THE BATTLE OF GETTYSBURG

SCRIPT
Draft 4

with Documentary Segments (D-Scenes)

6/06/07

Morningstar Entertainment
Producer: Tim Evans
INTRO/FLASH FORWARD:

EXT – SEMINARY RIDGE - DAY
Robert E. Lee sits astride his horse on a small rise overlooking a wide field in Pennsylvania.

Within seconds, a line of Confederate troops steps out from the woods and forms ranks – 13,000 men standing shoulder to shoulder, rank after rank, stretching for over a mile.

MONTAGE -- PICKETT’S CHARGE BEGINS:

The men begin to march forward.

On the Union lines, men watch the oncoming horde with terror.

NARRATION:
It will be the largest battle in the Western Hemisphere. A conflict that pits America’s greatest military mind… against America itself.

Two armies. One hundred and seventy-five thousand troops. In a battle that will take more lives than the combined casualties of every previous American conflict… combined.

It is the turning point of the American Civil War. A battle that Abraham Lincoln will immortalize with his famous address.

And now two enormous armies face off to determine the future of America… in the fields of a small town called Gettysburg.

Lee watches from horseback.

The Rebels begin to quick-march, then run, then charge.

TITLES
ACT ONE:

SCENE 1
EXT – GETTYSBURG STREET – DAY  June 26, 1863
Citizens of Gettysburg go about their daily life: a black servant LIZ (50s’) hangs clothes on a line, men tip their hats to passing ladies. Horses trot by.

SALLIE MYERS (21, plain) leads a group of SCHOOL CHILDREN down the dusty street. She is startled when a YOUNG BLACK MAN rides past her on horseback, yelling. The man rides up to speak with BASIL BIGGS (50-ish, African American). Sallie can see that Biggs and the Young Man look very worried. The man rides off in a hurry. Sallie approaches Biggs.

SALLIE:
Mr. Biggs, is something wrong?

BIGGS
The Rebels are on their way, Ma’am.

SALLIE:
Oh, please! I’ve heard the same rumor a hundred times in the past two years.

BIGGS
People have already seen ‘em, ma’am. A big army’s already in Chambersburg. And they’re rounding up colored folks and sending them south.

SALLIE:
Sending them south – why?!

BIGGS
Into slavery, ma’am. They say we’re runaways. They already captured the Oliver family and sent them away.

SALLIE:
The Olivers were born right here in Gettysburg – they were never slaves!

BIGGS:
Looks like the Rebs don’t care. I’m sorry, ma’am, I’ve got to warn some of the other folks.

Biggs rushes off, leaving Sallie dumbstruck. Just as she returns to her group of children, another RIDER – a white man – gallops up, shouting.
RIDER:
The Rebels are coming!

SCENE 2
EXT – ROAD – DAY  June 26, 1863
The ENTIRE REBEL ARMY (CGI) marches along a dusty road – five abreast, row after row after row after row.

NARRATION/DREAMBITE:
June 26, 1863. America had been invaded. After two years of bloody Civil War, Confederate General Robert E. Lee is bringing the war north, riding at the head of an army of 75,000 Rebel soldiers. Their goal: to destroy the Union Army and end the war.

VFX SHOT
Podding or CGI of entire Confederate army marching down road.

The camera settles on a single soldier, DANIEL SHEETZ (20s, clean-shaven, handsome) marching in the Confederate ranks.

NARRATION/DREAMBITE:
Altogether over 200,000 men fought in the American Civil War. The average age of a Civil War soldier was 24. Many of these young men reported first-hand accounts of the war in letters, memoirs, and diaries – Which provide an extraordinary window into the personal side of the national conflagration. The letters of Daniel H. Sheetz, born and raised in Virginia’s Shenandoah Valley, have never before been seen outside his family.

Lower-third: Private Daniel Sheetz, Age: 20, 2nd Virginia Infantry

SHEETZ (VO):
“We are a right smart distance in the enemy’s country. We are still on the advance. The people in this state did not know anything of war time, but they will soon feel the effects of it.”

Suddenly a SOLDIER next to Sheetz looks back, then raises his hat in excitement.

SOLDIER:
It’s General Lee!

Sheetz and his fellow soldiers crane their necks, then let out a CHEER.
ROBERT E. LEE canters by on his famous grey horse “Traveler.” Lee nods to the men as he passes, then slows to a walk at the head of the troop. He is joined by GENERAL RICHARD LONGSTREET (40s, bearded).

LONGSTREET:
No report from the cavalry, General?

LEE:
No sir, nothing from General Stuart yet.

LONGSTREET:
I hope Jeb isn’t out looking for glory, instead of looking for Federals.

LEE:
If there were something to report, I’m sure that General Stuart would send word. I believe the Federal Army remains where we left it, and there is no obstacle between us and Baltimore.

LONGSTREET:
I wish we could be sure.

LEE:
Be sure of this, General. I intend to end this war. Either we will meet the Union Army and whip them… or Washington will be cut off from the rest of the country, and Mr. Lincoln will be ready to talk peace.

VFX SHOT – AERIAL SHOT
The CAMERA MOVES UP… to reveal the army marching behind Lee. Then it moves up further, traveling through the air (via CGI), to reveal that the Confederate Army stretches non-stop behind them …for 17 miles!

SCENE D-1 INTERVIEWS AND DOCUMENTARY SEGMENT:
B-ROLL: INTERCUT marching soldiers and General Lee watching his troops

DREAMBITES/NARRATION
Award-winning Civil War scholars will put this invasion in context: it was meant to be the Confederate deathblow to the Union.

B-ROLL: Combat – Confederate soldiers fire in a line. Union soldiers fire, then retreat. Lee looks through binoculars. Confederate soldiers charge forward.
DREAMBITES/NARRATION
The Civil War has been raging for two years. In May of 1863, Lee had soundly trounced the Federal forces under General Joseph ‘Fightin’ Joe’ Hooker at the Battle of Chancellorsville. Lee has never lost a battle, and his confident army has momentum behind it.

MAP GRAPHICS: Tight on Chancellorsville, then pull out to reveal it location, south of the Confederate Capitol of Richmond. This map of the Eastern US is divided into UNION and CONFEDERATE STATES. A THICK GREY ARROW begins to move north, entering the UNION states, and arcing past Washington DC. The Grey Arrow lengthens, ending at BALTIMORE – and showing Washington DC cut off and surrounded.

DREAMBITES/NARRATION: Now Lee has created a bold plan to invade the Union, arc through Pennsylvania, and take control of Baltimore. With Washington DC surrounded, he believes President Abraham Lincoln will be forced to capitulate or negotiate an end to the war. Lee understood better than most that he could win this war – without conquering all of the North. A Rebel victory could force England and France to recognize the Confederacy – and more importantly provide much needed funds and support.

B-ROLL: Lee watches his troops march – INTERCUT with marching feet, swinging arms, rows of rifles passing camera.

DREAMBITES/NARRATION: Lee has everything to gain and little to lose with his bold plan. His army numbers 75,000. The Union Army numbers 100,000. Even though his force is outnumbered as usual, Lee believes his men are up to the task.

B-ROLL: CU: JEB STUART rides at the head of a small group of CAVALRYMEN.

DREAMBITES/NARRATION: Lee’s only concern: he does not know where his cavalry is.

MAP GRAPHICS: TIMESTAMP: JUNE 26, 1863: The map shows the Grey Arrow moving into Maryland, then into Pennsylvania. The Grey Arrow is labeled “Lee’s Army.” Then a THIN GREY ARROW labeled “Stuart’s Cavalry” runs parallel to the other arrow – only Stuart’s arrow is “behind enemy lines.”

DREAMBITES/NARRATION:
The Confederate cavalry, under the flamboyant Jeb Stuart, are arcing through enemy territory. It is a bold and daring move – designed to capture and destroy enemy material and supplies... and seriously damage Union morale. Jeb Stuart’s cavaliers ride unhindered throughout Union Territory... but they have lost contact with Lee.

SCENE 2A
EXT – ROAD AND TELEGRAPH POLE – DAY
A REBEL SOLDIER has climbed up a telegraph pole and CUT the wires. He climbs back down, grinning happily.

A WAGON OF CIVILIANS waits below, held at gunpoint by a band of CONFEDERATE CAVALRY.

JEB STUART (30, full beard, flashy) rides up to the civilians and doffs his plumed hat. He smiles at the ladies.

JEB STUART:
Ladies, you may report to your Federal press that General Stuart presents his best wishes – from 40 miles behind the enemy lines. And we will restore telegraph service and return the captured materiel... when we no longer have need of it.

With that he gallops away, with the rest of the cavalrymen behind him.

SCENE 3
INT - TELEGRAPH ROOM – DAY  June 26, 1863
A bored TELEGRAPH OPERATOR listens to the chattering of the telegraph. He writes down the message, clearly uninterested. A TALL FIGURE looms behind him. The Operator looks up, then leaps to attention and salutes.

From the rear we can see ABRAHAM LINCOLN pat the young man on the shoulder, then pull open a drawer and begin to flip through a pile of telegrams. (STYLE NOTE: Lincoln will always be shot from behind or obliquely – presented as an iconic, even mysterious, figure)

LINCOLN:
Any news from Pennsylvania?
OPERATOR:
The lines have been cut again. But this telegram from General Hooker just came through. It’s for General Halleck.

Lincoln takes the telegram.

LINCOLN:
Never mind, sergeant. I don’t mind eavesdropping on my generals.

As Lincoln begins to read, we DISSOLVE to…

SCENE D-2   INTERVIEWS/DOCUMENTARY SEGMENT
B-ROLL: Lincoln reads telegrams. Pan of War Office Telegraph Room. CU of telegraph key, pile of telegrams.

DREAMBITE/NARRATION:
By this time, Lincoln has created the Presidency’s first “Situation Room” in the War Office telegraph center.

DOC FOOTAGE: Lincoln telegrams at National Archives.

DREAMBITE/NARRATION:
Lincoln is the first American leader to realize the importance of the telegraph. He uses it not only to get reports, but to actively send battlefield orders. His concise telegrams – and use of easy-to-understand analogies, can be a model for modern users of electronic messaging. We could all gain a lesson from Mr. Lincoln’s “t-mails.”

DREAMBITE/NARRATION:
In addition, Lincoln would “eavesdrop” by reading ALL the telegrams sent through the War Office – even ones not meant for him -- to give himself a better understanding of what his generals were thinking.

DREAMBITE/NARRATION:
When Lincoln learns of Lee's invasion, he orders Union General Hooker to move his troops to counter this threat. Hooker is in charge of the 100,000 strong “Army of the Potomac” but after his defeat at Chancellorsville, Hooker has become timid. Lincoln has sent a series of telegrams to Hooker urging him to engage the enemy and fight. Hooker’s telegraphic replies are simple -- he refuses.

DOC FOOTAGE: Hooker telegrams to Lincoln.

DREAMBITE/NARRATION:
When Hooker angrily offers his resignation in a fit of irritation, Lincoln is quick to accept it... and starts looking for another commanding general.

BACK TO SCENE 3
Lincoln’s hands stop on one telegraph message. It reads “I request to be relieved.”

LINCOLN: (sighs)
Inform General Hooker that his request to resign is accepted. And wire General Halleck that we need to find a replacement. Immediately.

Lincoln picks up another pile of papers from one of the crowded desks in the Telegraph Office. The papers are labeled “Battlefield Reports.” Lincoln begins to flip through them, slowing, then pulling out report signed “Brigadier Gen’l Geo. Meade.” Lincoln taps his fingers on the report thoughtfully.

SCENE 4
INT – GENERAL’S TENT – NIGHT  June 27, 1863
It is pre-dawn at the battlefield tent of General GEORGE MEADE (50s, balding, bearded, cranky). Meade lies asleep on a cot and begins to awaken as he hears NOISES outside his tent. Meade sits up in bed and puts on his glasses as a MARSHAL in civilian clothes pushes past the GUARD and enters the tent. The Marshal salutes.

