

Production Company:
Dead Zone Production Corp.

THE DEAD ZONE

"THE LAST GOODBYE"

Production #04-4009

Written by

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Directed by

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THE DEAD ZONE

"THE LAST GOODBYE"

CAST

JOHNNY SMITH

DARREN FOLDES

SARAH BANNERMAN (2005, 1997 & 1987)

ROY FOLDES (2005 & 1987)

WALT BANNERMAN

GIRL/AUBREY/CRYSTAL

NATHAN BERK (2005 & 1987)

DOUG DRISCOLL

*

NON-SPEAKING

STEPHEN VICKINGS (2005 & 1987)

GROUPIES, FANS & NIGHTCLUB
PATRONS (1987 & PRESENT)

RECEPTIONIST

CLERK

DINER PATRONS & SERVERS

MATTHEW METER

TWO SECURITY GUARDS

DRUNK GUY

RECORD STORE PATRONS

NIGHTCLUB MANAGER

RECORDING ENGINEER (1987)

CAMERAMAN/NEWS VAN DRIVER

TEEN SARAH'S GROUPIE FRIEND

THE DEAD ZONE

"THE LAST GOODBYE"

SETSINTERIORS

BANNERMAN HOME
 SARAH & WALT'S BEDROOM
 HOME OFFICE

SMALL NIGHTCLUB/BAR (PORTLAND)
 HALLWAY

CONCERT VENUE (ANYWHERE, 1987)

PAWN SHOP

NATHAN BERK'S OFFICE (NYC)
 ADJACENT HALLWAY

LAKESIDE MOTEL (LONG ISLAND)
 ROY'S ROOM (1987 & PRESENT)
 BATHROOM
 SARAH'S ROOM

GARAGE (NEW JERSEY)

UNDERGROUND BAR (PHILADELPHIA)

NEPTOON RECORDS STORE (ROCKLAND)

RECORDING STUDIO (NEW YORK, 1987)

HOSPITAL ROOM

NIGHTCLUB (NYC)
 BAR

DINER (NEW HAVEN) *

EXTERIORS

PORTLAND CITY STREET

NEW YORK CITY
 BROOKLYN BRIDGE

NATHAN BERK'S OFFICE BUILDING

WAREHOUSE (NEW JERSEY)

LONG ISLAND, NY
 OCEANSIDE BLUFFS
 (1987 & PRESENT)

PHILADELPHIA UNDERGROUND BAR
 NEARBY STREETS

RECORDING STUDIO (NEW YORK, 1987)

HAMPTONS, NY
 REX' WRECKS JUNKYARD (NOW) /
 ELYSIAN FIELDS (1987)

MOTEL (LONG ISLAND, NOW & 1987)

NEW YORK NIGHTCLUB

DINER (NEW HAVEN) *
 PARKING LOT
 BACK ALLEY/DUMPSTER

THE DEAD ZONE

"THE LAST GOODBYE"

SETS (CONT'D)

VEHICLES

JOHNNY'S SUV

JOHNNY'S PRE-1987 CADILLAC

1981 CORVETTE

*

NATHAN'S SUV

*

NEWS VAN

POLICE CARS/VAN

*

THE DEAD ZONE

"THE LAST GOODBYE"

TEASER

FADE IN:

1 INT. HALLWAY - SMALL NIGHT CLUB (PORTLAND, MAINE) - NIGHT 1

A dark hallway. We PUSH IN on a closed door.

We hear giggling from the other side. The door POPS open. It's Sarah, laughing. Walt's covering her eyes, Johnny's leading them.

SARAH

Where are we?

JOHNNY

The whole point of a surprise is for me not to have to answer questions.

The sound of MUFFLED CONVERSATION gets closer.

SARAH

Walt, a little help here?

WALT

I'm just along for the ride...

JOHNNY

Trust me. This'll be worth it.

Johnny leads us towards another door. Opens it --

2 INT. SMALL NIGHTCLUB (PORTLAND, MAINE) - NIGHT 2

A cacophony of voices in small venue STUFFED with people.

JOHNNY

Okay, you can look now.

Walt removes his hands. Sarah looks around.

SARAH

You brought me to 'open mike' night?

The LIGHTS dim. The audience STIRS. Johnny points to a lit playbill that reads:

"LIVE: DARREN FOLDES"

(CONTINUED)

2 CONTINUED:

2

SARAH

Oh my God. OH MY GOD.

WALT

Who the heck is Derek Foldes?

JOHNNY

Darren Foldes. Son of the greatest singer-songwriter of our generation.

(off Walt's look)

Roy Foldes?

SARAH

I told you about him, the tour I followed when I was 17.

Spotlights PIERCE the darkness and light up the stage. People CLAP and CHEER. They yell over the noise.

WALT

(remembering)

Roy Foldes! Didn't that guy drive his car off a cliff?

