maybe you want to come this year?

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 with a picnic. Jay unloads a basket.

JAY (CONT'D)

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

EMMA

It is. But, 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 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.

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. The members love to fish the lake. Don't 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. 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 hill)

You know the Colonel, right? Well he lives in that cottage up on that hill. 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. JOHNSTOWN TRAIN STATION - DAY

Super: **March, 1889**

Just outside the station, Charlie helps Emma off their carriage. Gets her bags.

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
 I just hope. How do I say this. I know you feel like, you have to take care of things. After Dad died, Mom has been so sick and...

EMMA
 First about Mom. Remember she had these bouts way before Dad died. The not sleeping, the morbs. This isn't new.

CHARLIE
 But it's worse. Maybe Dad drowning, that pushed her over the edge?

EMMA
 Look. Dad did drown.
 That's true, but...
 I think you need to know something.
 About what happened.

CHARLIE
 What? He was helping out Mrs. Winters, right? And he fell. That's what you said. What Mom said.

An announcement: "Final Boarding please, Final Boarding"

EMMA

I have to go. Love you.

She leans in and gives him a kiss on the cheek. Charlie just stares wide-eyed. What does she mean? What do I need to know? What?

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 the 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.

(MORE)

JAY (CONT'D)

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 kind of 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 people as they move through the room, towards a long elegant 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. That's fine.

JAY

(calls for the bartender)
Raymond! 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.
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 heat, 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 up 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.
We wondered, if you might, sing
something?
Maybe one 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 who smiles. 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.

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 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 (they think). Both turn to the mirror, begin to apply makeup.

LORETTA (CONT.)

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

MILDRED

In Johnstown? He went there? Well.

(MORE)

MILDRED (CONT'D)

You do need a good reason to visit
that dumpy 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 all last summer.
But she wouldn't let me go the
whole way.
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
twits.

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 lying asshole.
You know that?

JAY
(shocked)
What?

EMMA

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

JAY

Who? What? What did they say?

EMMA

The two bitches we met at the bar. They said they heard you talking to your friends. About how I was visiting this weekend. And how I was going to be easy. Another notch on your belt.

JAY

Oh Christ. 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 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. 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. 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.
With a sick mom.

OLDER GENTLEMEN

Your mom is sick?

EMMA

Sick in a way.
My dad died last year in an
accident.
Wrecked her mind. Her soul.

OLDER GENTLEMEN

I'm sorry to hear that.

EMMA

But the worst part is, it seems
like she's just given up.

OLDER GENTLEMEN

Is she seeing a doctor?

EMMA

She's seen a few doctors.
But it's almost like she wants to
stay sick.

OLDER GENTLEMEN

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

EMMA

Right.
I have a brother but he's 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 started to see each other over the summer. 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 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. I think I knew that.

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 fucked up right
now.
I'm stuck here with my sick Mom.
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.

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 the new engineer,
just started about a week ago. Nice
to meet you.

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 are about the tenth person to ask me that. No. I'm working on the septic system up here. Getting rid of that two story outhouse back there for one thing.

VICTOR

I see.

PARKE

So you've been up here for awhile? Working?

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 alot.

PARKE

OK. Well, I've had a lot of people talk to me about the dam. You said you're on the lake a lot. 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 lowered the dam road a few years ago for two way carriage traffic. Now the crest is too low. 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 one time with the Colonel. One time. He told me not to worry about it. Kind of got angry I brought it up.

VICTOR

Really?

PARKE

He said the club members just want the septic system fixed. And don't bring up the dam again. So I haven't.

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 bad day of flooding in the valley.

VICTOR

A lot of people think that. Or hope it.

PARKE

(a beat, staring at the lake)

Yeah. That's what I tell myself. 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. 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 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 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. Rain is pouring down hard, but nothing is wrong. Shivers a bit. Goes back inside.

INT. HART HOUSE UPSTAIRS - NIGHT

RAIN SLAMS HARD ON THE ROOF, relentlessly. Emma is looking out the front window. She sees a man walking outside, with an umbrella. He gets closer. The man reminds her a bit of her father. It brings back a memory of that rainy evening, that awful day, when her Dad passed away. And he died, right in front of her.

FLASHBACK EXT. UNION STREET - EVENING

Emma is walking home from work through the flooded streets. She has on knee-high rain boots, as the water is several inches high in some areas. Another day living in Flood Town. But the heavy rain has stopped, for now.