MARSHAL:
I have orders from the War Department in Washington, sir. I’m afraid I’ve come to give you trouble.

Meade gets up angrily and begins to throw on his uniform over his red longjohns.

MEADE:
Military politics! I suspected it would come to this! Well, my conscience is clear! What are the charges?

MARSHAL:
Sir?

MEADE:
Get to it, Colonel! Am I being arrested?!

MARSHAL:
No sir. You’re being made commanding General of the Army of the Potomac.

We can see by the reaction on Meade’s face that he would rather have been arrested.

SCENE D-3 INTERVIEWS AND DOCUMENTARY

DREAMBITE/NARRATION:
Our experts discuss the character and background of General George G. Meade – a brave but undistinguished officer whose career had stalled out. He was considered cranky, irritable, and had earned the nickname “a damned, old goggle-eyed snapping turtle!” Now Lincoln has placed his hopes for the preservation of the Union in the hands of this unassuming figure.

SCENE 5
EXT – ANOTHER ROAD – DAY  June 29, 1863
General Meade now rides along a road.

VFX SHOT
Podding or CGI of entire Union Army marching down road. Meade rides in front of MARCHING TROOPS OF THE UNION ARMY. Rows and rows of soldiers can be seen behind Meade – all heading in the same direction that Lee was marching earlier.

Riding with Meade is BRIGADIER GENERAL WINFIELD HANCOCK (38, handsome, bearded). Suddenly a horseman – CUSTER – gallops up and reins in hard to a spectacular halt. GENERAL GEORGE ARMSTRONG CUSTER (23, youthful, brash) salutes Meade, as Meade waves away the clouds of dust with irritation.
CUSTER:
Custer, reporting, sir. My scouts report the Rebel Army has been sighted at Cashtown, a day's ride ahead.

MEADE:
Cashtown? Really?

HANCOCK:
Yesterday your scouts said Lee was in Harrisburg... then in Baltimore... then at the gates of Washington itself. They can't be everywhere.

CUSTER:
With permission, sir, request authority to pursue the Rebel cavalry.

MEADE:
You'll leave Jeb Stuart where he is.

CUSTER:
With respect, sir, General Stuart is on a fool's errand whose sole purpose is to make our boys look bad. I believe that we can find him, engage his forces and destroy him before he can send word to the main Rebel force.

MEADE:
And what if Stuart's cavalry outnumbers you... and you're the ones who can't get reinforcements?

CUSTER:
Then we will fight to the death and we will destroy as many of the enemy's forces as they destroy of ours. In any event, the Rebel cavalry will be crushed.

MEADE:
Thank you for your suicidal offer, General. Our main goal is to find Lee's main force and keep between them and Washington. Keep your scouts on the main roads – that's where we'll find the Rebels.

Custer salutes and spurs onward. Meade looks after him.

MEADE:
In the two days since I made him general, he's managed to find a flashy new uniform. I just wish he'd manage to find Lee.
SCENE D-4  INTERVIEW/DOCUMENTARY SEGMENT
B-ROLL: Custer rides. STILL: Custer in his 20s. B-ROLL: CU: galloping hooves intercut with Cavalry riding.

DREAMBITE/NARRATION:
Scholars weigh in on the character of George Armstrong Custer – “The Boy General.” Though mostly remembered for his “Last Stand,” Custer was the youngest general in the Union Army in 1863 – promoted just days before the battle of Gettysburg.

WIDE: Custer rides at head of small troop of cavalry. CU: Custer’s uniform – braided velvet, red sash, big hat. CU: Custer’s face as he rides

DREAMBITE/NARRATION:
His elaborate finery and flamboyant uniform was more than just egotism -- it was a clever leadership tactic that made Custer obvious to his men on a dusty battlefield. Custer may have had more guts than brains... but we will soon learn that he may have been the hidden hero of the entire battle of Gettysburg!

SCENE 6
EXT – SAME UNION-CONTROLLED ROAD - DAY
The camera settles on a single soldier, a lieutenant on horseback, LT. FRANK HASKELL (30s). We hear his voice as he writes:

Lower-third: Lt. Frank Haskell, Age: 35, 6th Wisconsin Infantry

HASKELL (VO):
“My dear brother, we are marching against the enemy, and the men are anxious and at times, heavy of heart. We hear frequently of the enemy’s proximity. We hear that a great many roads converge and diverge at a town ahead. General Meade, therefore, has resolved to move toward this village called Gettysburg.”

VFX SHOT – AERIAL CGI
As Haskell rides forward, our CGI camera swoops into the air to reveal the entire Union Army – 100,000 men – marching north.
SCENE 7
EXT - GETTYSBURG STREETS – DAY  June 30, 1863
A parade of BLACK FAMILIES hurries down the street of Gettysburg, carrying their belongings on their backs or pushing them in wheelbarrows. Basil Biggs directs them.

Sallie Myers and Jennie Wade watch the evacuation with concern.

Suddenly FIVE REBEL CAVALRYMEN come charging down the main street.

The Families break and run, with cavalrymen in hot pursuit.

Sallie and Jennie flee to the side of the street terrified. One Rebel OFFICER pulls up and courteously tips his hat to the ladies.

NEW SCENE 7A
EXT – STREET – DAY
Two Rebels PULL DOWN the American Flag on a flagpole, then RAISE THE REBEL FLAG.

Sallie watches them with horror.

Two soldiers dismount and begins grabbing fleeing people, and throwing them against a wall. Another Rebel arrives with chains, his revolver pointed at the captured men.

DREAMBITE/NARRATION:
As the Confederate Army moves forward, cavalry units arrive in town to gather up food, horses, material... and human beings.

They are interrupted by BASIL BIGGS – on horseback – who charges at them. The Rebels dodge out of the way.

Biggs kicks his horse and gallops toward the edge of town.

The Rebels return to rounding up men and women from the crowd fleeing down the street.

Biggs gives one backwards glance as he heads toward the distant hills. Sallie watches him go.

SCENE D-5  INTERVIEWS AND DOCUMENTARY
B-ROLL: Black families are rounded up. Rebel soldiers place them in chains. One soldier brandishes a whip. A REBEL RIDER signals for the captives to follow him. The Rebel Raiders push and prod the chained black people to follow.
DREAMBITE/NARRATION:
It’s not often reported that the Confederate Army rounded up ALL the black people in conquered towns and sent them SOUTH into slavery – whether they were runaways or not. It was an obvious sign that slavery was the central point of the entire war.

SCENE 8
EXT – FIELDS OUTSIDE TOWN – DAY  July 1, 1863 – 10:00 am
Confederate private JOHN DOOLEY sits on the side of the dusty road, writing in his pocket diary.

VFX SHOT
Podding or CGI of troops marching past Dooley.

DOOLEY (VO):
“We passed through town and perceived we were not treading friendly streets. We found the people very sullen and maliciously disposed. But our boys remained cheerful and when they were shown contempt and scorn, we answered with jests and witicisms.”

Dooley is rousted from the roadside by a SERGEANT, who kicks at his feet – his barefoot feet.

SERGEANT:
Get moving, boy. We’re heading into that town to get us some shoes.

Dooley sighs and stands, shoulders his musket and joins the marching soldiers.

DOOLEY:
Didn’t we just send cavalry through here? Why didn’t they get us some shoes?

SERGEANT:
That’s the army. Go here, go there, go back again. The Federals are so scared of General Lee they’ll let us go anywhere.

A GUNSHOT causes them to stop.

SERGEANT:
Where the hell did that come from?
Another GUNSHOT rings out, … then a stunned cry ahead can be heard:

SHOUT (OS):

YANKEES!

On the road before the army, a LINE OF UNION SOLDIERS are beginning to spread out and fire at the Confederates.

DREAMBITE/NARRATION:
On the morning of July First, 1863, a unit of Confederate infantry made their way toward the town of Gettysburg. To their surprise, they found a unit of Union cavalry in front of them.

SERGEANT:
Form lines! Load muskets! Fire at will!

VFX SHOT
Podding or CGI aerial shows both groups of soldiers fanning out and starting to shoot at each other.

The Confederates begin to quickly spread out across the road and the fields. Dooley runs to the side of the road and begins to load his rifle. The Sergeant drops to one knee next to him and begins loading as well.

DOOLEY
What are they doing here?

SERGEANT:
Hell if I know. But looks like we got us a fight.

Dooley raises his rifle and FIRES. The Sergeant does the same.

DREAMBITE/NARRATION:
The contact was unexpected by both parties. And within an hour, the skirmish had turned into a full-scale engagement as new units from both sides were sent in as support.

From the Union lines, another VOLLEY of gunfire erupts. A REBEL Soldier falls next to Dooley. He stares for a second, then fires again as smoke begins to fill the air on the battlefield of Gettysburg.
VFX SHOT:
The Camera drifts into the air – to reveal that TWO ENORMOUS ARMIES – coming from different directions – are converging on this one spot.

NARRATION/DREAMBITE:
Though neither side knew it, this seemingly insignificant skirmish, at a seemingly insignificant crossroads, would begin the largest military engagement in the history of the entire Western Hemisphere.

END OF ACT ONE
ACT TWO

SCENE 8 CONTINUES
EXT–FIELDS OUTSIDE TOWN-DAY
July 1, 1863  11:00 am
Private Dooley, the Sergeant and a LINE OF REBEL SOLDIERS kneel and fire a volley in the smoke-filled battlefield. The Sergeant waves them forward, and they run forward, taking positions behind a FENCE.

DREAMBITE/NARRATION:
July First, 1863. A small skirmish is about to ignite into the largest battle of the American Civil War. On one side is the Confederate Army of Northern Virginia, led by Robert E. Lee. On the other side is the Union Army of the Potomac, led by George Meade. The two armies have made first contact – at a crossroads town in Pennsylvania called Gettysburg.

VFX SHOT
Podding or CGI Aerial shows this portion of the battlefield from the air. The Rebels are moving forward. The Union forces are moving back – slowly. They fire and fall back a short way, then fire some more.

CU: Union soldiers fire, then fall back.

Dooley and the Rebels fire back.

DREAMBITE/NARRATION:
The Union forces on July 1 were small – and they knew they were outnumbered. But when contact was made with the Confederates, the Federals decided to put up a stiff resistance outside of town... in order to give the rest of the army time to catch up.

SCENE 9
EXT– UNION-CONTROLLED ROAD – DAY  July 1, 1863, Noon
A UNION COURIER gallops up and hands a message to HANCOCK who rides at the head of a group of soldiers.

COURIER
From General Buford, sir.

Hancock salutes the courier and takes the message. He reads it quickly, then quickly canters down the line to General Meade.

HANCOCK
Buford’s men have encountered the enemy outside of the town of Gettysburg.

MEADE:
Cavalry scouts?

HANCOCK:
No, sir, looks like it’s a whole division. Maybe more.

Meade pulls up on his reins and takes the message. He reads it silently, then thinks.

HANCOCK:
It looks like we may have finally found General Lee.

Meade still does not react, mulling over his options.

HANCOCK:
What are your orders, sir?

MEADE:
Well, we cannot stay here, so we have to either fall back or advance to the town. And Lee has the advantage of the first move.

HANCOCK (hesitant):
Do you want to fall back toward Washington?

MEADE:
Well, that’s what Lee would expect, isn’t it? That’s what this army does best.

Meade finally shakes his head.

MEADE:
…So let’s not do it. The Rebels think I’m going to wait until I get my sea legs, but we’re going to surprise them. Throw the whole First Corps in, General. Find good ground and hold it until the rest of the Army arrives. If the President wants us to fight, we’ll give him a fight. I’m relying on you, General Hancock. Let’s see what Bobby Lee makes of that.