Lights WHIRL as DARREN FOLDES (27) takes the stage. He's young, good-looking, intense.

DARREN

This is a song you might know... it was written by my father and it's called, "I'll Remember."

He cracks a powerful CHORD on his guitar and starts into what will be his (and Roy's) SIGNATURE SONG. Sarah is all smiles as the crowd ERUPTS as the music continues...

3 INT. HALLWAY, SMALL NIGHTCLUB (PORTLAND) - NIGHT - LATER 3

Sarah, Johnny and Walt hanging out after the show. Walt bangs on the side of his head.

WALT

DO YOU GUYS HEAR A SIREN? I HEAR A SIREN?

JOHNNY

Have fun?

SARAH

Yeah, it was cool. There was something a little sad about it, though.

(CONTINUED)

3 CONTINUED:

3

Darren walks towards them, carrying his guitar (no case).
He seems a little unsteady.

JOHNNY

Hey, we really enjoyed the show.

SARAH

You were great. Really.

WALT

Loud!

DARREN

Thanks for comin' out.

JOHNNY

You got another gig in the area?

DARREN

I'm in Philly day after tomorrow.
If they've sold any tickets.

Darren takes a long swig from a silver flask. Johnny and Sarah share a concerned look.

JOHNNY

Hey, is that your dad's Fender?

DARREN

One and only. Bought it off some
guy on eBay.

SARAH

You weren't close?

DARREN

(amused and drunk)
I never met the guy.

JOHNNY

Would you mind if I...?

DARREN

Knock yourself out.

Darren offers the guitar to Johnny, who handles it carefully:

JOHNNY

All the songs written on this
guitar.

WHOOSH!

4 INT. CONCERT VENUE (ANYWHERE) - CIRCA 1987 - NIGHT - 4
VISION

FLASH TO WHITE!

Johnny's eyes re-adjust to the SPOTLIGHT. He stands on a stage. Next to him is (YOUNGER) ROY FOLDES, 27, in the middle of an intense GUITAR SOLO. In a grand finish, Roy raises his guitar over his head and we - FLASH!

5 INT. PAWN SHOP (LONG ISLAND, NY) - DAY - VISION 5

The SAME GUITAR is placed on a glass countertop. A MAN we cannot see. Johnny stands behind him. A scraggly, 20-something CLERK. He snaps the case open as we see the pristine Fender guitar.

CLERK

I'll give ya a hundred bucks.

MAN (O.S.)

This thing used to belong to that dead rock star, Roy Foldes.

CLERK

How old d'you think I am? One fifty, plus the case.

MAN (O.S.)

What the hell, I don't need it anymore.

Johnny looks up in the mirror, and sees Roy Foldes. Older, 45ish, thick beard, but it's definitely him.

6 RESUME - INT. HALLWAY, SMALL NIGHTCLUB (PORTLAND) - NIGHT 6
Johnny whirls out of the vision.

DARREN

Hey, man, you okay?

Off Johnny, as he looks into Darren's eyes...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

7 EXT. CITY STREET (PORTLAND AREA) - NIGHT 7

Johnny behind the wheel, excited. Walt sits in the back seat, Sarah shotgun.

JOHNNY

I swear to God, I saw him! I saw Roy Foldes.

SARAH

Johnny, he died 18 years ago. His car dropped 100 feet into the ocean.

JOHNNY

They never found his body.

SARAH

That's true.

WALT

Let's assume this guy is still alive, why do something like that? Why not just quit?

JOHNNY

That's a good question, maybe I'll ask Roy when I find him.

SARAH

You really think we could?

WALT

We? You're not seriously thinking about doing this?

Off Johnny and Sarah. The possibility is exciting...

8 INT. BANNERMAN HOME - NIGHT 8

Walt slides into bed next to Sarah. Finger in his ear, opening his mouth trying to pop them.

WALT

Still can't hear anything out of the right side. Exactly when did I become my father?

SARAH

That music tonight... it really brought me back.

(MORE)

(CONTINUED)

8 CONTINUED:

8

SARAH (CONT'D)

Made me think about things, old feelings.

WALT

You mean Johnny?

SARAH

No. Well, yeah, Johnny was part of it, but it's not what you think. The music inspired me... gave me the strength I needed at a difficult time in my life.

Walt can see how much this all means to her.

WALT

Then you should go with him.

Sarah is caught off guard...

SARAH

Are you serious?

WALT

If it's important you, it's important to me.

SARAH

And you don't have a problem with me taking off with Johnny?

WALT

When you put it that way.

She shoves him playfully.

SARAH

You know what I mean.

Walt puts his arm around her and draws her close.

WALT

I never thought I'd ever get married. It just wasn't on the radar. I'd seen too many broken relationships, people tearing each other to pieces in the name of love. Then I met you and everything changed. I'd finally met someone I could trust and who could trust me. No matter what. So, if you want to go look for this guy, I'm all for it.

