

**THE DEAD ZONE**

"SPEAK NOW"

Production #10-3010

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	Production Draft - White	Mar 17/04
Blue Pages - i,ii,18-21,26-27,32,34,51,54		Mar 19/04
Pink Pages - 1-4,6,9-10,15-16,18-21,23-27,30,32,37-38,		
40-43,45,48,50-52,54-55		Mar 25/04
Yellow Pages - i,3,6-8,18-22,26-27,38-40,49-49A,51		Mar 30/04
Green Pages - 22-25		Mar 31/04
Gold Pages - 38-38A		Apr 05/04
2nd White Pages - 30-32		Apr 13/04 *

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THE DEAD ZONE

"SPEAK NOW"

CAST

JOHNNY SMITH	MARIA LEE (BRIDE)	*
SARAH BANNERMAN	ALEC LEVINGER (GROOM)	*
WALT BANNERMAN	BRYAN HAMPTON	*
BRUCE LEWIS	BRIANNA	
REVEREND GENE PURDY	BEST MAN	
	BRIDESMAID	
	PAM TANOWITZ	*
	GUERRILLA	

NON-SPEAKING

WEDDING PARTY  
GUESTS AT WEDDING(S)  
GUESTS AT REHERSAL DINNER  
BRIDESMAIDS  
GROOMSMEN  
BRUCE'S WOMEN  
WEDDING BAND

UZBEKISTAN  
CHILD  
GUERRILLA/REBEL SOLDIERS  
HUMVEE DRIVER  
RESCUE TEAM

REBEL

THE DEAD ZONE

"SPEAK NOW"

SETS

INTERIORS

MARIA'S HOUSE  
LIVING ROOM  
FOYER  
STUDY  
KITCHEN  
BEDROOM

HOTEL  
BANQUET ROOM  
ANTEROOM  
LOBBY  
BAR  
BRIDAL SUITE  
SARAH'S DRESSING ROOM

RESTAURANT

REBECCA'S APARTMENT

BRUCE'S APARTMENT

CHAPEL

HOSPITAL  
JOHNNY'S ROOM

UZBEKISTAN VILLAGE  
MAKESHIFT FIELD HOSPITAL  
RUINED BUILDING

EXTERIORS

MARIA'S HOUSE

HOTEL  
HOTEL GROUNDS/GARDEN  
OUTDOOR BAR

PARK

CEMETARY

UZBEKISTAN  
VILLAGE

VEHICLES

U.S. MILITARY HUMVEE

PERUVIAN GUERILLA PICKUP TRUCKS

THE DEAD ZONE"SPEAK NOW"TEASER

FADE IN:

1 INT. HOTEL - WEDDING #1 ROOM - DAY 1

A wedding is in progress. Rows of well-dressed GUESTS.

The attractive BRIDE and GROOM are holding hands, gazing into each other's eyes as REVEREND PURDY officiates. The FLOWER GIRL moves to stand between the bride and groom. They each take one of her hands. A family. SARAH, in a tasteful bridesmaid dress, stands to the right of the bride. Her eyes find --

JOHNNY in the audience. She smiles at him, he smiles back, but we can see his heart isn't in it. In fact, Johnny looks downright uncomfortable -- a stark contrast to the beaming faces around him, including BRUCE's.

REVEREND PURDY

...Into this holy estate these two persons present come now to be joined.

BRIANNA (FLOWER GIRL)

(piping up)

Three.

REVEREND PURDY

Excuse me?

MARIA (BRIDE)

(gently correcting)

*Three* persons.

PUSH IN on Johnny, his discomfort growing.

REVEREND PURDY

Of course, dear girl, forgive me. Into this holy estate these *three* persons present come now to be joined. If any one can show just cause, why they may not lawfully be joined together, let him speak now, or forever hold his peace.

The bride and groom smile. Hell, the whole audience smiles at this quaint and unnecessary tradition. Clearly no one could possibly oppose the marriage of such a lovely --

(CONTINUED)

1 CONTINUED:

1

JOHNNY  
(jumping to his feet)  
I object.

The bride and groom, Reverend Purdy, Sarah, Bruce and  
literally every eye in the place turns to look at Johnny...

SMASH CUT TO:

2 INT. MARIA'S HOUSE - LIVING ROOM - DAY

2

Johnny is roused from a *VISION* to find his hand is being  
vigorously pumped by the groom (ALEC).

ALEC  
-- we're so glad you could come.  
I know Sarah was disappointed  
Walt had to work this weekend,  
and it's great of you to fill in  
as her escort.

JOHNNY  
(trying to shake off  
his vision)  
No problem. I... love weddings.

Johnny looks around. There's the bride, MARIA, talking  
to Sarah. We're at the rehearsal luncheon at Maria's  
house. About twenty people in casually upscale clothes.  
The meal is over and the champagne is flowing. Alec claps  
Johnny on the shoulder as he moves off.

ALEC  
Anyway, glad you could be here  
for the big event.

JOHNNY  
Oh yeah. Me too. Wouldn't wanna  
miss it.

Off Johnny, wondering what the hell to do now --

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

3 INT. MARIA'S HOUSE - LIVING ROOM - DAY - CONTINUOUS 3

We're MOVING WITH JOHNNY through the room. He passes Bruce.

BRUCE

Hey, man. You look tense. And I may not be the psychic here, but I know why.

JOHNNY

You do?

BRUCE

It's because there are some beautiful single women here and you were stupid enough to come as a married woman's date.

JOHNNY

Yeah, that's it.

BRUCE

I've known Alec and Maria since we all worked at the hospital together. Let me introduce you to some of her lady friends...

Johnny moves over to Sarah and takes her arm, easing her away from a SMALL GROUP of bridesmaids.

JOHNNY

I need to talk to you.

SARAH

Okay, but I just want to introduce you --

JOHNNY

It's important.

Sarah knows that tone. She smiles apologetically at the other women and follows Johnny. The bridesmaids all give each other looks. *What's going on there?* One in particular, PAM, is particularly interested.

4 INT. MARIA'S HOUSE - FOYER - MOMENTS LATER 4

Johnny and Sarah have found a bit of privacy.

(CONTINUED)

4 CONTINUED:

4

In the living room, the BEST MAN is making a toast which we will overhear but not really register. Right now our focus is on Johnny.

BEST MAN (O.C.)  
When Alec asked me to be his best  
man, I was honored.  
(MORE)

(CONTINUED)

4 CONTINUED: (2)

4

BEST MAN (O.C.) (CONT'D)

I couldn't think of a place I'd rather be than standing up for him on the day his new life begins with the woman he loves...

SARAH

Why would you be stopping the wedding?

JOHNNY

I don't know. But I was pretty vehement about it.

SARAH

That's crazy.

JOHNNY

Tell me about it.

Sarah sighs, letting it sink in. This is bad.

JOHNNY

The bride's your friend. Any idea why she shouldn't marry this guy?

SARAH

No. Alec is great. They're perfect for each other.

(then)

Poor Maria. She's been through such a hard time the last few years... We were all so happy when she and Alec fell in love.

ANGLE ON ALEC & MARIA - INT. MARIA'S HOUSE - LIVING ROOM

listening to the Best Man's toast. Alec holds the flower girl, his daughter BRIANNA, in his arms.

BEST MAN

Most of us in this room know the struggles and challenges that have led up to this momentous occasion. Maria and I went to med school together, which is also where I had the privilege of knowing Alec and Maria's dear friend, Bryan Hampton, who is truly the one who brought these two special people together.

(MORE)

(CONTINUED)



4 CONTINUED: (3)

4

BEST MAN (CONT'D)

Bryan is very much missed, but I know he's here in spirit, watching some of us make fools out of ourselves while trying to make an appropriate toast. So let me just quit now while I'm behind and say: Alec, Brianna, you could not have picked a better woman to complete your family.

(raising his glass)

To -- not just the perfect couple -- but the perfect threesome.

SARAH

Johnny, you're talking about breaking up a family.

JOHNNY

Hey, I don't like this any better than you do.

Sarah looks at him, sympathetic.

SARAH

I know. Maybe you could find out more about what's going on.

JOHNNY

Or maybe I could just go home right now and forget about it.

(off Sarah's look)

Technically, I'm just a stand-in. I wasn't even supposed to be here. If that beer truck hadn't gone missing --

SARAH

But it did, and Walt filled in for you at the ice fishing derby.

JOHNNY

I wanted to go to the ice fishing derby. I had the flu.