Hancock grins.

HANCOCK
Yes, sir!
Hancock kicks his spurs and charges ahead of the marching army. Meade watches him goyu.

**SCENE D-6  INTERVIEW/DOCUMENTARY SEGMENT**

B-ROLL from SCENE 8 – Rebel and Union soldiers fight at the edge of town. CU: guns firing, men falling, soldiers advancing.

_DREAMBITE/NARRATION:

Our scholars and experts explain how this accidental encounter is the beginning of the bloodiest battle in American history.

INSERT MAP: Map of Southern Pennsylvania shows LEE’s GREY LINE moving north, arcing above Gettysburg then moving south… and a thick BLUE LINE – labeled “Meade’s Army” moving north toward Gettysburg. The two lines converge with an EXPLOSION.

_DREAMBITE/NARRATION:

There’s another irony: due to Lee’s speedy maneuvering, the soldiers from the South were actually coming from the north, while the Union was approaching from the south! Both Confederates and Union officers send reinforcements to the seemingly insignificant clash at Gettysburg.

COMBAT B-ROLL: A volley erupts from a line of muskets. A UNION OFFICER, urges his men forward, gesturing back for more men. The Confederates fire… and advance. The Union Line moves backward slowly, firing as they go. MEADE B-ROLL; Another Courier rides up to Meade with a message. Meade reads it, shakes his head, rides forward.

_DREAMBITE/NARRATION:

Our experts discuss the first troops movements – and the brilliant decision to engage the Confederates north of town, to give the Union Army time to take command of the defensive ridges south of town. General Meade was willing to trade lives for time.

**SCENE 9A**

**EXT – FIELDS OUTSIDE TOWN**

GENERAL EWELL rides up toward Dooley’s position on horseback. He orders more Confederate forces forward. Ewell watches the battle.

COMBAT FOOTAGE continues. The Rebels move forward.
DREAMBITE/NARRATION:
The Confederate advance forces were led by General Richard Ewell, who had only been a Corps Commander for a few weeks. Though he had been ordered not to engage the enemy, Ewell realized he had overwhelming superior numbers, so despite the standing orders, he pressed his advantage.

SCENE 10
INT – SALLIE’S HOUSE - PORCH – DAY June 1, 1863, 1:00 pm
Sallie Myers sits in the parlor of her house. She writes in her diary, as we hear her voice:

SALLIE (VO):
“The Rebels made their appearance and such a mean looking lot of men I never saw in my life. Some say there are more Rebs coming and some say the Union troops are near. I suppose both tales are true and we may look for strenuous times.”

A distant BOOM of cannon startles Sallie out of her reverie. Suddenly she hears SHOUTS and GUNFIRE outside. Sallie hurries to the door.

SCENE 11
EXT – STREETS - DAY July 1, 1863, 1:00 pm
Sallie looks outside on to the empty street. She sees nothing, though DISTANT SHOUTS can be heard.

Then a single horse – without a rider and covered in blood – runs through the empty street. Sallie stares, shocked and horrified.

Suddenly, a HORDE of Union soldiers – many covered in blood – stampede down the main street of town.

Some soldiers take up position on porches and at the corner of buildings. They load and FIRE at the streets behind them. Sallie stares, barely comprehending.

CONFEDERATE SOLDIERS run toward the town in hot pursuit, screaming the Rebel Yell, firing their rifles. On the main street, both sides exchange gunfire.

Sallie recovers her wits and ducks back inside her house. She watches as Union men run past, some getting shot down, some taking cover.

The Confederates are moving forward in good order.
SCENE 12
EXT – GETTYSBURG STREETS - DAY
Private John Dooley runs forward, takes aim from behind a house corner and shoots down a Union soldier. He looks up and makes eye contact with Sallie Myers, watching from behind a curtain. Sallie ducks down. Dooley stares at the window.

SCENE 13
EXT – CEMETERY HILL – DAY, June 1, 1863, 3:00 pm
A cannon belches flame from a hillside covered with graves. A line of Union soldiers has taken position among the graves. The Cannon crew begins to re-load as HANCOCK rides up, with Lieutenant Haskell in tow. Hancock turns behind him.

    HANCOCK:
    Take this position. Fan out. Hold this line!

Behind Hancock run a GROUP OF UNION SOLDIERS. They double-quick to support the line that already exists.

    HASKELL:
    General Hancock, what do we do with the retreating men?

Hancock looks over at the Union men fleeing toward them.

A GROUP OF TERRIFIED SOLDIERS runs toward them from the town. Several are bloody. One Soldier stops to fire back behind him. The rest of the men run past the forming infantry line. Hancock stops one.

    HANCOCK:
    Where’s your commanding officer?

    TERRIFIED SOLDIER:
    He’s dead! We’ve got the whole Rebel Army after us!

    HANCOCK:
    Haskell, get the stragglers re-formed! And get word back to the Second Corps. We need reinforcements now!

    HASKELL:
    Let’s go, men, rally behind these lines!

Haskell points to the distant gatehouse, and the retreating men head off. Haskell watches as Hancock orders another GROUP OF FRESH SOLDIERS to continue the line.
HASKELL (VO):
“As we came near the field, slightly wounded men and stragglers told many rumors of battle, of lakes of blood, or rout and panic and undescrable disaster, from which the narrators were just fortunate enough to have barely escaped. These stragglers are always terrible liars!”

Another group of soldiers runs up. Hancock points to the end of the growing line.

HANCOCK:
Spread out along this ridge! We will hold this hill!

The reinforcements spread out… as more terrified soldiers run past their lines to safety.

VFX SHOT
Podding or CGI Aerial revealing entire hillside and ridge, with Union troops moving forward and taking up positions.

SCENE 14
EXT – ROAD – DAY,  June 1, 1863, 5:00 pm
General Lee and General Longstreet ride on a road at the head of a group of soldiers. A CONFEDERATE COURIER rides up, his horse in a lather, and salutes.

CONFEDERATE COURIER
General Lee. General Ewell reports that he has engaged the enemy outside of the town of Gettysburg.

LEE:
My orders were not to engage the enemy! How large a force?

COURIER:
We’re not sure, sir. There is no word from the cavalry.

LONGSTREET: (angrily)
We are blind here without Jeb!

LEE (to Courier):
Where is the enemy?

COURIER:
About five miles distant, sir. Those hills there are called the Round-tops. The Federals are taking position in the cemetery along that ridge. The town is beyond that.
**VFX SHOT**  
Lee in FG, Cemetery Ridge, Hills and Gettysburg in distance.

Lee looks into the distance through his binoculars.

LEE:
Where is Ewell?

COURIER:
Beneath that far hill. The Yankees have taken up position there and are reinforcing it.

LEE:
Hmm. I don’t like this ground. Bring me a map.

Lee’s AIDE rides forward with a rolled map. Lee unrolls it on his lap and stares at it.

LEE:
But those hills. Those hills could be the key.

**VFX SHOT -- CGI AERIAL**  
CU: Lee’s Map of Gettysburg. It dissolves into a CGI “AERIAL SHOT” of the entire Area. We see UNION TROOPS and CANNONS on a hill at the north, and UNION TROOPS hurrying south to spread along a line of low hills.

**SCENE D-7 INTERVIEWS & DOCUMENTARY SEGMENT**

DREAMBITE/NARRATION:
Our Tactical Experts explain the strategic layout of the battlefield at Gettysburg. The Union lines formed along a curved ridge, in the shape of an inverted fishhook. The Union held the high ground, and they were anchored at each end by hills – the perfect place for artillery.

B-ROLL: Lee looks at distant hills, and looks back at map, thoughtfully. CU: Lee thinking.

DREAMBITE/NARRATION:
Lee could easily understand his enemy’s designs – and had a good idea how to destroy them. In fact, our experts believe that Robert E. Lee might well be the greatest military mind in American history... and quite possibly the world. He was a brilliant, conflicted and ultimately tragic hero whose personal decisions determined the fate of the entire nation.
SCENE 15 OMIT

SCENE D-8 INTERVIEW/DOCUMENTARY SEGMENT
STILLS and PAINTING MONTAGE: photos and paintings of Robert E. Lee as young officer, wedding pics, cavalry colonel, West Point superintendent.

DREAMBITE/NARRATION:
Born the son of a Virginia Revolutionary War hero, Lee married George Washington’s stepdaughter and was as close to “royalty” as America ever came. He gained fame through his bravery in the Mexican War.

STILLS of Generals that were students of Lee at West Point... and the side they fought on: General Philip Sheridan, Union... General Jeb Stuart, Confederate... General John Bell Hood, Confederate... General James McPherson, Union... General Oliver O. Howard, Union... General Stephen D. Lee, Confederate...

DREAMBITE/NARRATION:
As Superintendent of West Point from 1852 to 1855, he taught strategy to an entire generation of officers... on both sides of the future war.

RETURN TO SCENE 14: Lee looks at hills and looks at map of Gettysburg.

DREAMBITE/NARRATION:
Now, after two years of war, Lee has trounced five different Union generals in a row. And he is confident that he is about to trounce another.

SCENE 16
RETURN TO SCENE (14) EXT – ROAD – DAY, June 1, 1863, 5:00 pm
Lee looks up from the map of Gettysburg, and out to the distant hills. Longstreet is beside him.

LEE:
That hill. Get our artillery up there, and we can rain destruction down on the enemy’s flanks.

He turns to Longstreet.

LEE:
What do you think, General?
LONGSTREET:
If that really is the whole Federal Army, I suspect we can break off here, sidle south and find ourselves on the other side of the Yankees... with nothing between us and Washington.

LEE:
No. We have engaged the enemy and we had better follow through.

Lee turns to the waiting Courier.

LEE:
Inform General Ewell that reinforcements will be coming directly. Tell him to take that hill if practicable.

COURIER: (unsure)
“Take the hill if practicable?”

Lee dismisses the Courier with a salute. The Courier returns it and gallops away. Lee rides with Longstreet toward the marching army on the road

LEE:
I dislike this ground. And I wish I had a report from General Stuart.

SCENE 17
EXT – BASE OF HILL – DAY  June 1, 1863, 6:00 pm
GENERAL RICHARD EWELL stands facing the Confederate Courier.

EWELL:
“If practicable??”

COURIER:
Yes, sir. “Take that hill if practicable.”

Ewell has a small group of soldiers nearby – including Private Dooley and the Sergeant from Act One. Ewell looks to the hills above him. CANNONS can be heard in the distance.

EWELL (to Courier, but mostly to himself)
There could be a couple of thousand Yankees up there. Maybe more. My men have been fighting all day. I don’t believe we can take it.

He thinks a little longer, then turns to the Sergeant.
EWELL:
Tell the men we’ll bivouac here.

The Sergeant shrugs and motions to Dooley and the other soldiers. They move off. Ewell turns back to the Courier.

EWELL:
That hill will still be there in the morning. And at least then we’ll be able to see what we’re doing.

**SCENE D-9 INTERVIEW/DOCUMENTARY SEGMENT**
B-ROLL from SCENE 17 -- CU: General Ewell looks at the hill and wonders what Lee may have meant. B-ROLL from SCENE 16: Lee looks at the hills, then rides off.

**DREAMBITE/NARRATION:**
Scholars discuss this one single order – and the words “if practicable.” Many believe Lee’s refined upbringing made him overly polite – and “if practicable” might actually have meant “at all costs.”

INSERT: MAP Gettysburg battle map ANIMATED. A BLUE LINE is laid out in a “fishhook” shape on the hills of Gettysburg. The RED LINE of the Confederates moves forward at Culps’ Hill – and pushes the blue line off the hill. COMBAT B-ROLL: Confederate Cannons FIRE. Union Soldiers are blown to bits. Union soldiers begin to flee.