(MORE)

(CONTINUED)

8 CONTINUED: (2) 8

WALT (CONT'D)
I'll be here when you get back.

Sarah is nearly in tears.

SARAH
You're the most amazing man I've
ever met.

Walt pretends he can't hear.

WALT
What did you say?

She realizes he's messing with her and jumps on top of
him.

9 EXT. THE BROOKLYN BRIDGE (NEW YORK CITY) - DAY 9

A rock riff, one of Roy Foldes' tracks plays, "Messin'
Around".

Johnny's SUV cruises towards Manhattan.

10 INT. JOHNNY'S SUV (NYC) - DAY - CONTINUOUS 10

Sarah has her high top tennis shoes propped up on the
dash. There's an energy about them, as if they were
reaching back into their own lives. Johnny sips from a
take-out cup.

JOHNNY
I haven't had a double scoop
chocolate shake since... the last
time we were on a road trip.

SARAH
Junk food... the fuel of youth.

She bites into a hamburger.

SARAH
Can you believe we're actually on
the road looking for Roy Foldes?
Hey, remember our first trip
together?

JOHNNY
We went to Woodstock.

SARAH
Just to say we were there.

(CONTINUED)

10 CONTINUED:

10

JOHNNY

I had that Cadillac, which got,
like, ten miles to the gallon.

SARAH

I loved that car.

(BEAT)

Y'know, I met him once.

JOHNNY

Roy Foldes?

SARAH

He was as far away as you are
right now. He put his hand on my
shoulder...

She touches him and...

WHOOSH.

11 INT. JOHNNY'S CADILLAC - 1987 - (NYC) - NIGHT

11

Johnny glances over at Sarah, but a doe-eyed, teenage Sarah stares back at him.

TEENAGE SARAH

Meeting him changed my life...

A lucid vision. Half of Johnny's SUV is normal, the other half is TEENAGE SARAH sitting in the front seat (NYC outside). Feet sticking out the window. An acoustic guitar by her side...

TEENAGE SARAH

It was before one of his concerts. Lacey Rolfey and I snuck around behind the theater to see if we could talk our way in. I turned around and Roy was standing right behind me. He took one look at me and said "Little girl, you got the music in you." It was -- magical. Like he could see a part of me that nobody else could see.

12 RESUME - INT. JOHNNY'S SUV (NYC) - DAY - CONTINUOUS

12

WHOOSH. Sarah stares back at him.

(CONTINUED)

12 CONTINUED:

12

SARAH

I must sound like some crazed fan.

JOHNNY

You sound like somebody that loved the music.

Sarah shifts subjects...

SARAH

So, you think his old tour manager will know anything?

JOHNNY

Maybe. He's the CEO of a major label now. I've been trying to get him on the phone since yesterday, but his secretary keeps blowing me off.

SARAH

How are we gonna get in to see him?

JOHNNY

Haven't figured that out, yet.

The SUV glides into New York City...

13 OMITTED

13

14 INT. NATHAN BERK'S OFFICE - ARTWORK RECORDS (NYC) - DAY

14

A massive office overlooks Manhattan. NATHAN BERK (50s) leans on his desk, his arms crossed.

NATHAN

Y'know, there's only a handful'a guys in the music business that can make or break a career with one phone call -- I'm one of them. But when I hear there's a psychic sitting in the lobby with information about a rock star that's been dead for twenty years, well, I've gotta take a minute.

(checks his watch)

Alright, Mister Smith, you're now on the clock.

(CONTINUED)

14 CONTINUED:

14

JOHNNY

I realize this sounds... crazy,
but I have reason to believe that
Roy Foldes is still alive.

NATHAN

Alive?

JOHNNY

That's right.

NATHAN

You saw him?

JOHNNY

Yes.

NATHAN

In the flesh?

JOHNNY

In my mind.

He checks his watch.

NATHAN

35 seconds.

JOHNNY

Look, I have no reason to lie
about this. I figured since you
and Roy were friends, that maybe
you'd be interested to know he
might still be out there somewhere.

Nathan's calm demeanor suddenly shifts...

NATHAN

Roy was like every other rock
star... a self-centered pain in
the ass. He was also gifted.
I'd put him right up there with
Dylan and Morrison on raw talent.
But he wasn't immortal. He drove
his car into the ocean.

JOHNNY

They never found his body.

NATHAN

Let me explain something to you.
People fall in love with musicians
because they represent the best
part of us.