SARAH

The ceremony's not 'til tomorrow. If you had some more information you could change whatever is making you object in the first place.

JOHNNY

Damn visions.

(CONTINUED)

4 CONTINUED: (4) 4

SARAH  
Please. She's my friend. I want  
her to be happy.  
(indicating the crowd)  
The answer is out there. Go touch  
some people. Mingle.

She might as well have asked him to strip naked and do  
the chicken dance.

JOHNNY  
*Mingle.*

Sarah moves off as Johnny takes a deep breath and steps  
into the fray. Bruce comes up to him.

BRUCE  
Did you know that fifteen percent  
of married couples met at a  
wedding?

Johnny looks at him.

JOHNNY  
Did you know that fifty percent  
of weddings end in divorce?

BRUCE  
Mr. Romantic. You are such a  
bring-down.

Bruce puts his hand on Johnny's shoulder as he passes,

SMASHCUT TO:

5 A VISION - INT. CHAPEL - DAY 5

*Bruce is now the GROOM at the altar, beaming at his O.C.  
BRIDE -- whom we cannot see -- as she walks down the aisle.  
A BRIDESMAID whispers within earshot of best man Johnny.*

BRIDESMAID  
*I wonder if Johnny Smith's going  
to object at this wedding too?*

BACK TO:

6 INT. MARIA'S HOUSE - LIVING ROOM - NIGHT - CONTINUOUS 6

Johnny calls to Bruce's back.

(CONTINUED)

6 CONTINUED:

6

JOHNNY

I saw her -- the woman you're going to marry.

Bruce whips around.

BRUCE

What? Where?

JOHNNY

At your wedding.

BRUCE

Get out. So what's her name? Great... personality? Was she beautiful? Did she have a sense of humor? Come on, man, tell me!

JOHNNY

I couldn't see her face.

Bruce shoots him an incredulous look.

JOHNNY

I have zero control over how these things work.

BRUCE

That is the most sorry ass vision you've ever had.

JOHNNY

My dead zone is stuck on the romance channel.

BRUCE

Now I have to treat every woman here like she might be "the one."

(beat)

What if I don't like her?

JOHNNY

Then you don't have to marry her. Although many married couples overlook that.

BRUCE

Oh man, I gotta get busy. Whoa... what if she's here?

JOHNNY

I don't know. Could be.

(CONTINUED)

6 CONTINUED: (2)

6

BRUCE

Why don't you touch all the girls  
at the wedding, let me know if  
she's here -- sure save me a lot  
of small talk.

JOHNNY

People think I'm weird enough  
without adding molestation to my  
rap sheet. And I'm here with a  
married woman, remember?

ANGLE ON - A SEXILY-DRESSED BRIDESMAID

At the buffet.

BRUCE

Is that my wife?  
(off Johnny's look)  
Come on, man. This is important.

JOHNNY reluctantly moves towards her, sees her set down  
her wine glass. As she reaches for an hors d'oeuvre,  
JOHNNY sees his opportunity, quickly sweeps in, picks up  
her wine glass, triggering --

7 A VISION - INT. HOTEL LOBBY - THE NEXT NIGHT

7

*We hear WEDDING BAND music as a tipsy Bruce, in a tux,  
bow tie askew, comes tumbling out of a door marked  
BALLROOM, a pretty but drunk and slightly disheveled  
BRIDESMAID tugging at his arm.*

BRIDESMAID

*(flirty)*  
*Where do you think you're going?*  
*You promised to Macarena with me.*

*She dances closer, presses her hips against his  
suggestively.*

BRUCE

*Things were getting a little too  
hot in there. I need a second to  
cool off.*

*The Bridesmaid laughs, takes Bruce's face in her hands,  
plants a wet one right on his mouth. Bruce, caught off  
guard, resists for a beat, then starts to give in. Just  
as it heats up, he feels a tap on his shoulder, turns and  
BAM! He gets punched in the face by an ANGRY HUSBAND,  
wedding band gleaming as his fist strikes Bruce's jaw.  
Bruce goes down hard, then looks up from the floor.*

(CONTINUED)

7 CONTINUED:

7

*BRUCE**No disrespect, man. She told me  
she was a widow!*

8 RESUME - INT. MARIA'S HOUSE - LIVING ROOM - NIGHT

8

Johnny sets down her wine glass, turns to see Bruce, eyeing the bridesmaid, raring to go.

JOHNNY

You like your face the way it is?  
That's definitely not her.

Bruce, bummed, moves off. Johnny's attention is drawn to light shining through a partially-open STUDY DOOR off the living room. He moves towards it, pushes it open wider to reveal

BRIANNA

Sitting at Maria's desk, an assortment of crayons spilled out in front of her as she works on a drawing. Johnny smiles as he enters --

9 INT. MARIA'S HOUSE - STUDY - NIGHT - CONTINUOUS

9

JOHNNY

Hi... Brianna, right?

BRIANNA

Don't you like parties?

JOHNNY

Can I tell you a secret? Grown-ups are really boring. What you're doing looks a lot more interesting than what's going on out there.

BRIANNA

I'm making a drawing. Of my family -- me, my dad, and Maria. After tomorrow, she's gonna be my mom.

Johnny studies the drawing. Brianna holds it up for him to see.

JOHNNY

Wow. So true to life...

As he touches the corner, PUSH IN ON Brianna's rendering of herself, Alec and Maria which MORPHS INTO:

10 A VISION - EXT. MARIA'S HOUSE - BACKYARD - DAY 10

*Johnny is crouched in some bushes, there's something about his body language that's hostile, furtive. He's spying into the backyard at*

MARIA

*As she sets a pitcher of lemonade out on a picnic table.*

MARIA

*Brianna! Alec!*

*As Alec comes out and they kiss, Johnny looks down to see his fingers close involuntarily into an angry fist.*

11 RESUME - INT. MARIA'S HOUSE - STUDY - NIGHT 11

Brianna takes the drawing from Johnny's hand.

BRIANNA

It's not done yet.

Johnny's jolted.

JOHNNY

Keep working on it. 'Til it comes out the way you the want it to.

12 INT. MARIA'S HOUSE - LIVING ROOM - CONTINUOUS 12

Johnny shoots a "we need to talk" look at Sarah who's got a painful smile plastered on her face, having been cornered by gossipy bridesmaid Pam. She excuses herself, moves to Johnny.

SARAH

I've been dying for you to save me from that Type-A twit. First I had to survive her inquisition, then I endured her droning on endlessly about how many triathalons and ad awards she's won since college. Hope you were luckier.

JOHNNY

Why am I stalking Maria?

SARAH

Because you want another serving of blueberry buckle?

12 CONTINUED:

12

JOHNNY

First I bust up their wedding,  
then I stalk the bride. You better  
send them a nice gift.

Sarah looks at him, realizes he's not kidding.

SARAH

Whoa, back up. What do you mean  
you were stalking Maria?

JOHNNY

Brianna showed me a drawing she  
made of her, Maria and Alec. The  
perfect family. Only when I  
touched it, I had a not so perfect  
vision of me in the bushes outside  
their house, watching Maria.

SARAH

Watching her?

JOHNNY

I had a weird vibe. Kind of  
bitter. Hostile.

Before Sarah can respond, they're interrupted by overly-  
interested Pam, New York accent.

PAM

Don't mean to break up this tete-  
a-tete, just wanted to introduce  
myself. You must be Sarah's  
husband, Walt. I'm Pam Tanowitz.

JOHNNY

No, I'm --

PAM

Sarah showed me a picture of your  
little boy, J.J. He's the cutest  
thing, and now I see why. He  
looks just like his daddy.

JOHNNY

Thank you, but I'm not Walt. I'm  
Johnny Smith.

PAM

Johnny Smith? Didn't Sarah used  
to bring you 'round in college?

JOHNNY

Yeah, but you never talked to me.

(CONTINUED)

12 CONTINUED: (2)

12

SARAH

Walt couldn't make it.

PAM

(eyeing Johnny)

But, J.J. looks just like him.  
Isn't that funny...

JOHNNY

Not really. I mean, I am -- that  
is, J.J. is in fact --

SARAH

Johnny is J.J.'s father.  
Biological father. But we're not  
married.

PAM

Right.

SARAH

Because I'm already married. To  
Walt.

Pam gives Sarah a look.

SARAH

Not that -- I mean, I wasn't  
married to Walt when J.J. was  
conceived. I was engaged.

JOHNNY

To me.