As she approaches Murphy's Bar, she sees her father come outside. She knows he's there a lot after work (probably too much), and is not surprised to see him. She's about to yell out to him, then a woman joins him. They start walking down the flooded street. She follows not too far behind. She can see they are laughing, and he's holding onto her. He appears to be very drunk, stumbling. They clearly know each other well.

They approach a bridge over a roaring creek swollen by the heavy rains. They stop on the bridge, he leans over the railing. He is pointing at something. Emma decides to confront him. She has suspected he might be seeing other women. She begins to walk towards the bridge.

Suddenly, a man rushes by her, almost knocking her down. He is yelling. "I knew it, I knew it! You son of a bitch". He runs towards the bridge. Emma stops and watches. The man runs up to her dad and throws a punch at him. The woman screams "Stop, stop". Her father tries to fight back, but is so drunk, he swings wildly. He keeps missing his punches, and the last punch he throws is so wild, he founders and falls off the bridge. Emma screams and races towards the bridge.

The man and woman see her coming and run off, too fast for her to catch them. They disappear down a side street.

She reaches the bridge. Looks down. Her father is nowhere to be seen in the roaring waters. Emma cries out for him, and starts sobbing.

INT. RUTH'S BEDROOM EVENING

Emma enters her Mom's bedroom. Her Mom is up.

EMMA
You're still up.

RUTH
I can't sleep. All this rain.

EMMA
Can we talk?

RUTH
Of course.

EMMA
(sits down near her bed)
It's been over a year, since the accident.

RUTH
That was no accident. He should be here.

EMMA
I don't want to argue about this. You're not responsible for what happened.

RUTH
Don't you see child, I was. If I was a good wife, he would've never been off, with another woman...

EMMA
Mom. You know he drank too much. He was at Murphy's all the time. Hell, he spent half his paycheck there sometimes.

RUTH
(some sobbing)
Only because I drove him to that. Why would he want to come home to me? With my sickness and malaise.

EMMA

(Suddenly so angry)

For God's sakes!
Just stop that talk.
I'm sick of it.
Charlie's sick of it.
We all know. You were such an
awful terrible wife, so he got
drunk all the time and cheated on
you.

RUTH

Please stop, please...don't...

EMMA

How about he was a grown man. With
two kids. Stop blaming yourself.
Look. I'm almost 25. You know I
don't want to stay here forever.
I'm ready to move on, get out...

RUTH

Can't you make a living here...

EMMA

No. Not as a singer. And that's
what I want to do.
You know that.
I don't want to be 60 years old,
still working at Cambria.

RUTH

Don't you want to get married,
raise a family...

EMMA

Not. Not that. Not now.
I just want out of here.
Out of this town.
But I can't go anywhere til you...
You need to get straightened out.
Get out of bed. For Christ sakes.
I'm done with this.

Emma gets up. Exits the room. Ruth lays back, shocked.

INT. HART HOUSE - KITCHEN - DAY

Super: **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?

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.

EXT. SOUTH FORK DAM - MORNING

TORRENTS OF RAIN pour down. We see the lake boiling, clogged with trees, branches, debris, its 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. Nothing will stop what is coming. COLONEL UNGER on horseback, crisscrosses the dam road, back and forth, screaming at the men.

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.

CHARLIE

Home already?

EMMA

They let us out early because of the flooding.

CHARLIE

The rains and flooding are really bad today. That reminds me. That crazy guy downtown was yelling the other day. Gave me a flyer. Said the dam was going to break and bring on the end of the world.

EMMA

Did he say when? At least I got my paycheck.

CHARLIE
He didn't say.

EMMA
Yeah. Well, I bet we'll hear about
that dam breaking for the rest of
our lives. And nothing ever
happens.

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 tools lay idle on the ground around them. 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 on her porch 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 mother'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 nearby 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, looking around, finally speaks up.

PARKE
 A lot of people here. I guess you
 don't see this every day.
 So what do you think Colonel?
 What's goin' to happen?
 After the dam goes.

UNGER
 (speech trembling)
 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.

Silence

Super: **Friday May 31, 1889**

3:10 P.M.

Screen goes BLACK and SILENT with just the day and time super onscreen.

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 OVER TREE-TOP LEVEL, plunging, pouring into the valley.

UNGER founders, holds his chest, falls to his knees moaning "OH GOD, OH GOD". PARKE tries to hold him up.

EXT. LAMB BRIDGE FARM - DAY

POWERFUL RUMBLING as the flood approaches a farmhouse and barns. A farmer pulls 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, up safely 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 blocks.