**DREAMBITE/NARRATION:**
Had Ewell attacked the hill -- which that evening was barely defended – the Confederate artillery would have destroyed the Union lines as they formed – possibly ending the battle that very evening.

INSERT: ANIMATED MAP – The Red Line now pushes forward from Culp’s Hill, pushing the Blue Line further south. The Blue Lines shrink, then “retreat” off the map.

**DREAMBITE/NARRATION:**
But the hill remained in Union hands, and the battle would last for three full days. On such small things – like the words “if practicable” – hang the fates of nations.
SCENE 18
EXT – BASE OF HILL CAMP – NIGHT  June 1, 1863  8:00 pm
Dooley shrugs off his pack and begins to pull out his bedroll and his meal of hardtack. All around him soldiers are doing the same – laying out bedrolls, building small campfires, setting up tents.

DREAMBITE/NARRATION:
But as it was, July First was definitely a Confederate victory. The Rebel forces had encountered the Union Army, had soundly defeated it, had taken control of the town of Gettysburg, and forced the Federal troops into a defensive position. Just like every previous battle, Lee’s Army had sent the Yankees running.

Dooley calls out to two passing soldiers.

DOOLEY:
Hey, Sheetz! Culp! Look here – I got some peaches from an orchard we passed.

Daniel Sheetz and WESLEY CULP come over and toss down their rucksacks to hungrily eat the peaches.

DOOLEY:
Hey, Culp, you're from around here, aren’t you?

CULP:
Yeah. I was born right here in Gettysburg. That hill there is called “Culp’s Hill” – after my uncle.

DOOLEY:
A Yankee joins the Rebel Army then invades his own hometown. Strange war.

SCENE D-10  INTERVIEW/DOCUMENTARY SEGMENT
B-ROLL form SCENE 18: Wesley Culp looks out thoughtfully at the landscape around him. DISSOLVE TO: TINTYPE of real Wesley Culp. Tintypes of Gettysburg families.

DREAMBITE/NARRATION:
Our scholars reveal the surprising story of Wesley Culp – a young man born in Gettysburg but who had joined the Confederate Army. By a strange twist of fate, Wesley Culp is attacking “Culp’s Hill” – named after his own uncle. It’s a sign of the tragedy of the Civil War – a conflict that broke apart families and set one family member “invading” his own family’s farm.
RETURN TO SCENE 18

CULP:
Yeah, it’s a strange war, all right.

VFX SHOT – PODDING
The young men stare into the fire – **CGI CAMERA PULLS BACK** to reveal dozens of other fires nearby as the sun goes down.

Sheetz begins to write another letter in the last light of day:

**SHEETZ (VO)**
“Brother, it was a sight to see the battle field. We lost a great many brave men in the fight, although it is thought that the enemy lost a great many more. They was a ball shot through my cap but did not hurt me any. The enemy fell back, but I expect they’ll stand us a fight tomorrow.”

Around him, soldiers prepare for sleep.

SCENE 19 -- OMIT

SCENE D-11 INTERVIEW AND DOCUMENTARY SEGMENT
COMBAT B-ROLL
Montage of battle scenes – Dooley on the road, fighting in town, Hancock orders men to fan out, etc.

**DREAMBITE/NARRATION:**
*Our experts put the First Day of Gettysburg into perspective. Neither side knew they were about to be engaged in battle; neither side wanted to meet at this spot. But they are here, and here they must fight.*

DOC FOOTAGE: National Archives. Tom Wheeler opens up a hand-drawn map of Gettysburg.

**DREAMBITE/NARRATION:**
*Robert E. Lee had his personal mapmaker create a map of the battlefield. The actual map rests in the historic collection of the National Archives.*

DOC FOOTAGE: CU of National Archives map
SCENE 20
INT – LEE’S TENT – NIGHT  July 1, 1863, 10:00 pm
Lee holds the very same map in his hands.

The soldiers carry the door into Lee’s tent and place it on two trestles as a makeshift worktable. Lee spreads the map out and turns to LONGSTREET and EWELL, who are standing nearby.

LEE:
Much is at stake here, gentlemen. The enemy has a new commander. General Meade will commit no blunder. And if I make one, he will make haste to take advantage of it. Now, consider our positions.

Lee turns to the map.

LEE:
I am disappointed we were unable to take these hills today.

EWELL:
Sir, I believe it was not possible under the circumstances.

LEE:
Never mind. The enemy will expect us to try again in the morning. General Ewell, you will fulfill his expectation. You will demonstrate on the Federal’s left flank at first light.

LONGSTREET
Sir, if the enemy is expecting an attack, that is a good reason in my judgment for not doing so.

LEE:
Exactly, General. As the enemy reinforces these hills to counter Ewell’s attack, you will begin the main assault here… at the other side. What is the name of this peak?

AIDE:
Little Round Top.

LEE:
We must take it. With a battery placed on this single hill, we may pound the enemy’s unprotected lines and then begin to roll up their flank.
LONGSTREET:
General, if I may interrupt. Our scouts say the Federals outnumber us -- perhaps by as much as 25,000 men! We can still disengage and find a defensive position. Then we’ll force the enemy to come to us.

LEE:
What did Napoleon say in the face of greater odds?

Longstreet nods; he’s heard it before. But Lee continues.

LEE:
“Audace, audace, toujours audace!” Always audacity! We do not need a tactical stalemate, nor do we need a technical victory. We need to destroy the Federal Army.

Lee puts his finger down on the Union Lines on the map.

LEE:
The enemy is there. We will fight him there.

PUSH IN on Lee’s finger on the map.

END OF ACT TWO
ACT THREE

SCENE 21
EXT – SEMINARY RIDGE – DAY  
July 2, 1863, Dawn
Lee sits astride his horse. He lifts his binoculars to his eyes and looks to the hills.

VFX SHOT - CGI AERIAL
The Camera swoops into the air to give us the view he wishes he had – a birds-eye-view of the battle, with the Union lines spread out in their fishhook shape, Longstreet’s men marching south, and Ewell’s men moving forward toward the peak called Culp’s Hill.

SCENE 22
EXT – BASE OF CULP’S HILL – DAY  
July 2, 1863, Dawn
Wesley Culp and Daniel Sheetz wait with a line of men in the trees at the bottom of the hill.

Culp looks around him at a beautiful, green hillside. There are wildflowers, vines, verdant trees, lush undergrowth -- an idyllic scene of Rural Pennsylvania in June.

A REBEL OFFICER raises his sword, then brings it down:

    REBEL OFFICER:
    Now, boys!
Culp and a hundred Rebels surge forward, giving the Rebel Yell, and charge up the hill.

ANOTHER ANGLE
Further up the hillside, a line of Union soldiers wait behind a hastily-built wall of stone and tree trunks. They fire upon the Rebels.

Black gunsmoke fills the air, screams of wounded are heard above the gunfire, tree branches fall and tree trunks are chewed to pieces in the hail of bullets.

Half a dozen Rebels fall in the first volley.

Culp dodges behind a tree, re-loads and fires again. The Rebels are still moving forward, but dodging from tree to tree.

Another Rebel falls near Culp. Culp fires again.
SCENE 23  
EXT – SEMINARY RIDGE – DAY  July 2, 1863, 11:00 am  
General Lee looks to the south. He turns to an AIDE nearby.

    LEE  
    Why has General Longstreet not begun his assault? It’s nearly noon!

The Aide says nothing. Lee looks through his binoculars with worry.

LEE’S POV – THRU BINOCULARS  
In the distance, we can see a line of grey soldiers heading toward the peak called Little Roundtop.

VFX SHOT - CGI AERIAL  
Our CGI CAMERA swoops from Lee’s position, along the ridges and lines of soldiers, to the furthest end of the line. The Camera swoops down through the trees to the Union lines.

SCENE 24  
EXT – LITTLE ROUNDTOP – DAY  July 2, 1863  1:00 pm  
A young officer JOSHUA CHAMBERLAIN faces a SENIOR OFFICER, as soldiers fan out behind him.

    SENIOR OFFICER:  
    You are the very end of the Union line. You must hold this hill at all costs. Do you understand?

    CHAMBERLAIN:  
    I understand, sir.

The Officer salutes… and leaves. Chamberlain turns just as FIRING BEGINS.

CHAMBERLAIN’S POV:  
The Rebels begin their assault, moving through the trees, keeping up a steady fire.

Chamberlain’s men kneel behind trees and low walls, firing at the oncoming horde.

SCENE D-12 INTERVIEW/DOCUMENTARY SEGMENT  
B-ROLL from SCENE 24 – Joshua Chamberlain calls out orders, lifts his revolver and fires as gunsmoke fills the air on Little Roundtop
DREAMBITE/NARRATION

Scholars discuss the 20th Maine – a green unit with a newly-made colonel at the helm – a former professor of rhetoric.

INSERT: MAP OF LITTLE ROUNDTOP – Showing 20th Maine’s layout and the attaching Confederate force.

DREAMBITE/NARRATION:

They have been placed in a difficult spot, facing a large force, on a key piece of terrain. To make matter worse, they have not been re-supplied and are running low on ammunition. Chamberlain has been told to hold the hill at all costs. He is determined to do it.

RETURN TO SCENE 24

As the fighting worsens, a Corporal turns to Chamberlin with a terrified look.

CORPORAL:
Sir, we’re out of ammunition!

The Rebels are charging forward. Chamberlain looks around and makes a quick decision. He stands and roars:

CHAMBERLAIN:

Bayonets!

The Yankees stop, look at Chamberlain, then quickly begin to affix their bayonets under withering crossfire. The Rebels are advancing quickly through the trees, while bullets chew up the landscape.

Chamberlain draws his officer’s sword, cocks his revolver, then shouts.

CHAMBERLAIN:

Company: Charge!

The handful of blue-coated soldiers swarm over the low wall and charge downhill. The Corporal falls in a spray of blood. Chamberlain leads the charge through the woods.

CHAMBERLAIN’S POV

To Chamberlain’s surprise, the Rebels turn and flee! The Yankees hit them head on – some are bayoneted, others fling their guns down and put their hands in the air. Still others turn tail and run.
DREAMBITE/NARRATION:
Chamberlain’s decision to charge with bayonets may have seemed suicidal, but it was so unexpected that it turned the tide of battle. An under-manned, under-trained, outgunned group of Yankees – by sheer nerve – managed to save the Union position.

By the time Chamberlain has reached the bottom of the hill, the gunfire has stopped completely. He watches the last of the Rebels fleeing into the distance. Chamberlain turns back to the hill behind him. His handful of men have captured more than twice their number of Rebel prisoners, who now stand with their arms above their heads.

SCENE 24-A
EXT – UNION LINES - DAY
Union soldiers fire from behind a low stone wall. Rebel soldiers charge forward. TIGHT SHOTS: loading, running, firing, dying.

DREAMBITE/NARRATION:
For most of the day on July Second, the fighting was brutal. The Confederate assaults on each end of the Union lines were costly to both sides. Combat occurred at spots that now bear iconic names: Devil’s Den, The Wheatfield, Codori Farm, Plum Run.

SCENE 25
EXT – UNION CENTER LINE – DAY  July 2, 1863  8:00 pm
Hancock rides his horse up to General Meade. Along the Union lines in the middle distance is the occasional puff of gunsmoke and the distant boom of cannon. Hancock has clearly been riding hard.

HANCOCK:
General, the 20th Maine has held Little Roundtop. We repulsed another assault on the center. I believe we have held the line.

MEADE:
Yes, but just barely. We’ve had hard fighting all day on Culp’s Hill as well. We’re running out of men, supplies and ammunition.

VFX SHOT
Green screen and podding shows the entire battlefield from Meade’s POV.

Meade glares out at the battle lines, and the sinking sun.
MEADE:
We’ve taken two days of this. We may not be able to take another.