PAM

Uh-huh... How very modern of  
you.Pam gives them a smile and eases away, surely off to find  
someone she can tell about this fascinating bit of gossip.  
Sarah and Johnny watch her go.

JOHNNY

New Yorkers are so judgmental.

SARAH

Whatever. I hate her anyway.  
Sorority chick.

WALT (O.S.)

Hate who?

Johnny and Sarah turn as Walt steps up. Sarah gives him  
a kiss.

(CONTINUED)



12 CONTINUED: (3)

12

SARAH

What are you doing here?

WALT

Savoring one of the great moments in sheriff history. I followed a bunch of teenagers until I found the party, the funnel, and the truck.

(off their looks)

All right, so maybe I've had harder cases, but still, I am ready to celebrate. Let the wedding festivities begin.

(off their solemn expressions)

Or not.

SARAH

Johnny had a vision.

WALT

I recovered half the beer in that truck.

SARAH

Johnny saw --

JOHNNY

No, Sarah. Problem solved. Walt showed up. Fate's icing the cake. You don't need an escort anymore. I'm gone, and the wedding will go on without any interruptions from me. And everyone will be happy.

WALT

Hey John, you know it doesn't work like that. Was someone hurt? Missing?

JOHNNY

Nothing like that. Go rumba, guys. I'm outta here.

Johnny turns, finds himself face to face with --

MARIA

Otherwise known as The Bride.

MARIA

Are you leaving already?

(CONTINUED)

12 CONTINUED: (4)

12

JOHNNY

Actually, Walt managed to make it after all, so I'm kind of a third wheel. Think I'll head home.

MARIA

But this is fantastic! Pam's date had to jet off to Tokyo and my mother was having a fit -- it was throwing off the seating chart. But now you can take his place! Investment banker type -- you are definitely an upgrade.

JOHNNY

I really don't --

MARIA

Please say you will? For the bride?

She kisses him on the cheek, triggering --

13 A VISION - INT. RESTAURANT - NIGHT

13

*Festive dinner with Maria, Alec, Walt and Sarah. They clink glasses.*

WALT

*Happy Anniversary.*

*Sarah takes out a GIFT, slides it over to them.*

SARAH

*Little something to mark the occasion.*

*Maria opens it up. It's a LEATHER PHOTO ALBUM.*

MARIA

*Oh, you guys... It's beautiful.  
Thank you --*

*But her face suddenly falls as she looks up to see an angry, drunken, JOHNNY appear at their table.*

SARAH

*Please... don't.*

ALEC

*We're trying to enjoy our evening.  
Just go.*

(CONTINUED)

13 CONTINUED:

13

JOHNNY  
(angry)  
You're all so happy.

*He takes a step closer. Walt stands, moves towards him.*

WALT  
You heard them. You're not  
welcome. So let's just do this  
quietly, okay?

*Walt starts to usher Johnny out, but Johnny shoulders him  
off, moves back to the table, stands threateningly in  
front of Alec, Maria and Sarah.*

JOHNNY  
Why didn't you wait for me?!

*ON SARAH, at a loss, eyes locked on Johnny. Then her  
gaze travels to Maria, and we realize that Johnny was  
talking to her. As Johnny takes a step closer,*

*Walt lunges for him, and Johnny sees a FLASH of his  
REFLECTION in the window of the restaurant. As he looks  
down, suddenly realizes he only has ONE ARM...*

14 RESUME - INT. MARIA'S HOUSE - LIVING ROOM - NIGHT

14

MARIA  
So you'll stay?

*Johnny looks at her, at his hand -- intact -- tries to  
shake off his vision. He's not going anywhere.*

JOHNNY  
I'd love to.

MARIA  
Wonderful.

*She starts to back away, smiling.*

MARIA  
Pam will be so happy.

*Walt and Sarah move in, know that look in Johnny's eye.*

SARAH  
Another vision?

JOHNNY  
I'm really angry in this one.

(CONTINUED)

14 CONTINUED:

14

SARAH

At who?

JOHNNY

You... at least I thought I was.  
But it was Maria.

SARAH

Why would you be angry at Maria?

JOHNNY

I have no idea. But get this, I  
only have one arm.

As they look at him, perplexed, Johnny's eye is caught by something, a FRAMED PHOTO on Maria's mantel: Maria in the middle of two men, their arms around each other. Alec on one side, and another MAN, smiling into the camera whom Maria beams at, eyes full of love, her head resting on his shoulder. Johnny stares at the PHOTO, remembers something --

JOHNNY

Wait.

14A *MEMORY FLASH OF VISION - INT. RESTAURANT*

14A

*As Walt lunges for Johnny, Johnny catches his own REFLECTION in the window of the restaurant -- only this time it's not just a flash: this time we see it more clearly, and the REFLECTION isn't of Johnny, it's the GUY IN THE PHOTO.*

14B RESUME - INT. MARIA'S HOUSE - LIVING ROOM - NIGHT

14B

JOHNNY

Who's this?

Sarah and Walt exchange a look.

SARAH

That's Bryan Hampton. Maria was  
engaged to him.

JOHNNY

It's him. He's the one who's  
stalking Maria and Alec, not me.  
But it's weird, it doesn't usually  
work this way. It's like he was  
talking through me.

(CONTINUED)

14B CONTINUED:

14B

SARAH

But Johnny, he can't be. Bryan  
is dead. He died three years  
ago.

Johnny looks at them.

JOHNNY

Then why is a dead man trying to  
stop this wedding?

Off Johnny --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

15 EXT. CEMETERY - DAY

15

Walt and Johnny follow Sarah as she leads them to Bryan's gravesite, filling them in on what she knows.

SARAH

Maria, Alec and Bryan were all friends, doctors at the hospital here. When that terrible earthquake hit Uzbekistan in 2001, they volunteered to help Doctors for Peace.

WALT

(nods)

I didn't really know them back then, but what I heard was it was supposed to be a two-week trip just to do triage. Only it turned out to be in a very dangerous region. The village where they were posted was attacked by rebels. Maria and Alec survived.

SARAH

Bryan didn't.

WALT

He was murdered by the rebels.

SARAH

Maria was devastated... and about a year later, Alec's wife died suddenly. Breast cancer. They gave each other comfort... which eventually turned into love.

WALT

(re: grave)

This is it...

SARAH

It was a small funeral. All they had to bury were a few personal effects.

ON GRAVE MARKER, name and date etched in marble: Bryan Taylor Hampton, 1970 - 2001.

FRESH FLOWERS have been placed at the grave. Johnny leans down to touch them, triggering:

- 16 A VISION: EXT. SAME CEMETERY - EARLIER THAT DAY 16  
*Maria lays the fresh flowers at the grave, MORPHS INTO:*
- 17 A VISION - INT./EXT. UZBEKISTAN - OIL REFINERY 17  
*Johnny watches as Maria, Alec and Bryan are operating on a CHILD in a semi-destroyed building. Suddenly they hear shouts and then shooting as through a break in the wall they see battered Toyota pickup trucks full of GUERRILLA SOLDIERS roll into the village.*
- 18 EXT. UZBEKISTAN - OIL REFINERY - DAY 18  
*Maria, Alec and Bryan are dragged out of the building by the guerrillas.*
- MARIA  
No! No! We are doctors! Here  
to help!
- Maria and Alec are dragged off in one direction, another guerilla jabs a gun into Bryan's back and motions him to go in the opposite direction.*
- MARIA  
(voice shaking)  
Bry...
- Bryan turns and yells over his shoulder.*
- BRYAN  
Alec, get her out of here!
- The Guerrilla kicks Bryan, drags him into a burned out structure.*
- MARIA  
No, Bryan! Bryan!
- We hear SHOTS. Johnny flinches.*
- MARIA  
Noooooo!
- 19 RESUME - EXT. CEMETERY - DAY 19  
*Johnny moves to the grave.*

19 CONTINUED:

19

JOHNNY

Did you say they buried some of  
his personal effects?