EXT. AREA ON CREEK RIGHT BEFORE SOUTH FORK - DAY

The CRAZY MAN steps outside his shanty. Turns to see the 40 foot high wall of DARK WATER APPROACHING FAST. At first he shudders in fear. 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 20 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 arch. A new lake forms. Briefly.

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. Then the bridge SHATTERS as the flood wave punches through it with even more force.

EXT. MINERAL POINT - DAY

Super: **Mineral Point**

Townspeople gather on a hillside above their town. Their small town, which sits close to the swollen valley creek, has been flooded for hours.

RUMBLING in the valley grows. The people turn 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.

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, crying.

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. (Woodvale did not get a warning of the flood)

The wave hits Woodvale like a SLEDGE HAMMER because it is at end of a long straight path down the valley. No turns or twists. When the waves hits, 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 it devastates Woodvale, the flood 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 that will tear people to shreds, is now part of deadly flood stew of wood, tree trunks, debris, and dead horses. 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.

CHARLIE

Looks like we are going to be here awhile.

RUTH

I think so. But at least the sun
is coming out.

CHARLIE

So, Emma told me something,
a while ago.
It was odd.
The way she said it.

RUTH

What is it?

CHARLIE

It's about Dad.
And what happened to him.

RUTH

I see.

CHARLIE

I mean he drowned, right?
He was helping Mrs. Winters during
that spring flood and got caught up
in it, right?
Fell, hit his head.

RUTH

Well...

CHARLIE

What?

RUTH

I guess you should know.
That's not what, really happened.
He was. Out drinking.
He, fell into the creek near
Murphy's Bar...

CHARLIE

Oh my God. What!
Why didn't you tell me...

RUTH

I don't know. I was, I didn't know
how to tell you.
And, I thought you might find out.
The truth.
And. And it was all my fault.
Anyway.

CHARLIE

What do you mean? How could it...

RUTH

If I was a better wife, he wouldn't have been out drinking so much.

CHARLIE

(exasperated)

What! What are you talking about?

RUTH

You needed to know.
I should have told you sooner.
But what is done is done.

CHARLIE

Mom! What about...

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

EMMA

Look out here.

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

EMMA (CONT'D)

You see it? It's a flood wave.
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 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. 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. The waters still so strong. Buildings JAM into each other. People hang onto roofs, timbers. All around, people, horses FLAILING in the waters.

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.

Emma screams "MAMA" "MAMA"... Her Mom is gone. Emma swims to a more sturdy roof. Climbs on. She looks for Charlie. She sees him briefly.

Charlie hangs onto a telegraph pole but is quickly floating away. Emma watches as he disappears from view heading to the east in the roaring waters. At least he is alive.

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. 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.

EXT. HEISER BARN - DAY

VICTOR reaches the roof. Turns to see his parents in the back window, 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, YELLING. What is all that racket? She goes to the window.

She sees the FLOOD WAVE CLOSING FAST. She is terrified. 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. (This 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? (Victor's wild ride through the flood, including the train car just missing him, is based on a true story).

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

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. The two daughters fall 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 them up onto his rafter. He has amazingly grabbed BOTH daughters, one foot each. Both COUGHING, CRYING. They hold each other. Alive. (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.

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 and 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 plant. CRUSHES its smaller 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.

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 solid 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 in the air.

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. 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 three 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 three 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, 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 at the school house 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

Oh God. 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?

VICTOR

My Mom and Dad are gone. I was in the backyard, got on the barn roof. It got picked up, carried away. Got on some other roofs. Just hung on.

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, many bloated, 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, 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.
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, yes, it is very
bad. One man they pulled out of the
flood waters reported that
Johnstown was wiped out. People
were floating on wreckage.

(MORE)

PHIPPS SR. (CONT'D)

But there was also. Lots of
corpses in the waters.

PHILO

Oh my God. Has anyone talk to
Colonel Unger?

PHIPPS SR.

We can't reach him. All the
telephone lines 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. ADAMS STREET SCHOOL HOUSE - EVENING

A large crowd around the school house. 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, a large group has gathered. Emma and Victor in the crowd. On the top step of the school house steps, a group of men stand.

An OLDER DISTINGUISHED MAN begins speaking. Everyone presses in to listen.

ARTHUR MOXHAM

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

First, many of you know me. I am Arthur Moxham, the owner of the Moxham Steel Rail 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.

(MORE)

ARTHUR MOXHAM (CONT'D)

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?