CLOSE ON:
As the sun sinks, we see Union and Confederate dead lying on the battlefield. The corpses are gruesome – a visual revelation of the human cost of the battle.

DREAMBITE/NARRATION:
The Confederates never broke through the Union lines, but in terms of casualties, Day Two at Gettysburg can be considered a Confederate victory. Yet still the Union position held... just barely.

SCENE 29 – MONTAGE OF UNION CAMP
EXT – UNION CAMP – NITE  July 2, 1863  Midnight
A UNION PRIVATE sits at a campfire, writing a letter:

PRIVATE (VO)
“My darling wife, God has preserved me unharmed through another desperate battle. The experience of the past few days seem more like a horrible dream than the reality...”

THE CAMERA MOVES TO ANOTHER CAMPFIRE, where LT HASKELL writes in a small diary:

HASKELL (VO):
“You cannot understand the scene if you haven’t witnessed it. Men drop dead on all side. The fields were beautiful this morning. The are desolate now, trampled by countless feet, plowed and scored by shot and shell, covered with many thousands of dead men, some with upturned faces, some mutilated and frightful, bathed in blood...”

The CAMERA MOVES INTO THE AIR to reveal more Union campfires... as ANOTHER VOICE chimes in. THE CAMERA pans up into trees.

UNION VOICE (VO):
“O, Mary, it is sad to look now at our shattered band of devoted men. We have lost so far one hundred and sixty men. May God save us from any more such trials...”
VFX SHOT – AERIAL CGI - OMIT

SCENE 30 – MONTAGE OF CONFEDERATE CAMP
EXT – CONFEDERATE CAMP - NIGHT
Camera PANS DOWN from trees… and we are now in the Confederate Camp. Another VOICE picks up as the camera begins to drop toward a young soldier in grey writes a letter:

CONFEDERATE VOICE (VO):
“We passed burial parties digging graves to receive ghastly and mangled remains. I pass very close to a headless body – the boy’s head is lying in bloody fragments on the ground…”

THE CAMERA moves to another campfire as the AUDIO MONTAGE continues. Daniel Sheetz writes:

SHEETZ (VO):
“Dear Beloved, You are in my mind in time of battle, in stillness of camp. I would like very much to be seated by your side and kiss your loving cheek. If it is my lot to fall in the battlefield, I trust we will meet each other in heaven…”

THE CAMERA finally stops at the campfire of Private John Dooley, writing now in his familiar diary:

DOOLEY (VO):
“It is very quiet. Terrifically so, considering the storm that everyone knows is brewing for tomorrow.”

SCENE 26
INT – TELEGRAPH ROOM – NIGHT  July 2, 1863, 10:00 pm
Abraham Lincoln stands and flips reads through a stack of telegraphs.

LINCOLN:
Any news directly from Meade?

OPERATOR:
Nothing yet, sir.

The telegraph key begins to chatter and the Operator quickly writes down the message. Lincoln comes to look over his shoulder.

OPERATOR:
You can return to the White House if you like, sir. We won’t get much news tonight.

LINCOLN:
No. I believe I’ll spend the night in the next room. Wake me if there’s any news. Any news at all.

OPERATOR:
Yes sir.

SCENE 27
INT – TELEGRAPH – NEXT ROOM - NIGHT
Lincoln goes to the cot in the next room. He sits on it, but he does not lie down. He simply waits.

SCENE 28
INT – MEADE’S HQ – NIGHT  July 2, 1863  Midnight
In the tiny interior of a farmhouse, General Meade has called a Council of War. Hancock, Custer, Haskell and SEVERAL OTHER OFFICERS wait in the room.

Meade enters and takes off his hat.

MEADE:
Haskell, what are our losses?

HASKELL:
Two thousand dead, sir. Approximately ten thousand wounded. We’ve lost a general and three brigade commanders.

MEADE (sighs):
We’ve survived two days of this. We may not survive another.

HANCOCK:
But what other options do we have, sir?

MEADE:
We have the same options we had when we started! We can retreat from these hills tonight – head back toward Washington and hope to whip the Rebels another day. Or we can stay and fight – and take whatever punishment Lee gives us. Those are our options, …and I don’t like either.

Meade paces before making a decision.
MEADE:
So… we’ll put it to a vote. Each man here will give his opinion – do we retreat? Or do we stay and fight? Haskell, write down the responses.

Haskell picks up a pencil and paper. One by one, the officers begin to vote…

SCENE D-13 INTERVIEW/DOCUMENTARY SEGMENT
B-ROLL from SCENE 28. Meade watches as his men speak and vote.

REACTION SHOTS play up the tension as each man decides and votes.

DREAMBITE/NARRATION:
Our experts and scholars describe the leadership style of George Meade. He is one of the least studied generals, but one of the best. His style contrasts to other, more famous generals. Rather than being an aggressive decision-maker – like a George Patton of WWII -- Meade is a consensus-builder, more like a Dwight D. Eisenhower. It takes all kinds to run an army… and to win a war.

SCENE 28A
RETURN TO SCENE – INT – MEADE’S HQ - NIGHT
A piece of paper is handed from officer to officer. Each looks and nods. Finally the paper is handed to General Meade. He reads it and nods.

MEADE:
It is unanimous, then. We stay and fight.

DISSOLVE TO:

SCENE 31
INT – LEE’S HQ TENT – NIGHT  July 2, 1863 Midnight
Lee stares at the map. Alone. The wheels of his mind at work. Longstreet enters Lee’s tent.

LONGSTREET:
Sir, I’ve brought something long overdue.

Longstreet turns just as JEB STUART enters, along with GEORGE PICKETT. Stuart smiles and gives a snappy salute.
Lee glares.

LEE:
At last you have arrived, General Stuart.

STUART:
Sir, I have the honor of bringing you an entire wagon train
of captured supplies and enough horses to –

LEE: (enraged)
I have no need of them now!

The other men are stunned into silence, terrified by Lee’s only angry outburst.

Lee quickly composes himself.

LEE:
Well, then. My cavalry is here and General Pickett has
brought my reinforcements. We have whipped the
Yankees two days running. Now I believe we can at last
achieve total victory… and bring this terrible war to an end.

END OF ACT THREE
ACT FOUR

SCENE 31 -- continued
INT – LEE’S HQ TENT – NIGHT  July 2, 1863  Midnight
Lee stands before a map on a large table. With him are Longstreet, Ewell, Jeb Stuart and George Pickett.

LEE:
We are facing a larger foe, in entrenched positions. The enemy has the high ground, and can easily reinforce his positions from interior lines.

Lee has already begun to talk and move like the West Point professor he once was.

LEE:
Cadet Stuart, do any historic precedents come to mind?

Jeb Stuart look surprised, then begins to think.

STUART,
Well… Austerlitz, 1805?

LEE:
Excellent! Yes, Napoleon faces the combined forces of Russian and Austria. Another precedent, Mr. Longstreet?

LONGSTREET:
Alexander at Gaugamela.

LEE:
Yes! Alexander leads 100,000 Greeks against half a million Persians. There is precedent here, gentlemen. Precedent.

As Lee begins to point to various positions on the map, we dissolve to:

SCENE D-14 INTERVIEW/DOCUMENTARY SEGMENT.
B-ROLL from SCENE 31 – Lee points out movements on the map and explains them to his generals.

DREAMBITE/NARRATION:
Scholars explain that Lee’s real battle plans are hard to discover – because he refused to write down orders after his battle plans were discovered by the Union in 1862!

STILLS: Lee at West Point
DREAMBITENARRATION:
However, we can reconstruct his battle plans forensically by looking at his “lessons plans” from his days as a teacher at West Point. And these “lesson plans” are instructive indeed. As a student of Napoleon and Alexander the Great, Lee knew there was a classic strategy for breaking a dug-in defensive position.

CLIPS from WATERLOO: Napoleon gives orders. Cannons fire, Napoleon’s cavalry charges. Napoleon’s infantry charges. Napoleon watches on horseback

DREAMBITENARRATION:
Napoleon used the same tactic at Austerlitz – attack first with cannons, pin the center of the line with a force of infantry, then send the cavalry on a flank or rear attack.

CLIPS from ALEXANDER: Alexander gives orders. Slingers attack, phalanx marches, Alexander leads cavalry charge breaking through the center.

DREAMBITENARRATION:
Alexander the Great used a similar tactic at his greatest triumphs. Lee was a great student of commanders of the past. It is only logical that Lee would use the same tactic in the same situation. His plan was complex but elegant, and based on the best military precedents in history.

SCENE 31A
BACK TO SCENE – INT – LEE’S HQ TENT -- NIGHT
We see Lee explain his moves on the map.

B-ROLL: as Lee points to the map, we see his vision:
Cannons firing… Infantry charging… Cavalry charging…Union troops falling and running.

LEE:
The cavalry will mass here, on the far left. Our artillery will pound the Union Center. Then, at the right moment, a unit of infantry will attack at the very center. General Stuart’s cavalry will have looped around the line – and attack at the same point, from the rear. The enemy’s force is split in half. At that point, General Longstreet and General Ewell’s forces will descend upon each half, defeating it in detail. Are there any questions?
The generals stare at the map and the plan. It looks simple. There are no questions.

LEE:
Very well. Our plan will begin at dawn.

**VFX SHOT – AERIAL CGI**
CU: Lee’s Map, DISSOLVE TO MATCHING AERIAL SHOT of entire battlefield. CAMERA SWOOPS to the north, and descends to Culp’s Hill.

**SCENE 32**
EXT – BASE OF CULP’S HILL – DAY  *July 3, 1863  6:00 am.*
Wesley Culp and Daniel Sheetz wait again at the bottom of Culp’s Hill. The woods are much the worse for wear—leaves stripped, pot-holes from artillery shells, dead bodies littering the undergrowth.

The same REBEL OFFICER lifts his sword – and falls as GUNFIRE rips through woods. Union soldiers ATTACK down the hill, firing as they come.

Wesley and his men drop to their knees, take cover behind trees, and fire back.

A HALF DOZEN Union soldiers fall in the volley – but more are charging forward, firing as they come.

TWO REBELS fall on either side of Culp. The woods fill with gunsmoke and screams.

Culp fires, re-loads, fires.

**SCENE 34**
EXT – SEMINARY RIDGE – DAY  *July 3, 1863  12:00 pm*
General Lee looks through binoculars at the distant line of Union troops. He nods to an officer, who calls out an order. There is a single CANNON SHOT in the distance.

**VFX SHOT – PODDING & CGI**
**SCENE 34-A**
EXT – SEMINARY RIDGE
160 cannons FIRE AS ONE, all along the Confederate ridgeline. Artillery crews work feverishly to re-load and re-fire.

**SCENE 34B – BACK TO LEE**
Lee allows himself a small smile as he looks through the binoculars again.
SCENE 35
EXT – UNION LINES – DAY   July 3, 1863  12:00 pm
General Meade sits on his horse as SHELLS whiz overhead and cannonballs land nearby.

All along the Union line, men hide behind a low stone wall, hugging the earth as cannonballs land and explode.

VFX SHOT – UNION POV
CANNONBALLS AND SHELLS tear through the air toward the Union lines… and land just behind the soldiers

A SHELL EXPLODES in the earth just behind General Meade and his officers.

The other officers flinch. Lt Haskell’s horse rears. Meade is unperturbed. He smiles.

MEADE:
You can’t dodge a cannonball, boys. Might as well stay where you are. And besides – they’re not doing much, are they?

Meade looks through his binoculars along his own line… where the explosions and blooms of earth take place behind his line of soldiers.

MEADE:
Tell our boys not to fire back. Let them think we’re out of ammunition.

SCENE D-15 INTERVIEW/DOCUMENTARY SEGMENT
B-ROLL of SCENE 34-A --CONFEDERATE CANNON BATTERIES – Grime-covered crews labor to re-load and fire.