Sarah nods 'yes.' Johnny puts his hand on the ground in front of the grave marker where Bryan's effects are buried, triggering:



20 OMITTED 20

21 INT. UZBEKISTAN - MAKESHIFT HOSPITAL - PRESENT DAY 21

*A bombed out structure with minimal medical equipment.*

*Johnny watches as Bryan, now heavily bearded and quite weary, is working like a dog, patching up a REBEL SOLDIER, a second REBEL standing guard by Bryan's side with a gun. Bryan stops, drops his suturing tool, winces in pain, clutches his right arm, blood soaking through his dirty, tattered shirt.*

BRYAN  
(in Russian)  
*I need medicine for my arm.*  
(in English)  
*I can't keep operating without it.*

*Bryan grabs a clean rag, tries to tie a tourniquet around his wounded arm.*

REBEL  
(in English)  
*No more supplies. Namangan is surrounded. Keep working. Save him or you die.*

*The Rebel pokes an exhausted Bryan, who goes back to his suturing.*

22 RESUME - EXT. CEMETERY - DAY 22

JOHNNY  
*I saw Bryan. But --*

22 CONTINUED:

22

SARAH

I don't want to hear about his death.

JOHNNY

That's just it, Sarah. He wasn't killed that day. The rebels faked his death. My vision was in the present. Bryan's alive.

WALT

Alive?

JOHNNY

He's being held captive by some rebels, forced to patch up their wounded. He's hurt... his right arm -- looks like a nasty wound.

SARAH

In your vision of the future, he was missing an arm.

Johnny, Walt and Sarah exchange a look.

JOHNNY

We gotta get him out. Now. One of the rebels said they were surrounded. Some place called Nam... Nam... Namangan. That's it. Namangan.

WALT

I'll make some calls. Maybe there's somebody from Doctors for Peace who can help.

Walt's off. Johnny, pumped, starts after him.

SARAH

Where are you going?

(CONTINUED)

22 CONTINUED: (2)

22

JOHNNY

To tell Maria that the love of her life is alive. When's the last time one of my visions gave me good news to share?

SARAH

Johnny, wait.

Johnny stops, shoots her a quizzical look.

SARAH (CONT'D)

This is going to be a shock... her wedding day...

JOHNNY

I know. I'll break it to her gently... somehow...

SARAH

Oh my god... Maria's getting married tomorrow, thinking her first love is gone forever...

JOHNNY

Only he's not. Talk about happily ever after.

He heads off. On Sarah, not so sure...

23 INT. MARIA'S HOTEL ROOM - NIGHT

23

Rehearsal dinner's over -- the bridal party moving to the hotel room to prep for tomorrow. A few people are saying goodbye, helping Maria clean up. Maria's wrapping little bags of rice and tying them with ribbon as Sarah, followed by Johnny, walks in.

SARAH

Maria, you can't marry Alec.

Heads turn. Maria looks at her. So does Johnny.

JOHNNY

I would've broken the news a little more delicately --

SARAH

(not letting him finish)  
Night before your wedding, the groom leaves you alone to do all the work. That's not supposed to happen 'til after you say "I do."

(CONTINUED)

23 CONTINUED:

23

Everyone laughs, and continue to exit, ad-libbing off screen "goodbyes".

MARIA

(smiles)

Alec wanted to help, but somebody had to drive Aunt Esther home. She loves to talk about her irritable bowel syndrome. Trust me, I got the better deal.

(then noticing)

...uh-oh, almost out of ribbon.

Sarah, looking for an excuse to leave Maria alone with Johnny volunteers...

SARAH

I'll get it.

MARIA

Thanks, it's somewhere in all that mess on the bed.

SARAH

Tomorrow's your big day.  
(pointed, at Johnny)  
I don't want anything to spoil it.

Sarah exits to the bedroom. Johnny, seeing they're alone, sensing his opportunity, sits down with Maria to help.

JOHNNY

Here let me give you a hand with those.

MARIA

Thank you... there's so much to do.

Johnny uses the last of the ribbon to tie up the little bags of rice.

JOHNNY

I hope you don't think I'm being too forward. Sarah told me that you went through a tough time a few years back...

Maria nods. It's still difficult for her to talk about.

MARIA

I was engaged once before. But my fiancé... died.

(CONTINUED)

23 CONTINUED: (2)

23

JOHNNY

That must have been hard for you.

MARIA

It was. It took a long time to accept. Even now sometimes I feel guilty, being this happy when he's gone... His name was Bryan. You probably don't know this, but he knew you.

JOHNNY

Me?

MARIA

At Eastern Maine. That's where he did his residency. You were a patient on his neurology rounds.

(CONTINUED)

23 CONTINUED: (3) 23

Johnny's weirded out by this -- but it also makes sense. Maybe explains his connection to Bryan.

MARIA  
I was a surgical resident. I used to see Sarah there every day visiting you.

Maria puts the last of the rice bags down, turns to Johnny.

MARIA  
Now she's married to Walt.

JOHNNY  
And you're about to marry Alec.

MARIA  
Strange, the turns life takes...

Johnny takes another little bag of rice from Maria, triggering --

24 OMITTED 24

25 *VISION - INT. MARIA'S HOUSE - LIVING ROOM - TWO SECONDS FROM NOW* 25

*Johnny touches Maria's hand.*

JOHNNY  
*Maria, Bryan's alive.*

*On Maria's SHOCK, SPEED UP INTO --*

26 *A VISION - INT. MARIA'S HOUSE - UPSTAIRS BEDROOM - NIGHT* 26

*Vision-Johnny follows Maria as she rushes in to see one-armed Bryan, lying face down on the bed, an EMPTY PILL BOTTLE beside him. She runs to him, turns him over, quickly checks his pulse. Nothing.*

MARIA  
*Nooooooo!*

*Maria, shaking, looks over, sees a LETTER on the nightstand. She picks it up, scans Bryan's handwritten words, one sentence jumping out at her:*

26 CONTINUED:

26

MARIA  
(reading aloud)  
"You should never have waited for  
me..."

*She drops the letter. ON JOHNNY, reacting to the terrible  
scene before him --*

27 RESUME - INT. MARIA'S HOTEL ROOM - NIGHT

27

Johnny looks at Maria, rattled, covering.

JOHNNY  
No, life doesn't always work out  
the way you think it will.

28 INT. HOTEL CORRIDOR - LATER

28

Johnny's filled Sarah in as they head out.

SARAH  
(relieved, covering)  
So you didn't tell her.

Johnny shakes his head.

JOHNNY  
How could I? I saw that if I do,  
she's going to call off the wedding  
and wait for Bryan. But she's  
going to end up with a guy who's  
too messed up to be with her, and  
it's going to ruin her life.

SARAH  
Maria's already gone through so  
much... So has Alec.

JOHNNY  
I keep thinking about the vision  
I had of Bryan stalking them. It  
was an anniversary celebration.  
You gave Maria and Alec a leather  
photo album.

SARAH  
Must've been their third  
anniversary. Leather's what you  
give to mark it. Your vision was  
of the future, and Bryan headed  
down a very dark path.

(CONTINUED)

28 CONTINUED: 28

They hold a look, each thinking the same thing:

JOHNNY

Unless we can change it.

29 EXT. HOTEL (CHEAT) - NEXT MORNING 29

Johnny, Walt, Sarah.

WALT

My contact at Doctors for Peace says the State Department's looking into it. They've had some dealings with the Uzbeki rebel faction in the area where you saw Bryan.

JOHNNY

Maybe if we get Bryan home sooner, he won't be so damaged. Maybe Maria should wait for him.

SARAH

She hasn't seen him in three years. We can't predict how she's going to feel...

JOHNNY

So we're agreed? Until we know more, this stays between the three of us. Last thing we need is a leak to the wedding rumor mill.

As if on cue, Pam swans in --

PAM

There's my escort. I am so looking forward to our getting better acquainted, Johnny Smith.

(suggestive)

I already know you make adorable children.

Sarah suppresses the urge to gag. Pam winks at Johnny and waltzes off. Walt's cells rings. He picks it up.

WALT

Bannerman.

(MORE)

(CONTINUED)



29 CONTINUED:

29

WALT (CONT'D)  
(into phone)  
But we gave you a location. Did  
you tell them he needs urgent  
medical attention --  
(frustrated)  
You do that.

He hangs up, looks at Sarah and Johnny.

WALT  
Until they have more information,  
the State Department won't approve  
any action.

JOHNNY  
We don't have that luxury.

WALT  
The guy I talked to gave it to me  
straight. Even if they find him  
it could take months to get Bryan  
out.

JOHNNY  
And we know what that'll do to  
Bryan if it does. I'm not gonna  
let that happen.

30 INT. HOTEL - LOBBY - MORNING

30

Johnny's waiting for Purdy to finish up a call to the  
Uzbekistan Ambassador.

PURDY  
(into phone)  
I understand... please thank the  
Ambassador for me. Yes. Yes.  
Thank you.