ARTHUR MOXHAM

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. Moxham interrupts.

ARTHUR MOXHAM (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 CHURCH SMALL TOWN 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.

These LOUD ANGRY VOICES, 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.

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.

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.
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 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.

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 have to get to 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?

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'll be here. Thank you.

EXT. STONE BRIDGE - DAY

Several men wire dynamite boxes. They signal, then evacuate.
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.

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 the 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.

DRIIVER

Ever seen anything like it?

JAY

It's like hell on earth. Anyone know, how many died?

DRIIVER

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.

DRIIVER (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.

DRIIVER

Sorry to hear that.

JAY

Is there anywhere I can find a list of people that have died, or are missing?

DRIIVER

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.

The driver nods OK. Jay 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 lived 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.

JAY
Would someone else here know?

NURSE
I don't think so. 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 victims 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. The camera pans around the church, at the faces of the people gathered.

PREACHER

Good people. I struggle with this.
 Why did a God who loves us so much,
 let this horrible event happen?

(MORE)

PREACHER (CONT'D)

But I have a theory.
 Too many of us had become obsessed
 with ungodly earthly desires.
 Making the most money.
 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
 Trumpets of The Revelations.
 When the Seven Seals are opened.

I believe this horrible flood was
 one of the Seven Trumpets.
 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.

What was that sermon about? So disturbing. The End Times???

EMMA

What was that all about?
 I wanted to come to Church for some
 uplifting music and prayer.
 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.

VICTOR

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?

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. 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

You know 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 is 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. 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.
(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 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?
Is that what you just said?
Colonel, I have a question.
Did God build that dam,
or did God take care of it?
(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 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?

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 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, and ignored them. Things could have been done. And who was in charge of that dam?
(stares hard at Parke,
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.

(MORE)

JAY (CONT'D)

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. Emma steps in front of him. 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
our town.
Raise money. Like he says.
I think I have a gift.
I should use it, right?
(a beat)
I know, this is not what you wanted
for us.

Victor's face falls. Shocked. Crestfallen. How could she do
this? Go back with Jay? Lord no!

Emma slowly turns. Walks up to Jay, with a slight smile. Jay
smiles back, and starts to lean into hug her.

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.
Now get on your train tomorrow,
and get the hell out of here.

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. 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
 hellhole, to RESCUE you! To SAVE you! TO CHANGE YOUR 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 nurse 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, 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. 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 a different person.
In a different life.
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.
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,
to come stay with 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. 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.
(MORE)

VICTOR (CONT'D)

(a beat)

Please think about what I said.

EMMA

Alright. And. I'm not saying no.

VICTOR

Good.

I can't believe I'm talking about going to medical school.

Me!

I feel like the 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 would be proud of me.

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**

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 of South Fork Pennsylvania. 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, 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.

(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.

(MORE)

JUDGE FLAHERTY (CONT.) (CONT'D)
 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 some of her children. Hugging them tight.

The PHIPPS men watch the Little family mourn the court loss. Henry Phipps is moved, emotional. Their attorney 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.

INT. RED CROSS HOSPITAL, JOHNSTOWN - DAY

Super: **September, 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. A bright sunny day. She is tired. Takes a deep breath.

She spots a figure approaching down the busy street. She squints in the sun.

She stares harder. He gets closer. 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. 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. Hugs him 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 worked at the Red Cross.

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.

PEG MCILHENNEY, her husband and her FAMILY.

The THREE KIDS RESCUED from the flood by Emma and Victor and their grown up dog HAZEL, and their PARENTS. The BOY is on crutches, with his wooden leg.

INT. INSIDE TENT BEHIND THE MONUMENT - DAY

Near the monument, in a large 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.

(MORE)

JAY (CONT'D)

It's taken time, but I think I am 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.
And I'm sorry that I hit you.

JAY

Thank you. But I deserved 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 his 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.

(MORE)

GOV PATTINSON (CONT'D)

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.

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--this song 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. 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 OLD MAN 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.

(MORE)

EMMA (CONT'D)

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.

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

(she turns to point)

This man, I talked with him on the
train back from...

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? So fast.

Peg leads Emma to the table. CHARLIE loudly claps as she
comes over. PEG's HUSBAND is also clapping,. Emma is smiling,
so happy to see them. Leans in, hugs, kisses them.

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.

She smiles, then they hug and kiss again, as ROMANTIC MUSIC from the bandstand SWELLS GORGEOUSLY in the ball room. Charlie and Peg and her husband standing, applauding them.

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