DREAMBITE/NARRATION:
Experts and scholars discuss the Gettysburg cannonade – the greatest artillery barrage in the history of the Western Hemisphere – a noise so loud it could be heard in Philadelphia, 150 miles away.

B-ROLL from Scene 35 – UNION LINES – Union Soldiers huddle behind the low wall as SHELLS EXPLODE and DIRT Erupts. The soldiers look scared – but are not hit.

DREAMBITE/NARRATION:
Though it was audacious… it was also ineffective. Due to poor intelligence and miscalculated distances, the Confederate artillery shells landed beyond the front lines – causing little damage to the Union center it was supposed to be “softening up.”
B-ROLL of CONFEDERATE CANNON – The crew are filthier and covered in sweat as they fire.

**WIDE SHOT OF BATTLEFIELD:**
Smoke covers the entire field – and the cannon keep firing.

**DREAMBITE/NARRATION:**
And since the massive amount of smoke created by the cannons obscured the view, the cannons couldn’t be re-aimed effectively.

B-ROLL from SCENE 34 – Lee on horseback watches the cannonade with binoculars.

**DREAMBITE/NARRATION:**
Lee thinks he is starting the first part of a one-two-three punch… but the first blow has already missed.

**SCENE 36**
**EXT – CULP’S HILL – DAY  July 3, 1863  2:00 pm**
The fighting is brutal as gunfire shreds the trees, bushes… and men.

Wesley Culp is hit and falls.

He stares blankly at feet run past him, and as dirt is kicked up from rifle balls. He attempts to get up, but fails. The SOUNDS of battle continue. Culp stares around him – at hundreds of corpses, trees denuded of leaves, clouds of gunsmoke and pools of blood.

**VFX SHOT:**
Culp’s POV begins to cloud… then the battle-scarred hillside is replaced with the identical scene, but with lush leaves, thick undergrowth and the sound of birdsong – the hillside as he remembered it from his childhood.

Wesley Culp smiles as he dies.

**SCENE 37**
**EXT – CAVALRY FIELD – DAY  July 3, 1863  2:00 pm**
Jeb Stuart and a thick column of cavalrmen wait on a road at a tree line. They can hear the massive artillery barrage… and then, they hear nothing. The cannons have stopped.

Jeb rides ahead of his men, listening carefully. Then he turns.

**JEB STUART:**
Roll out an artillery piece and fire four shots.
A CANNON CREW hurriedly rolls out a cannon, loads and FIRES ONCE… TWICE…

SCENE 37A –  
EXT – SEMINARY RIDGE _DAY  
Lee sits on his horse, and hears DISTANT CANNON FIRE – three… four shots.  Lee looks at his watch.

DREAMBITE/NARRATION:  
*Just after the cannonade ended, Jeb Stuart’s men reported that the cavalry commander fired four distinct cannon shots – aimed at nothing. There could be only one purpose for this – as a signal to Lee that the cavalry was in position... and he could start Pickett’s Charge.*

Lee nods to his AIDE – who gallops away

SCENE 37 B – BACK TO SCENE  
Jeb turns back to his horsemen.

JEB STUART:  
That’s the signal.  Forward, boys!

Jeb spurs his horse forward.

VFX SHOT – PODDING & AERIAL  
Behind him, riding out from the treeline, are column after column after column of horsemen – *4,000 in all!* Our CGI camera swoops into the air, where we can see a road that leads directly to the Union rear.

SCENE D-16 INTERVIEW/DOCUMENTARY SEGMENT  
B-ROLL from Scene 37 – Stuart’s Cavalry rides forward.

DREAMBITE/NARRATION:  
*Our scholars discuss the mysterious plans of Stuart on the far left of the battlefield.  Conventional wisdom states that he was waiting in reserve... his path to the Union Army blocked by a large lake.*

INSERT: MAP OF BATTLEFIELD – Showing Stuart’s position… and large lake.
DREAMBITE/NARRATION:
However, through a new study of historic topographical maps and a new computer graphics program, we will discover something most historians are unaware of – there was no lake at Gettysburg in 1863. It was man made after the war.

VFX SHOT -- 3D MAP or CGI:
A large body of water disappears from our 3-D Bird’s Eye view of the battlefield – showing nothing but a clear line of attack for Jeb Stuart’s cavalry to the Union rear.

DREAMBITE/NARRATION:
There could be only one goal for the Rebel Cavalry on that road – to directly attack the Union Rear – the key action in Lee’s plan to destroy the Union Army.

SCENE 38
EXT – CAVALRY FIELD – DAY July 3, 1863 2:00 pm
In the distance, we can see the gallant Confederate horsemen… and in the foreground we can see young George Armstrong Custer on horseback. Next to him is a COLNEL on horseback looking through binoculars.

VFX SHOT
Podding or CGI: Custer in FG – Entire Rebel cavalry in BG.

CUSTER:
It’s Stuart!

UNION COLONEL:
It looks like an entire brigade – at least 4,000.

CUSTER:
We’ve got him.

UNION COLONEL:
Sir – that’s 4 to 1 odds. We should call for reinforcements.

CUSTER:
No time!

Custer sneers, bolts forward while drawing his sword. He turns to the small band of Union horsemen behind him.

CUSTER:
Come on, you wolverines!
Custer turns and spurs his horse forward without looking back. He bolts forward from a treeline on a road leading directly toward Stuart’s massed cavalry.

The UNION CAVALRY quickly follows behind. The Union Colonel joins them.

**VFX SHOT – AERIAL CGI:**  
FROM THE AIR we see the tiny band of Union horsemen charging the massed column of Confederates.

**SCENE 38A**  
EXT – CAVALRY FIELD, CONFEDERATE SIDE - DAY  
Jeb Stuart sits up in his saddle to see the tiny force riding straight toward him.

JECE STUART:
What in the world?

But the tiny force, suddenly FANS OUT into a line, creating a wide assault front against the bunched Confederate horsemen.

**VFX SHOT – AERIAL CGI:**  
CGI SHOT CONTINUES: From the air we see the thin line of blue horsemen spread out as they head toward the front and both sides of the Confederate column.

Then... impact.

Horse tumble head over hooves, sabers slash into flesh, horses rear, men shout, pistols flash – an incredible melee of horse-to-horse fighting that quickly is obscured by dust and blood.

Custer, his hat off his head, rides free from the fight.

CUSTER:
RETREAT!

A BUGLE sounds a call and the Union riders break off and ride away.

Stuart grimly watches them go. He turns to his shattered, scattered cavalry.

STUART:
They’ve gone, boys. Re-form columns!

But another BUGLE CALL interrupts Stuart as the Union cavalry charges toward them again. Stuart raises his cavalry sword and charges toward the oncoming horsemen.
SCENE D-17 INTERVIEW/DOCUMENTARY SEGMENT
B-ROLL from SCENE 38A – Custer leads the charge.

DREAMBITE/NARRATION:
Our scholars describe Custer’s seemingly suicidal attack –
and it’s clever tactical under-pinning.

VFX SHOT – AERIAL CGI:
CGI SHOT CONTINUES: showing the massed Rebel horsemen and the wide attacking
front of Union Cavalry.

DREAMBITE/NARRATION:
Custer was able to attack the front and sides of the massed
column of horsemen – forcing the entire Confederate
cavalry to stop – like a train with its locomotive halted.

SCENE 39
BACK TO SCENE -- EXT – CAVALRY FIELD -- DAY
Vicious fighting ensues. Men and horses fall. Stuart slashes with his saber, looking for
Custer – but now the Confederates BEGIN TO TURN AND RIDE BACK TO THE
TREE LINE. Stuart cries out orders, slashes with his saber, fires his revolver into the
charging Union forces.

VFX SHOT – AERIAL CGI:
But from the air we can see what Stuart cannot… the massed column of Rebel cavalry
is retreating, turning tail and running back to the safety of the tree line in face of the
suicidal charges of Custer’s men.

SCENE D-18 INTERVIEW/DOCUMENTARY SEGMENT
B-ROLL FROM SCENE 39 – Custer charges again.

DREAMBITE/NARRATION:
By repeated assaults, Custer has managed to stop Jeb
Stuart’s rear attack… and forces the Rebels to retreat. It
turns out that George Armstrong Custer – the reviled
villain of the Little Bighorn – actually turned the tide of
Gettysburg!

B-ROLL from SCENE 39 – The Confederate Cavlry is retreating, galloping back to the
treeline. Custer reins in and watches them go.

DREAMBITE/NARRATION:
The Rebel Cavalry assault – part two of Lee’s three-part
plan – has also failed. But Lee does not know that.
SCENE 40
EXT – SEMINARY RIDGE – DAY July 3, 1863 3:00 pm
General Lee looks through his binoculars, then looks at his pocket watch. He nods to his AIDE.

SCENE 41
EXT – SEMINARY RIDGE TREELINE — DAY July 3, 1863 3:00 pm
At a treeline, General George Pickett steps out, turns around and shouts.

PICKETT:
Forward, Virginians!

In front of him, 1,000 men step out from the treeline.

VFX SHOT- AERIAL CGI:
The Camera swoops up into the air to reveal 13,000 Rebel soldiers stepping forward in a single unit.

OFFICERS (OS)
Company – forward!

The Rebel unit begins to march forward toward the distant Union lines.

In the center marches Private Dooley. Next to him marches the Confederate Sergeant.

Dooley looks at the Union lines with determination… and apprehension.

VFX SHOT continues
13,000 Rebels march forward

DREAMBITE/NARRATION:
Now, the largest infantry assault in the history of the entire Western Hemisphere will determine the future of America... as 13,000 men march toward the Union lines in the event that history will call “Pickett’s Charge.”

END OF ACT 4
ACT FIVE

SCENE 41-A
EXT – SEMINARY RIDGE - DAY
VFX SHOT CONTINUES
13,000 Rebels march forward
INTERCUT: Dooley marching forward, CU of marching feet, massed bayonets. WIDE of entire front moving forward.

DREAMBITE/NARRATION:
“July 3, 1863. On the third day of the largest battle in North American history, Robert E. Lee intends to finish off the Union army with a massed infantry assault – 13,000 men attaching a single point in an event that will come to be called “Pickett’s Charge.”

SCENE 42
EXT – UNION LINES – DAY  July 3, 1863  3:00 pm
General Meade sits horseback next to Hancock, behind a long line of Union Soldiers crouching at the ready behind a low stone wall. Meade stares at the force that is slowly marching toward them.

MEADE:
My God.

HANCOCK: (admiring)
Glorious.

Near General Meade, Lt Haskell sits on horseback. We hear his diary entry as we see his POV of the approaching Rebel army:

HASKELL (VO):
“We occupy a line of about a thousand yards. There are nearly six thousand men and officers in this division. Before us are thirteen thousand men, armed and advancing. Every eye could see his legions, an overwhelming resistless tide of armed men sweeping upon us. More than half a mile their front extends, man touching man, rank pressing rank arms gleaming in the sun. They move in perfect order, magnificent, grim, irresistible.”

The thin line of Union soldiers watch the oncoming Rebels.

The Rebels march forward
CU: Marching feet, swinging arms, bayonets shining.

Haskell stares.

**VFX SHOT**
**Podding or CGI:** Union POV of 13,000 oncoming Rebels.

**VFX SHOT – REVERSE**
**Podding or CGI** Rebel POV as they march toward the Union lines.

**SCENE D-20 INTERVIEW/DOCUMENTARY SEGMENT**

ANGLE: A BARN in the foreground frames the oncoming Confederate soldiers. DOC FOOTAGE: Actual Barn on Gettysburg battlefield. STILL: Abraham Brian and barn. ANGLE: Confederate march toward Barn.

**DREAMBITE/NARRATION:**
Scholars discuss one of the great overlooked details of Pickett’s Charge. The assault was centered on a piece of farmland owned by Abraham Brian, a black man who had fled town just before the Confederates began their raids. It is an astonishing irony that the Confederacy’s greatest military effort took place... on the farm of a former slave!