He hangs up.

PURDY  
It wasn't easy, but the ambassador  
has been apprised of the situation.  
With the information you provided,  
he'll do everything he can to  
confirm Bryan's whereabouts.  
That area is controlled by warlords  
and bandits. If they move too  
soon, it could jeopardize Bryan's  
life.

(CONTINUED)

30 CONTINUED:

30

JOHNNY  
(re: their recent  
trust issues)  
Gene, it wasn't easy for me to  
come to you --

PURDY  
I understand that.

Awkward beat.

PURDY  
Look, Johnny, I realize how time-  
sensitive the situation is, and  
I'm pushing as hard as I can.  
When the State Department gets  
confirmation, they'll assemble a  
rescue team.

JOHNNY  
How soon do you think that'll be?

PURDY  
(looks at his watch)  
If you mean will we know something  
conclusive before the wedding...  
I doubt it.

JOHNNY  
How can you stand there and marry  
them, knowing what you do?

PURDY  
Ruining what's supposed to be the  
happiest day of Maria and Alec's  
life isn't going to bring Bryan  
home any more quickly.

JOHNNY  
But Maria has the right to know  
he's alive.

PURDY  
And what about Alec? He's suffered  
so much already. Losing his wife  
to breast cancer, leaving him  
with a young daughter to raise  
alone. That child needs a mother.  
Maria has been the answer to their  
prayers. Have you thought about  
the impact this will have on them?

(CONTINUED)

30 CONTINUED: (2)

30

JOHNNY

Maria needs to be told before she walks down that aisle.

PURDY

I don't think you're the best person to judge.

JOHNNY

Why not?

PURDY

Don't you think you're just a little too close to this to make an objective decision?

JOHNNY

Close to it? I hardly even know Maria and Alec --

PURDY

But you think you know what's best for them. Because when you look at that couple, you see two other people you don't believe were meant to be together.

JOHNNY

Let's stay on topic, shall we?

PURDY

This is precisely the topic: the same one it has been for three years: Sarah and Walt. Don't you see, Johnny? The first vision you had, the one that set this whole thing in motion -- seeing yourself object -- fulfilled a desire to do something you were never given the chance to do. To stop a wedding you wish never would have happened. You want to rewrite history. To make this love story turn out the way yours and Sarah's didn't.

JOHNNY

Let's just get Bryan home. Then we'll all have a chance to see how this story turns out. For better. Or worse.

31 INT. HOTEL - BRIDAL SUITE - DAY

31

Sarah approaches Maria, who looks very bridal in a white silk robe, hair done up, looking out the window, thoughtfully toying with her NECKLACE, her wedding dress hanging up in the b.g. behind her. Sarah doesn't want to disturb her, but something tells her this is the time to bring up the subject of Bryan, since chances are he isn't far from Maria's mind.

SARAH

You look beautiful.

Maria turns, sighs with relief at seeing her friend.

MARIA

Thanks... All this wedding nonsense... Alec and I wanted to elope, just run off and get married under an oak tree somewhere. But my mom insisted... She kept saying, you only get married once.

Maria smiles wanly, clearly thinking about her first engagement.

SARAH

In a couple of hours the wedding will be over, and you and Alec can just concentrate on being husband and wife.

Maria nods again, but her eyes fill with tears, belying her confidence.

MARIA

Sorry. I'm a little emotional.

SARAH

Weddings bring up a lot of stuff. The past.

Maria nods. Sarah's hit a nerve.

SARAH

Maria, you know my situation. How Walt and I met.

(CONTINUED)

31 CONTINUED:

31

MARIA

At the hospital, when you were  
visiting Johnny.

SARAH

His doctors told me Johnny would  
never wake up. I was pregnant  
with J.J. and so scared... I  
felt like my life was over.

Maria nods, empathizing.

SARAH

But Walt was there for me when I  
really needed someone. I fell in  
love with him. And I married  
him.

MARIA

And it was the right thing to do.  
You're happy, Sarah, aren't you?

SARAH

Yes, of course I am.

Sarah looks away. Confession time.

SARAH

But sometimes, I wish I had waited  
a little longer. Maybe for me,  
it all happened too fast.

(then)

When Johnny *did* wake up, I felt  
like I'd never really dealt with  
any of it.

Maria nods. Understands what Sarah is trying to say.  
Only --

MARIA

But Bryan isn't coming back. I  
know that. I've accepted it.  
And I love Alec. So much...

SARAH

But you still love Bryan, too.

MARIA

He'll always be my first love.  
Look...

She shows Sarah the locket. Opens it to reveal --

(CONTINUED)

31 CONTINUED: (2)

31

A PICTURE OF BRYAN AND MARIA

MARIA

Bryan gave me this, the night we got engaged. I wear it all the time. It helps me feel closer to him.

SARAH

Maria, if someone told you Bryan was coming back...

MARIA

But he isn't, Sarah. He's never coming back.

(then)

After everything that happened with Bryan... it changed me. Made me appreciate what I had that was right in front of me. Alec and Brianna are my life now.

SARAH

Whatever makes you happy, Maria. That's my wish for you.

They hug. Off Sarah, more unsure than ever about what to do --

32 INT. HOTEL - SARAH'S DRESSING ROOM - AFTERNOON

32

Sarah's in the middle of getting dressed for the wedding. Johnny has interrupted her.

JOHNNY

No matter what Purdy says, she deserves to know the love of her life is still out there, Sarah.

(CONTINUED)

32 CONTINUED:

32

SARAH

Look, I know Bryan and Maria were engaged, they were planning to have a life together --

JOHNNY

Full of big plans, hopes and dreams they never got the chance to live.

SARAH

But right now Maria is in love with Alec. She's a mother to his daughter. They bought a house. Johnny, they want children of their own --

JOHNNY

And what, Bryan being alive might mess up their suburban plans?  
(off Sarah looking stung)  
Maria told me something the other night... she said Bryan knew me, when I was in the coma.

Sarah nods, uncomfortable -- she knows this, didn't want to talk about it.

SARAH

And you think that's why you feel such a connection with him?

JOHNNY

I don't know... maybe that's why I had the visions. He's not here to speak for himself --

SARAH

So you have to speak for him? No one can do that. We have no way of knowing what Maria or Alec will do with this information... or even what Bryan would want.

Johnny starts to speak, she stops him.

SARAH

I'm just saying, we don't *have* to tell them before the ceremony. We could let them get married --

JOHNNY

And what if after that Maria chooses to be with Bryan?

(MORE)

(CONTINUED)

32 CONTINUED: (2)

32

JOHNNY (CONT'D)

You'll just be making things more complicated. More painful.

SARAH

I'm trying to do what's best for everybody --

JOHNNY

Making decisions for them --

SARAH

No, that's your thing. You're trying to make this whole thing end up the way you want it to.

They hold a look. Then Sarah's gaze wanders to the window, thinking back to another time.

SARAH

You know, when J.J. was a newborn he had horrible colic. Do you have any idea what that is?

JOHNNY

Kid screams a lot. No reason. No cure.

SARAH

Walt was up nights, walking the floor, trying to soothe him. He used to do this thing -- called the window washer. It was the only thing that worked. For twenty minutes, then it would start again. The screaming wore me out, but Walt never flinched. When J.J. was two, his doctor thought he might have some hearing loss...

JOHNNY

You never told me.

SARAH

You weren't here.

Johnny's stung. Sarah softens.

SARAH

What I'm trying to say is, I know what Maria's going through. And I know how much worse it's about to get.

(CONTINUED)



32 CONTINUED: (3)

32

JOHNNY

And you think it'll be easier  
later if she marries Alec now?

SARAH

In some ways, yes. One decision  
will already be made.

JOHNNY

So at your wedding to Walt, if  
someone could have told you I was  
going to wake up, you would have  
wanted them to keep it to  
*themselves*?

SARAH

This isn't about me.

JOHNNY

The hell it isn't. You keep saying  
you know how she feels, what she's  
going through.

SARAH

I do!

JOHNNY

Then answer the question. If  
someone had come up to you at  
your wedding and told you  
positively I would wake up in six  
years, what would you have done?

SARAH

(upset)

Johnny --

JOHNNY

Just answer it, Sarah: would you  
have waited for me?

SARAH

How can you ask me that?

She storms out. Johnny turns to see WALT, standing in  
the doorway. An awkward beat, then --

WALT

Well, no one asked me, but if I  
were Alec? I'd sure as hell want  
to know everything.

(MORE)

(CONTINUED)

32 CONTINUED: (4)

32

WALT (CONT'D)  
(pointedly)  
*Before the "I do's."*

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

33 INT. HOTEL - BANQUET ROOM - BAR (WEDDING #1) - AFTERNOON 33

It's the cocktail hour before the wedding, GUESTS are in black tie, and Johnny, also in a tux, uneasy off his conversation with Sarah, sidles up to the bar, eats peanuts distractedly. Bruce joins him.

BRUCE

Got a live one for you. Met this very cool chick in the elevator -- Nicole. Bomb-dot-com.

A DROP-DEAD GORGEOUS woman, NICOLE, in a turquoise halter dress, sits across from them at the bar.

BRUCE

Speak of the devil...

Johnny turns to look.

JOHNNY

In a blue dress.

BRUCE

Johnny be good. Look, man, I know this wedding's stressing you out --

JOHNNY

You have no idea.

BRUCE

Well, I'd like to hear more about it, but right now, Miss May Be Right could be over there hooking up with Mr. Wrong. You told me my wife was here, so go find out for me. Is she the one?

Johnny moves closer to NICOLE who's talking to a GROOMSMAN. She reaches into the bowl of nuts on the bar. As soon as she pulls her hand out, Johnny reaches his in, touches a PEANUT, triggering --

34 A VISION 34

*MUSIC CUE: lush over-the-top "some enchanted evening"-type romantic music underscores:*

(CONTINUED)

- 34 CONTINUED: 34
- A SERIES OF SPLIT-SECOND CUTS*
- illustrate the whole relationship of this woman and Bruce in a FLASH:*
- 35 INT. APARTMENT BEDROOM - NIGHT (FORMERLY INT. RESTAURANT) 35
- JOHNNY watches as Bruce and Nicole kiss, sitting on the edge of the bed. Bruce whispers something in her ear, a private joke of some kind, and she gets a case of the giggles, laughing -- it's easy and fun between them -- and as the laughter dies down, she gazes into his eyes, and he gazes back. They're in love.*
- 36 RESUME - INT. HOTEL - BANQUET ROOM - BAR (WEDDING#1) - AFTERNOON 36
- JOHNNY
- It's good...
- Bruce smiles as Johnny pops a second nut, a CASHEW, in his mouth, triggering --
- 37 A VISION - EXT. PARK - DAY 37
- JOHNNY watches Bruce, who's down on one knee, with an engagement ring in his hand in front of an over-the-moon Nicole. Bruce slips it on her finger, tears of joy stream down her face. As Nicole throws her arms around him --*
- 38 RESUME - INT. HOTEL BANQUET ROOM - BAR (WEDDING #1) - AFTERNOON 38
- JOHNNY
- It's good...
- Bruce, nods excitedly as Johnny grabs yet a third nut, A BRAZILIAN from the bowl, triggering --
- 39 A VISION - INT. APARTMENT - AFTERNOON 39
- Bruce comes in with flowers, finds Nicole in bed with another man, a macho LATINO-TYPE.*
- 40 RESUME - INT. HOTEL BANQUET ROOM - BAR (WEDDING#1) - AFTERNOON 40
- Bruce and Johnny are staring at the BOWL OF NUTS.
- JOHNNY
- It's bad. Trust me. Steer clear.

(CONTINUED)

40

CONTINUED:

40

The BARTENDER overhears, grabs the dish, dumps it in the trash.

(CONTINUED)

40 CONTINUED: (2)

40

BRUCE

Wait, wait. Awwww. How bad could it be? Do I lose an eye? I mean, look at her, John. She is so... worth it. I could wear a patch -- for her.

Johnny shoots him a look.

BRUCE

All right. But see what I'm saying? The system works, man. You're saving me all kinds of trouble.

JOHNNY

Let me ask you something, Bruce. You think I'm still... you think I'm over Sarah?

BRUCE

I warned you, weddings bring up stuff we'd rather let lie.

JOHNNY

Is that a yes or no?

BRUCE

If you're not over her, you oughtta be. That story's getting old, man. Sarah was your girl once, but she chose another guy. Twice. You need to move on.

JOHNNY

That's the thing. I have.

BRUCE

You mean Rebecca? Man she doesn't even live in the same state.

They hold a look.

BRUCE

Let's face it. Your love life's like the I-95 in rush hour. Stuck in one place. You say you're over Sarah? Prove it.

JOHNNY

How?

Bruce picks up Johnny's phone from the bar, hands it to him.

(CONTINUED)

40 CONTINUED: (3)

40

BRUCE  
Call Rebecca.

JOHNNY  
Bruce...

BRUCE  
C'mon, man. Do it. Unless you  
want to be stuck in one place the  
rest of your life...

Bruce moves off. As Johnny picks up his phone, dials...

CUT TO:

41 INT. REBECCA'S APARTMENT - SAME TIME

41

The phone rings a couple of times, then the front door  
opens. See a blur of someone rushing in to answer it.  
As her hand reaches for the receiver...

BACK TO:

42 INT. HOTEL BANQUET ROOM - BAR (WEDDING #1) - AFTERNOON

42

Johnny, ear to his phone, turns to see Sarah standing in  
front of him. She's holding Maria's locket. Johnny hangs  
up.

SARAH  
This is the locket that Bryan  
gave to Maria when they got  
engaged.

JOHNNY  
Sounds like a girl who's not quite  
over her old flame.

A look between Johnny and Sarah --

SARAH  
She's never taken it off. Before  
today. I've got to get it right  
back to the bridal suite.

JOHNNY  
Did a little cat burgling, huh?  
What are we hoping to get from  
this?

(CONTINUED)

42 CONTINUED:

42

SARAH

Some clue as to what we should do.

Johnny nods, makes sense. He holds out his hand for the necklace.

CLOSE ON THE LOCKET

as Sarah places it onto Johnny's palm. Their fingers brush, triggering:

43 A VISION - INT. COMA WARD - 1996

43

*A distraught Sarah, nine months pregnant, is at Johnny's bedside, holding his hand as he lays in a coma.*

SARAH

*Whenever I felt like this... lost, you were always there. You were the one I went to to help me figure it out. I need you to tell me what to do, Johnny. I want to believe there's still a chance for us. But I don't know how much longer to wait... Our baby's coming, and I'm so scared. I don't want him to grow up without a father...*

*(crying)*

*He's a good man. He loves me, and I know he'll love our son. I'm not strong enough to do this. I came here to ask you to make the decision for us. I need you to let me go, Johnny...*

*She turns to see Bryan, in a white lab coat, standing in the doorway.*

BRYAN

*He already has, Sarah.*

*He moves forward gingerly not wanting to interrupt this intimate moment, picks up Johnny's chart.*

BRYAN

*I've followed Johnny's prognosis ever since he was brought in. As doctors we're trained to heal, not to give up on a patient.*

*(MORE)*

(CONTINUED)



43 CONTINUED:

43

BRYAN (CONT'D)

*But everything we know about  
medical science tells us this is  
as good as it's gonna get. As  
painful as that is, I think it's  
time you accepted it, too.  
Johnny's never going to wake up.*

*ON JOHNNY, behind them, HIS EYES BLINK, but Bryan and  
Sarah don't see it.*

*Reveal Vision-Johnny in the room, shocked to see himself  
blink. He wants to shout to Sarah and Bryan "hey, look!"  
But he can't.*

BRYAN

*You asked Johnny to let you go.  
You have to let him go, now. You  
deserve a chance for a happier  
life. So does your baby. Johnny  
would want that for both of you.*

*Sarah stands, leans over Johnny and kisses him gently on  
the lips. ON Vision-Johnny, leaning in close, watching  
her kiss his comatose body, wanting desperately to kiss  
her back, wanting to feel what that's like, just one more  
time.*

*ON Sarah, tears streaming down her face. She lets go of  
Johnny's limp hand, turns and rushes out. Bryan moves to  
Johnny, looks down at him, eyes full of sympathy.*

BRYAN

*I feel for you, friend. You don't  
deserve this. Nobody does.*

*On Vision-Johnny's reaction, --*

44 RESUME - INT. HOTEL BANQUET ROOM - BAR (WEDDING #1) - 44  
AFTERNOON

*Johnny closes his fist around the locket, looks at Sarah's  
expectant face.*

SARAH

*Did you see Bryan?*

*Johnny's clearly rattled by this vision of them from the  
past.*

JOHNNY

*Bryan was there, at the hospital.  
With you... and me.*

(CONTINUED)

44 CONTINUED: 44

SARAH  
What do you mean?