All along the Union lines, men stare at the doom that is approaching.

Meade gives a grim smile, then turns to Hancock.

**MEADE:**
Give them canister shot at 250 yards.

**SCENE D-19 INTERVIEW/DOCUMENTARY SEGMENT**
B-ROLL from SCENE 41 – Pickett leads as the Confederate Infantry marches in ranks.

**DREAMBITE/NARRATION:**
Our scholars explain that this event is called “Pickett’s Charge” was actually led by Pickett, Pettigrew and Trimble. It earned the name “Pickett’s Charge” only because George Pickett had better PR – befriending the Virginian reporters and history writers after the war! No matter who really led it, the Charge is the largest infantry assault on the North American continent.

B-ROLL: Lee watches from the ridge.

**DREAMBITE/NARRATION:**
It is the third and final part of Lee’s lethal one-two-three combination assault. Only Lee doesn’t know that the first two parts have failed.

FLASHBACK:
Rebel cannon fire
Stuart’s cavalry battle.

DREAMBITE/NARRATION:
Lee’s artillery assault has been poorly aimed – and his 160 cannons have done very little damage. Lee’s cavalry attack on the rear of the Union lines has been stopped as well. Now everything rests on the success of this infantry assault.

SCENE 43
EXT – UNION CANNON BATTERY – DAY  July 3, 1863  3:10 pm
The Union cannons take aim and flames belch forth.

SCENE 44
EXT – MIDDLE OF FIELD – DAY  July 3, 1863  3:10 pm
A Confederate OFFICER ON HORSEBACK falls to the ground.

The Confederate line moves forward in good order. Suddenly, massive holes open in the Confederate lines – explosions that take out ten men at a time.

DREAMBITE/NARRATION:
The Confederates must march across nearly a mile of open field. They do not run… they march. Their goal is to get within charging distance before they fire their single shot from a muzzle-loading rifle, then charge with bayonet.

VFX SHOT
Podding or CGI of huge lines of Rebels – as EXPLOSIONS take out huge chunks of them.

Dooley watches men next to him simply disappear in a bloody mist. BLOOD splashes his face. He keeps marching.

REBEL OFFICER:
Close ranks!

Dooley moves closer to the marching line of men, now narrowing.
Again and again, volley after volley tears through the Rebel lines like a shotgun blast. The Sergeant is blown to bits.

But the Confederates keep moving, grimly, irresistibly, closing the gap toward the Union line.

**SCENE 45**  
**EXT – UNION LINES – DAY**  
*July 3, 1863 3:15 pm*  
Hancock shouts from horseback:

**HANCOCK:**

Fire at will!

All along the Union lines, soldiers begin to shoot.

Cannonfire and rifleshot are tearing up the Confederate lines... but still they come.

**SCENE D-21**  
**INTERVIEW/DOCUMENTARY SEGMENT**  
**B-ROLL or GREENSCREEN/COMPOSITE**  
Lee watches Pickett’s advance from ridge.

**DREAMBITE/NARRATION:**

Military experts explain the critical weakness in Robert E. Lee’s plan – it was based on Napoleonic technology.

B-ROLL or ANIMATION: Napoleonic units march forward and fire at 50 yards. ANIMATION: Rifled grooves put spin on bullet in rifle barrel.

**DREAMBITE/NARRATION:**

In the early 1800s, armies would march within 50 yards of each other, fire, then charge, because that was the effective range of a smooth-barreled musket. Yet now, modern grooves, or “rifles” in the barrel of most guns made them deadly at 200 to 300 yards.

B-ROLL from SCENE 45 – UNION SOLDIERS lie behind low wall and fire. In the distance, Confederate troops fall.

**DREAMBITE/NARRATION:**

The traditional infantry charge of Napoleon’s era was simply suicidal now... yet General Lee still held to military tradition. As his men march forward, they still don’t know that their general is using outmoded military techniques.
B-ROLL: Lee on ridge. He looks through binoculars, but he can see little through the smoke.

DREAMBITE/NARRATION:
This is the fatal flaw in Lee’s plan – and in his character.
The Civil War is the first “modern war” – the first war of the Industrial Revolution. Lee is a man of the old school... fighting in the world of the new.

SCENE 46
EXT – MIDDLE OF FIELD – AT FENCE – DAY July 3, 1863 3:20 pm
Dooley must halt as he comes to a FENCE that block the Confederate path.

The men climb over as best they can as rifle fire and cannon shot decimates them. Men fall all around Dooley. A GENERAL bravely stands in front of the men, urging them on.

GENERAL:
Re-form ranks, men!

The Rebel line re-forms on the other side of the fence.

SCENE 46-A  UNION LINES
The Union soldiers behind their stone wall see the Rebels re-form.

UNION SOLDIER:
Here they come.

Hancock sits on horseback behind the men.

HANCOCK:
Steady now. Prepare for hand-to-hand.

Just as Hancock speaks, the Rebel lines begin march at a quick-step, then a run, then a charge, giving the famous Rebel Yell.

Private Dooley, running full-tilt -- charges toward a low stone wall.

VFX SHOT – AERIAL CGI
From the air we see the Rebels break through at an “angle” in the stone wall. Union soldiers get up and flee.

Private Dooley surges over the wall with his men, bayonet first. He thrusts at a soldier – who turns and runs.
Dooley moves forward, thrusting into the back of another blue-coated soldier. The man SCREAMS. Dooley has no time to react, he pulls his bayonet back and uses it to deflect a Yankee trying to club him with his rifle butt.

Dooley thrusts again, and the man turns and runs.

All along the Union lines, the Rebels are pouring over the stone wall, and the Yankees are falling back.

Hancock rides forward toward the Rebels, his revolver out and firing.

    HANCOCK:
    Hold the line! Rally to me!

The impact of a bullet stops him.

HANCOCK FALLS FROM HIS HORSE, blood spurting from his leg

A REBEL GENERAL, hat on his sword, reaches a Union cannon.

    REBEL GENERAL
    Turn the gun around and fire at the Yankees!

VFX SHOT – AERIAL CGI
AERIAL of BREAKTHROUGH CONTINUES:
The Union soldiers are not just retreating now, they are running.

SCENE 50
EXT – UNION LINES - DAY
Lt Haskell, rage in his eyes, spurs his horse toward the retreating Union soldiers. He pulls his officer’s sword, raises it high… and WHACKS a fleeing soldier on the back.

    HASKELL:
    Halt! Face about and fire!

The soldier reacts to seeing Haskell’s screaming face. He turns back toward the oncoming Rebels.

Haskell is riding amongst the running Yankees, kicking them, whacking with his sword.

    HASKELL:
    Back to the wall, damn it! Turn and fire!

It is enough to cause the fleeing soldiers to slow, to turn
HASKELL:

Back!

Haskell spurs his horse toward the Rebels… and the soldiers begin to follow him. Some
lift their weapons and fire. Others begin to reload. Still others charge forward with
bayonet right behind Haskell.

SCENE 51
EXT – UNION LINES -- DAY
As the Rebels fight, they can see the Union counterattack charging forward, led by
Haskell.

Private Dooley fights with bayonet in the thick of it, thrusting, jabbing, blocking.

A Union soldier rises from the smoke in front of him – two feet away. Dooley lifts his
rifle for a thrust just as the Union soldier lifts his rifle to his shoulder. Dooley thrusts, as
the soldier FIRES.

Dooley spins backward, coughing blood.

VFX SHOT – AERIAL CGI
AERIAL CONTINUES:
From the air, we see the Union line surge forward. Confederates fall or are captured.
Others turn and run.

From the air, we see the Union line surge forward. Confederates fall or are captured.
Others turn and run.

From the ground level, we can see the Confederate lines turn to panic. Soldiers simply
drop their weapons and run, Others are cut down by withering crossfire. The brief
moment of success has turned into a bloody catastrophe as the Union soldiers charge
forward.

Union soldiers surge back to their stone wall, then fire at the retreating Confederates.

A Soldier leaps over the wall and gestures back to his men:

SOLDIER:
Come on! We got ‘em on the run!

He begins to charge after them, with others following, when he stumbles, then looks
down.

He and his fellow soldiers are literally standing on a carpet of human bodies. The
soldiers stop their charge, looking at the Confederate corpses carpeting the earth before
them.
VFX SHOT – AERIAL CGI:
From the air we see the Rebels are fleeing back to their lines, dropping their guns, their packs, their cartridge belts, running for their lives.

SCENE 52
EXT – SEMINARY RIDGE – DAY July 3, 1863 3:45 pm
General Lee stares through his binoculars in horror. He puts them down and watches as soldiers flee back to their lines.

He turns to his Aide.

LEE
General Stuart should have broken through by now! Where is he?

AIDE
There’s no word from the Cavalry, sir.

Lee spurs his horse toward the men running through the smoke.

SCENE 53
EXT – MIDDLE OF FIELD – DAY SLO-MO: Men run through the smoke and haze, bleeding, tripping, fleeing. Men throw away their rifles, men fall with bullets in their back.

George Pickett wanders across the open field, past bodies, almost dazed, paying no attention to the rifle fire behind him. We can HEAR Lee calling him through the haze… Pickett suddenly reacts… and WE SNAP BACK TO NORMAL SPEED

Lee rides up to him:

LEE:
General Pickett! Prepare for a counter-attack and re-form your division!

Pickett looks up at him bitterly:

PICKETT:
General, I have no division.

Pickett walks away.
Lee stares at the disaster all around him. Union shells and cannonballs are still exploding in the fields covered in smoke and dead men, while men stumble and stagger back to their lines.

Lee sees most of them have no weapons, many are wounded. He spurs his horse into the field among the retreating men. A group of men stop, terrified at the sight of Lee.

    LEE: (gently)
    It’s all right, boys. Get yourself a rifle from the field.
    Re-form behind our lines.

He spurs to another group of men.

    LEE:
    Go ahead, men, get to safety. This disaster was my fault, not yours. Now grab a rifle. I need your help now.

The men rally. Some grab rifles from the dead men on the field. They hurry back to the treeline.

Lee watches them go, still in the center of the smoky field.

    LEE (to himself)
    It’s my fault, boys. It’s all my fault.

SCENE 54  
EXT – UNION LINES – DAY    July 3, 1863  4:00 pm  
A UNION OFFICER drags a Confederate flag through the dust along the Union lines. Haskell and a group of soldiers cheer.

General Meade rides up at a gallop:

    MEADE:
    Where are the enemy forces?

    HASKELL:
    The attack is repulsed, sir.

    MEADE:
    Already?

    HASKELL:
    Yes, sir.
Meade looks incredulous, then stares out at the retreating Rebels and the captured men nearby.

MEADE (quietly)
Thank God.

SCENE D-22 INTERVIEW/DOCUMENTARY SEGMENT
WIDE SHOT: Carnage on the field after Pickett’s Charge. FLASHBACKS – The Charge begins, Confederates fall, the Rebels swarm over the wall, the Rebels flee.

DREAMBITE/NARRATION:
Our experts discuss the cost of Pickett’s Charge. It is called “The Highwater Mark of the Confederacy” – like a tide that nearly burst through a dam... then receded, leaving destruction behind. Nearly 13,000 Confederate soldiers made the charge. Confederate casualty rate in this single assault was fifty percent. The Union lost fifteen-hundred men killed or wounded. The Confederates lost over 6,000. Lee had made a high-stakes gamble. One hour after Pickett’s Charge began, it was clear... the gamble had failed.

CLOSE ON:
Lee’s face, as he realizes the full horror of his failure

CLOSE ON:
GENERAL MEADE’S FACE – as he slows his horse... and begins to realize what he is seeing.