JOHNNY  
The day you made your decision...

It hits Sarah hard. The hardest decision she ever made.  
The day she feels most guilty about.

From O.S. a HARPIST begins to play Bach as Alec's best  
man steps forward.

BEST MAN  
Ladies and gentlemen, please take  
your seats.

As the guests all file into the hotel BANQUET ROOM, ON  
Johnny and Sarah exchanging a long look.

45 INT. HOTEL - ANTEROOM (WEDDING #1) - A FEW MINUTES LATER 45

Music plays as Maria stands in her gown, holding Brianna's  
hand, ready to walk down the aisle. Sarah comes up behind  
her and quickly fastens the locket around her neck.

SARAH  
Something old...

Maria, grateful, kisses Sarah's cheek.

46 INT. HOTEL - WEDDING #1 ROOM - AFTERNOON 46

The wedding is in progress. Playing out the same way it  
did before, only this time Johnny, Walt and Sarah all  
look nervous and unhappy, instead of just Johnny.

PURDY  
...Into this holy estate these  
two persons present come now to  
be joined.

BRIANNA  
(piping up)  
Three.

PURDY  
Excuse me?

MARIA  
(gently correcting)  
Three persons.

(CONTINUED)

46 CONTINUED:

46

PURDY

Of course, dear girl, forgive me. Into this holy estate these *three* persons present come now to be joined. If any one can show just cause, why they may not lawfully be joined together, let him speak now, or forever hold his peace.

Once again, Alec and Maria smile. Purdy looks to Johnny. Walt looks to Johnny -- *Well?* Johnny looks to Sarah, unsure. Johnny and Sarah's eyes meet. Three decades of history between them. All the mistakes and the wrong turns.

JOHNNY'S FINGERS

dance on his cane top, ready to take hold and vault him to his feet, as Reverend Purdy turns to Alec.

PURDY

Alec, do you take --

SARAH

I object.

She couldn't have said it more quietly, or with less conviction, but even so EVERYONE turns to look at Sarah. Johnny and Walt react. So does Purdy.

PURDY

Pardon me?

SARAH

(wishing she were  
dead)

I said, I object.

(whispered, to Maria)

I need to talk to you.

MARIA

This is kind of a bad time, Sarah.  
Maybe it could wait?

SARAH

(shakes her head)

It's about Bryan. He's alive.

Off this quiet bombshell, we go to --

47 INT. HOTEL - ANTEROOM (WEDDING #1) - LATER

47

A small room off the BANQUET ROOM. Gathered together here are Johnny, Sarah, Walt, Maria and Alec. Johnny has explained everything and we're in the middle of the fallout.

MARIA

How long have you known?

SARAH

Since last night.

MARIA

And you couldn't find a better time to tell me than in the middle of the *wedding*?

JOHNNY

Believe me, we talked about when and how we should tell you. We've argued about it for the last twenty-four hours.

SARAH

Maria, ten years ago, I was in your place. I was in love with two men. And I believed one of them was gone forever.

(a look to Johnny)

But he wasn't. And the more I thought about it, the more I knew... I would have wanted to know the truth.

ALEC

The government told us he was dead --

WALT

They were wrong. He's been a hostage.

MARIA

Oh my god... Bryan...

ALEC

Is he hurt?

JOHNNY

He's going to get the medical attention he needs. As soon as he's rescued.

(CONTINUED)

47 CONTINUED:

47

WALT

The State Department's looking into it, trying to pinpoint his location.

ALEC

You don't even know if it's true?

JOHNNY

It's true. I saw him. Bryan's alive.

WALT

Alec, I've worked with Johnny on a lot of cases. I've never known him to be wrong.

ALEC

(sarcasm)

Well then, what are we waiting for? Pop open the champagne!

MARIA

Alec, don't...

ALEC

They don't even know where he is --

MARIA

But --

ALEC

Honey, we *can't* get our hopes up.

MARIA

I know, but...

(realizing)

What are we supposed to do now? Do we wait, do we go through with the wedding...?

The question of the hour. Johnny, Sarah and Walt all share a look. Then --

JOHNNY

That's up to you.

Before Maria can answer there's a KNOCK AT THE DOOR, and Purdy enters with Brianna. Brianna immediately runs to her father's arms. He picks her up.

(CONTINUED)

47 CONTINUED: (2)

47

PURDY

I'm sorry, she insisted on coming in to make sure you were both all right.

BRIANNA

Isn't there gonna be a wedding?

Alec looks to Maria --

ALEC

We don't know, sweetheart.

PURDY

I know this is a lot to take in, but does any of it really change why we're here today?

Johnny, Walt and Sarah all exchange looks. Here's the terrible situation they wanted to avoid, playing out in front of them.

SARAH

Maria? What do you want to do?

MARIA

I don't know.

(then)

Alec?

Alec sets Brianna down and moves to Maria.

ALEC

I love you, and I want to marry you. Today. Right now.

(then)

But I'll understand if you want to wait.

MARIA

What about Bryan...?

ALEC

We'll bring him home.

(looks away)

And you'll have some big decisions to make.

Maria fingers her locket. Alec notices.

ALEC

I'm not gonna lie, it'd break my heart if we weren't together.

(MORE)

(CONTINUED)

47 CONTINUED: (3)

47

ALEC (CONT'D)

But whatever you decide, I'll  
support you.

Maria touches his face, so in love with this wonderful  
man. Brianna tugs on Maria's gown.

BRIANNA

I don't *wanna* wait. I wanna get  
married.

Brianna begins to cry. Alec picks her up to comfort her.

ALEC

It's okay, baby.

Maria looks at Alec and Brianna, the pain they're both  
in.

MARIA

We're getting married. Today.

SARAH

Maria, are you sure?

MARIA

I'm sure. I can't stand this.  
It's too much.  
(to Alec)

And I love you. That won't change.

WALT

(to Purdy)  
You heard her.

PURDY

Let's try this again.

48 INT. HOTEL - WEDDING #1 ROOM - LATE AFTERNOON

48

Everyone is gathered, but this time no one is smiling.  
It's a far more somber affair than before. Brianna looks  
around, confused at the change in mood.

PURDY

Dearly beloved, we are gathered  
together here in the sight of  
God, and in the face of this  
company, to join together this  
Man and this Woman in holy  
Matrimony.

The guests fidget in their seats.

(CONTINUED)

48 CONTINUED:

48

The bridesmaids and groomsmen shift on their feet, uncomfortable. Sarah looks to Walt in the audience.

PURDY

Which is an honorable estate, and therefore is not by any to be entered into unadvisedly or lightly; but reverently, discreetly, advisedly, soberly, and in the fear of God.

AT THE VESTIBULE

Johnny stands, listening to the proceedings but out of the bride and groom's line of sight. He has his coat on, ready to go.

PURDY

Into this holy estate these two persons present come now to be joined.

Maria and Alec's eyes meet. *This isn't* the way they should do this. Both of them know it.

PURDY

If any one can show just cause, why they may not lawfully be joined together, let him speak now, or forever hold his peace.

A long moment. Longer than it should be. And then -

ALEC

Maria, I don't think --

MARIA

Alec, please don't --

ALEC

I'm sorry. We both know this isn't right.

Alec takes Brianna's hand.

BRIANNA

(says what the adults  
are afraid to say)  
Now what?

Maria looks from Brianna to Alec, then turns and RUNS DOWN THE AISLE and out of the room.

(CONTINUED)



48 CONTINUED: (2)

48

Passes Johnny, not even seeing him, and she's out the front door and gone as the guests just watch in stupefaction. Walt and Sarah appear next to Johnny and... Off their three faces, emotions mixed --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

49 INT./EXT. MARIA'S HOUSE - FRONT DOOR/LIVING ROOM - LATER 49

There's a knock at the door. Maria, still in her wedding dress, opens it to find --

JOHNNY

She's angry, distraught.

MARIA

What the hell you were thinking?  
Do you have any idea what you've  
done? Turning our lives upside  
down like this?

He follows Maria into the house, sees she's hauled out a box of Bryan's things. Newspaper articles, some clothes, letter announcing his death.

JOHNNY

What's this?

MARIA

All I had left of Bryan.

Johnny's phone rings. He picks it up.

JOHNNY

(into phone)  
Hello? Yes, I'm with her now.  
(nods)  
As soon as I hang up. Thanks,  
Gene.