SCENE 53 (continued)
Lee rides among the fleeing men, urging back to safety. He stops and stares at the distant Union lines as CANNON SHELLS explode nearby.

DREAMBITE/NARRATION:
Lee still didn’t know what had happened to Stuart’s cavalry attack from the rear... and he wouldn’t get a report until the next day. All he knew for certain... was that for the first time... the Confederate army had been defeated. And now a large Union Army – which outnumbered Lee’s own, was poised for a counter-attack that could shatter the Confederacy once and for all.

END OF ACT 5
ACT SIX

COMBAT B-ROLL:
Flashback of battle scenes.

NARRATION:
July 3, 1863. The Confederate Army of North Virginia had met the Union Army of the Potomac on the battlefield of Gettysburg. Robert E. Lee’s 75,000 men had engaged General George Meade’s army of 100,000 for three days.

WIDE SHOT – AFTERMATH OF BATTLE:
Corpses litter the field, smoke hangs over everything, the terrible aftermath.

NARRATION:
And at the end… after three days… after the largest infantry assault in the history of the North American continent… after 8,000 dead and 28,000 wounded… the Confederate Army had suffered their first defeat… and the entire dynamics of the American Civil War had changed.

SCENE 54A
INT – TELEGRAPH ROOM – DAY
The Operator scratches out the last of the decoded message and turns to hand it to Lincoln.

Lincoln reads the message. We can see at the top it reads “From General Grant, Vicksburg, July 4, 1863”

DREAMBITE/NARRATION:
On July 3rd, Lee was defeated at Gettysburg. On July 4th General Grant’s Union army won a victory at Vicksburg, Mississippi. This meant that the Mississippi River was now controlled by the Union – effectively splitting the Confederacy in half. For the first time in two years of warfare, the American army had the upper hand. It looked as if the war might actually be over soon. It all depended on what happened next… at Gettysburg.

SCENE 55
EXT – FIELD – NIGHT
July 4, 1863  1:00 am
In darkness, Private Dooley lies entangled amidst the corpses. Suddenly his eyes pop open. He slowly sits up from the pile of dead men around him coughs, painfully, and realizes where he is.
VFX SHOT
DOOLEY’S POV – Podding or CGI shows a battlefield covered in human corpses in the moonlight.

Dooley looks at the body of his foe, the Union private who shot him. In the moonlight, they look eerily similar.

Dooley shakily pulls himself to his feet, then quietly makes his way back to the Confederate lines.

SCENE 56
EXT – ROAD – DAY
July 5, 1863  10:00 am
Rain pours down as General Lee sits astride his horse, water pouring off his brim.

DREAMBITE/NARRATION:
Only July 4th, both armies stared at each other from their respective lines – neither side moving. And on July 5th, Lee began to move his troops south... back to Virginia.

VFX SHOT
EXT – ROAD – DAY (RAIN)
Podding or CGI shows the entire Confederate Army... marching the other way... in the rain.

Confederate soldiers slog past Lee, rank after rank after rank. The Rebel Army is moving south, back to Virginia.

Private Dooley, his chest bandaged, limping and miserable, marches past in the rain.

Private Daniel Sheetz marches nearby. He looks at a letter, as we hear his voice:

SHEETZ (VO)
“We had a hard fight. A very hard one indeed. I thought the Yankees would get me but I got out by the hardest. I was in good hopes that the war would soon be over... but it don’t look much like it at this time.”

Sheetz slogs forward past General Lee.

The invasion is over.

SCENE D-23 INTERVIEW/DOCUMENTARY SEGMENT

B-ROLL from SCENE 56 – marching feet through pouring rain. Lee watches.
DREAMBITE/NARRATION:
Our scholars and experts put the battle – and the Confederate defeat – in perspective. If Lee had won the war would quite possibly have been over within months, and the Confederate States of America would have been a reality.

INSERT: MAP OF PENNSYLVANIA AND MARYLAND.
A GREY ARROW moves slowly south from Gettysburg. INTERCUT: Lee and the Rebel army march in the rain.

DREAMBITE/NARRATION:
But with his battered army in retreat, Lee is vulnerable. Abraham Lincoln believes that the victory at Gettysburg is an unparalleled opportunity.

B-ROLL: NATIONAL ARCHIVES – Lincoln letter in ragged ledger.

DREAMBITE/NARRATION:
At the National Archives, we reveal a letter from Abraham Lincoln – missing and unknown for over a century and revealed on our show for the first time!

SCENE 57
INT – TELEGRAPH ROOM – DAY  July 7, 1863  10:00 am
Abraham Lincoln writes in longhand on a desk.

We see his cursive script: “If General Meade pursues... the rebellion will be over.”

He hands the note to the OPERATOR.

LINCOLN:
Deliver this to General Halleck as soon as possible. What’s the latest from Pennsylvania?

OPERATOR:
Just the General Orders from Meade to his officers.

Lincoln takes the telegram and reads it. He flings it down on the table in exasperation.

LINCOLN:
“Drive the invaders from our soil?!” He is not supposed to “drive them away” but to destroy them! He has a golden opportunity and he is letting it slip away!
SCENE D-24 INTERVIEW/DOCUMENTARY SEGMENT


DREAMBITE/NARRATION:
The newly-discovered Lincoln letter gives us a rare glimpse into Lincoln’s mind. He feels the entire war can be ended right now... if only his General will act! But his General refuses to act.

BACK TO SCENE 57

Lincoln stares thoughtfully at a pile of telegrams. He pulls out one marked “GENERAL GRANT.”

LINCOLN (to Operator):
Meade has caught a case of the terrors. Just like Hooker... and Burnside, and Pope and McLellan all the generals before him. We need more generals like that man at Vicksburg.

OPERATOR:
You mean General Grant, sir?

LINCOLN:
I do indeed. That man will fight.

Lincoln stares thoughtfully out the window.

DREAMBITE/NARRATION:
In fact, it would take the aggressive nature of a man like Ulysses Grant – and two more years – to bring the war to an end. Meade never took the opportunity to pursue and destroy Lee’s Army. And Lincoln’s great hope for an end to the war was dashed.

SCENE 58
BACK TO SCENE (56) EXT – ROAD – DAY

Lee watches his men slog forward in the pouring rain.

He takes one look backward – almost wistfully -- at Gettysburg, where everything hung in the balance.
SCENE D-25 INTERVIEW/DOCUMENTARY SEGMENT

B-ROLL from SCENE 54 – Meade stares at the Union Line at Gettysburg, where Union corpses lie in rows.

DREAMBITE/NARRATION:
In Meade’s defense – he might never have been able to fulfill Lincoln’s wish. The Union Army had won at Gettysburg, but they suffered a nearly 25 percent casualty rate at Gettysburg. Napoleon had a 15 percent casualty rate at Waterloo… and he lost! The Union Army may have been in no condition to fight another battle.

B-ROLL: Generic combat – cannons fire, soldiers shoot, soldiers fall and die.

DREAMBITE/NARRATION:
The war would last two more bloody years. But never again would Rebels be on the offensive, and never again would the South ever have a real opportunity for victory.

MEADE ON HORSEBACK

INSERT MAP of US: Major Battles of years 1864 and 1865: Atlanta, Savannah, Spotsylvania, Cedar Creek, Petersburg, Appomattox.

DREAMBITE/NARRATION:
Meade would continue to lead the Army of the Potomac, but he would work under the supervision of Ulysses Grant. Grant and Meade together would battle Lee’s army for the next two years… until Lee surrendered on April 9, 1865. In the four bloody years of the war, over 600,000 American men would die. But never was there such a single deadly battle as the three days at Gettysburg.

BACK TO SCENE 58
Lee shakes off his reverie, turns back to his troops and joins them, riding southward in the pouring rain.

SCENE 59
EXT – GETTYSBURG – DAY
July 4, 1863 10:00 am
In the streets of Gettysburg, citizens begin to emerge on to the streets, looking dazed.

Sallie Myers comes out of her house and looks at the streets in front of her, where dead soldiers – blue and grey – lie in heaps. She begins to walk through the main street. We see what she sees: wounded soldiers lie on the boardwalk or in corrals, calling out for water. Houses are pock-marked with bullets and shell holes.
VFX SHOT
Matte paintings, podding & CGI show devastation in streets of Gettysburg: holes in buildings, flames in windows, overturned carriages, dead horses, dead men.

Sallie is horrified at what she sees.

SCENE D-26 INTERVIEW/DOCUMENTARY SEGMENT

B-ROLL: Destruction and disaster in the streets of Gettysburg.

DREAMBITE/NARRATION:
Experts explain that Gettysburg was more than simply a battle – it was the largest manmade disaster in American history. 10,000 dead men, 40,000 wounded, 30,000 dead horses, in a town of 2,400 citizens. For the citizens of Gettysburg, the real struggle began after the armies had left – and the town would not fully recover for a generation.

SCENE 60

EXT – GETTYSBURG – EDGE OF TOWN – DAY
July 4, 1863 10:00 am
Sallie wanders to the edge of town, almost in a daze.

A GROUP OF African American families walk down the road toward town. They are stunned at the devastation around them.

Sallie notices one man in a broad-brimmed straw hat.

SALLIE:
Mr Biggs?

Biggs looks up from under a hat. He nods to Sallie, she nods to him.

The family continues on, leaving Biggs with Sallie at the edge of town. They stand together and look out at the fields beyond the village.

VFX SHOT – SALLIE & BIGGS POV
Matte painting, podding & CGI shows literally thousands of corpses spread out over the smoking wreck of the fields of Gettysburg. Flames and smoke lick the charred remains of an overturned wagon. Soldiers by the hundreds lie in piles and lines, dead where they fell. Dead horses lie or struggle quietly amidst the wrecks of ruined cannons. It is a scene out of Dante’s inferno – the remains of hell on earth.

Sallie and Biggs stare at the remains of the battle – and at the task ahead of them.
DREAMBITE/NARRATION:
The experts and scholars point out what most historians don’t – the battle of Gettysburg took three days. The effects went on for months... even years. The carnage affected not only the ruined village, it affected the entire nation. And with Lee’s army still intact – the war would continue to wreak havoc with America and Americans. The village of Gettysburg may be a metaphor for the nation – which even today still feels the disastrous effects of the Civil War.

B-ROLL: Lee looks back in the rain

B-ROLL: Meade looks at Union dead.

DREAMBITE/NARRATION:
Two great armies – each believing itself to be right – fought for three bloody days outside Gettysburg. With nearly 50,000 American casualties, it cannot be called a victory... it can only be called a tragedy.

B-ROLL of SCENE 57 -- Abraham Lincoln looks thoughtfully out the window of the Telegraph Office.

DREAMBITE/NARRATION:
It would take a great man to try to put this disaster into perspective... to take a human tragedy of tremendous proportions, and to explain why it must continue.

BACK TO SCENE 60:
Sallie and Biggs stare at a group of dead soldiers – Rebel and Union, Blue uniforms and grey, mixed together.

LINCOLN’S VOICE can be heard – but echo-ey, distant, fading in and out.

LINCOLN’S VOICE (VO):
Now we are engaged in a great civil war…

VFX SHOT:
Matte painting, podding and CGI shows the devastation of the battlefield.
CAMERA PULLS BACK to reveal more corpses, dead horses, burning wagons.

LINCOLN’S VOICE (VO):
These honored dead… shall not have died in vain…
VFX SHOT CONTINUES
CAMERA PULLS BACK EVEN FURTHER to reveal the full horror of the corpse-strewn battlefield

LINCOLN’S VOICE (VO)
This nation, under God, shall have a new birth of freedom…

Sallie and Biggs are horror-stricken at the smoking carnage that is the Gettysburg Battlefield.

DREAMBITE/NARRATION:
*It would take a great man to give meaning to the horror that was Gettysburg.*

END OF ACT SIX
END OF SHOW