He flips his phone shut, looks at Maria.

JOHNNY

Reverend Purdy just got a call  
from the State Department.  
There've been rumors about an  
American doctor working for the  
rebels against his will. Until  
now, the government thought they  
were just that. Rumors. They're  
sending in a rescue team as we  
speak.

Johnny moves to the box, takes out a letter from the State Department...

(CONTINUED)

49 CONTINUED: 49

JOHNNY  
(reads)  
"We regret to inform you..."

Clipped to the letter is Bryan's burned and blood-stained I.D. placard, like you hand around your neck for "Doctors for Peace," which triggers --

50 A VISION: EXT. UZBEKISTAN - POWER PLANT - DAY 50

*Johnny watches as Bryan, on the ground, in worn and blood-stained medical scrubs, runs from the GUERRILLAS. He is surrounded by U.S. SOLDIERS, guns drawn, who create a shield around him. The REBELS scatter as the SOLDIERS shoot in their direction, pulling Bryan towards a waiting Humvee. Just as they're about to board, there's a scuffle, A REBEL comes straight at them, gun held high, takes aim at Bryan. As the Rebel's about to shoot, he's knocked back by the force of the Rescuers' bullets taking him out.*

51 EXT. UZBEKISTAN - POWER PLANT - ON A HUMVEE - VISION - CONTINUOUS 51

*The soldiers jump into the moving vehicle, reach for Bryan. One of them grabs his right hand. But his arm's badly wounded, and the searing pain makes him let go. Still under fire, they start to drive off, Bryan's in danger of being left behind when suddenly he reaches out his other hand, his good arm, and --*

*A soldier grabs it, pulling him to safety. As Bryan falls into the Humvee, REVEAL Johnny sitting on the seat next to him.*

BACK TO:

52 RESUME - INT. MARIA'S HOUSE - LIVING ROOM - DAY 52

JOHNNY  
They're bringing him home.

The reality of it finally hits Maria. She sinks to the couch, overwhelmed.

MARIA  
I can't even imagine...  
(to Johnny)  
You were right. I just wouldn't let myself believe it could be true. My god... Bryan's alive.

(CONTINUED)

52 CONTINUED:

52

JOHNNY

And like Alec said, now you've got some big decisions to make.

MARIA

Alec...

(tears welling)

I wish I knew what to do. No matter what I decide, I'll be hurting someone I love.

(to Johnny)

Tell me what to do.

JOHNNY

It doesn't work like that.

He sits down beside her.

JOHNNY

Besides, you've already made your decision. Even though you may not realize it yet. Your future is out there, waiting for you.

Maria holds out her hand, engagement ring prominent.

MARIA

Then tell me what you see. Please.

Johnny starts to take her hand, then hesitates, thinks better of it.

MARIA

I need you to tell me... what I should do.

JOHNNY

You don't need me to tell you, Maria. Just follow your heart.

Off Johnny, knowing how he hopes this will end.

53 INT. CHURCH (WEDDING #2) - DAY (FORMERLY EXT. HOTEL)

53

Maria, in a more simple wedding dress than before, and Bryan, looking more like his old self -- clean-shaven and healthier -- in a nice suit, stand next to each other, GUESTS assembled. After a long shared look, Bryan walks her forward to where Purdy stands. Then he --

(CONTINUED)

53 CONTINUED:

53

STEPS AWAY

and Maria turns to face her groom -- Alec, flower girl Brianna between them, beaming. Walt, Sarah, Bruce -- they're all there. Not a dry eye in the house. Bryan crosses in, stands next to Johnny, who acknowledges him with a sympathetic nod.

PURDY

Into this holy estate these three persons present come now to be joined. If any one can show just cause why they may not lawfully be joined together, let him speak now, or forever hold his peace.

FIND JOHNNY

in the audience. His eyes meet Sarah's, and they share a sad smile.

PURDY

And now, Maria, in lieu of traditional vows, would like to speak from her heart.

MARIA

Alec, we've traveled many miles -- together, and separately -- to get here. The road's had many twists and turns, sometimes it even felt like déjà vu ...

They and the audience smile.

MARIA

But here we are, standing side by side. I'm ready to start our life together, as a wife...  
(takes Brianna's hand)  
...and a mother. And although it's taken a long time to get here, it was worth the journey, because I'm finally exactly where I want to be. At home.

On Maria and Alec -- this is their happily ever after.

TIME DISSOLVE TO:

54 OMITTED 54

55 INT. RESTAURANT - WEDDING #2 RECEPTION - NIGHT 55

CLOSE ON the wedding BOUQUET flying through the air. It sails right over the heads of the BRIDESMAIDS and SINGLE FEMALE GUESTS and conks a surprised Bruce on the head. He looks at Johnny, eyebrows raised. The WEDDING BAND plays a romantic slow dance and Bryan -- the other fifth wheel -- finds Johnny.

JOHNNY

God I hate this song.

BRYAN

Me, too. Although it could be worse. I had "You Light Up My Life" stuck in my head for three years.

JOHNNY

If that had been stuck in my head for the whole six years of my coma --

They both shudder. As a WAITER passes by with a tray full of champagne, Bryan grabs two glasses.

BRYAN

Drink?

He hands a flute to Johnny, triggering --

56 VISION - INT. RESTAURANT - WEDDING #2 RECEPTION - NIGHT - 56  
HOURS LATER

*The wedding's long over and just a few straggling guests mill around in the b.g. as a comically drunk Johnny and Bryan, ties undone, suits rumped, sit knocking back shots, bottle of Scotch on the bar between them, trading war stories.*

JOHNNY

*(slurring)*

*Lemme tell you something about life --*

BRYAN

*(angry drunk)*

*No, dude, let me tell you somethin'!*

(CONTINUED)

56 CONTINUED: 56

*He slams down his shot glass. As it shatters --*

BACK TO:

57 RESUME INT. RESTAURANT - WEDDING #2 RECEPTION - PRESENT 57

Johnny puts the glass back on a passing WAITER'S tray.

JOHNNY

Maybe not.

As a PRETTY BRIDESMAID pulls Bryan onto the dance floor, Bruce moves in.

JOHNNY

Maybe you'll find her at this wedding.

BRUCE

Noooo. I'm thinking you went and changed the future -- meaning mine, too. Starting to think I'm never gonna meet her --

He halts, mid-sentence, struck by a WOMAN whose back is to us. He stares at her a beat, there's something different in his eye this time. Johnny sighs, moves towards her.

JOHNNY

This one's a freebie.

Bruce stops him.

BRUCE

Don't touch her.

As Bruce moves past Johnny to meet the woman he thinks just may be "the one." Johnny looking after them, wistfully, Sarah joins him, hands over a champagne glass.

JOHNNY

(toasting)  
To Maria and Alec.

SARAH

Who are meant to be.

They share a smile, clink glasses, sip. And then --

JOHNNY  
(overlapping)  
Sarah...

SARAH  
(overlapping)  
Johnny...

(CONTINUED)

57 CONTINUED:

57

SARAH (CONT'D)

(beat)

You first.

JOHNNY

I've been thinking... I didn't wake up the same person I was before the coma. Who knows how our life would turn out if...

(stops, then)

Fate... won't allow me to be the kind of husband I'd like to be, the kind of father J.J. needs, the kind of man you both deserve. I have this gift... I didn't ask for it, but it's changed me. My life isn't my own. It belongs to lots of people, not just the ones I love.

They hold a look.

SARAH

You know, you never got an answer to your question.

(off his look)

If someone had come up to me at my wedding and told me that you'd wake up in six years, what would I have done...?

JOHNNY

(letting her off the hook)

You don't owe me answer.

Johnny moves off. ON SARAH, watching him go.

SARAH

I would have waited for you.

She turns and crosses up behind Walt, whispers in his ear.

SARAH

May I have this dance?

WALT turns, smiles, takes her in his arms, they kiss.

ON SARAH, looking into his eyes, knowing she's made the right choice.

ON JOHNNY as he glances up to see Walt waltzing Sarah onto the dance floor, the two of them laughing, looking so right together. A beat. Then --

(CONTINUED)



57 CONTINUED: (2)

57

Johnny pulls out his cell phone, dials. Smiles when he hears the voice pick up on the other end.

JOHNNY

Hey, Rebecca. It's good to hear  
your voice... Yeah, I've been  
thinking about you, too.

Off Johnny, getting on with the business of living --

FADE OUT.

END OF ACT FOUR

THE END