(MORE)

(CONTINUED)

- 14 CONTINUED: (2) 14
- NATHAN (CONT'D)
They mark a time and place in our lives that we don't want to let go of. I can assure you, Roy's time has come and gone. And so has ours. It was nice meeting you.
- Johnny turns to walk out, then he stops and steps back to where Nathan is standing --
- JOHNNY
Thank you for your time.
- Johnny extends his hand, as Nathan takes it --
- 15 INT. MOTEL BATHROOM - 1987 - (LONG ISLAND, NY) - NIGHT - 15
VISION - (REFER TO SCENE 53)
- SMACK. Nathan slaps Roy in the face. He's livid.*
- YOUNGER NATHAN
Do you know how much money I have riding on this?! Now you're gonna throw it all away? For what?! A groupie?!
- YOUNGER ROY
Crystal's not a groupie. I love her.
- 16 INT. NATHAN BERK'S OFFICE (NYC) - DAY 16
- Whoosh.* Johnny lets his hand go...
- JOHNNY
Who is "Crystal?"
- Nathan stiffens, then...
- NATHAN
Goodbye, Mister Smith.
- Johnny EXITS as the CAMERA lingers on Nathan's face...
- 17 OMITTED 17
- 17A EXT. OFFICE BUILDING (NYC) - DAY 17A
- Johnny comes out of the building, as Sarah waits.

(CONTINUED)

17A CONTINUED:

17A

SARAH
Did you see Berk?

JOHNNY
I saw him.

SARAH
What did he say?

JOHNNY
It's not what he said, it's what
he didn't.

*

SARAH
You saw something, didn't you?

JOHNNY
Berk and Roy Foldes were arguing.
Something about someone named
'Crystal'. It seemed personal.

They approach the SUV as this slightly greasy guy steps
out to confront them... it's a media ambush.

DOUG
You're Johnny Smith?

JOHNNY
Is that a question?

DOUG
Doug Driscoll. Rock Life Magazine.

*

Driscoll extends his hand, but Johnny's not interested in
looking any deeper into this cockroach's life.

*

JOHNNY
What do you want?

DOUG
How about a quote?

SARAH
What are you talking about?

DOUG
A well known psychic calls the
head of a major record label to
get the 411 on a dead rock star
and you don't expect it to leak?

JOHNNY
No comment.

(CONTINUED)

17A CONTINUED: (2)

17A

DOUG

Maybe we could work together? I break the biggest story of my career, and you become super-psychic. I'm gonna write it one way or another.

JOHNNY

What part of the word 'no' don't you understand?

DOUG

At least look at this.

Doug hands Johnny a scrap of paper.

JOHNNY

An address?

DOUG

It's more than that... assuming you're as good as they say.

SARAH

Why should we listen to you?

DOUG

Because maybe I can help you find Roy Foldes.

As Johnny considers the piece of paper...

18 OMITTED
THRU
20

18
THRU
20

20A EXT. GARAGE (NEW JERSEY) - DAY - SHORT TIME LATER

20A

A LOCATION TO BE DETERMINED.

MATTHEW (V.O.)

I've been in the personal antiques business for nearly 10 years.

JOHNNY (V.O.)

So you're some kind of collector?

20B INT. GARAGE (NEW JERSEY) - DAY - CONTINUOUS

20B

Johnny and Sarah are led through a maze of junk. MATTHEW METER, a scruffy looking young man, leads them through the structure.

(CONTINUED)

20B CONTINUED:

20B

MATTHEW

I like to think of myself as a
broker of broken dreams.

SARAH

You sell stuff that used to belong
to dead musicians.

MATTHEW

I don't specifically specialize
in deceased rock star memorabilia,
although I do consider it a growth
industry.

JOHNNY

Do you have anything of Roy Foldes
or not?

MATTHEW

Does this count?

Matthew pulls a car cover off - a shiny, black fully
restored 1981 Corvette. It's amazing.

SARAH

My God...

MATTHEW

Exactly. The 1981 Corvette that
Roy Foldes kamikazed into the
Atlantic Ocean. Took nearly six
years to restore.

JOHNNY

You mind?

MATTHEW

Be my guest. But don't get too
comfortable, I've already got a
buyer lined up.

Johnny slides into the front seat and grips the steering
wheel and *WHOOOSH!*

21 OMITTED

21

22 *EXT. AN OCEANSIDE BLUFF (LONG ISLAND, NY) - DAWN - 1987 -* 22
VISION

*The morning sun creeps up over the horizon. The Corvette
KICKS up dirt. Johnny sits in the passenger seat as the
car RACES towards the edge of the cliff!*

(CONTINUED)

22 CONTINUED: 22

Freaked, Johnny looks over - no driver! There's a cinderblock on the accelerator. Johnny's eyes go wide just as the Corvette does a 'Thelma and Louise' DROP over the cliff!

23 RESUME - INT. WAREHOUSE (NEW JERSEY) - DAY 23

Johnny whips out of the vision. Catching his breath.

MATTHEW

Dude, are you okay?

Matthew holds the car door open, Johnny gets out.

SARAH

What happened? What did you see?

JOHNNY

(aside)

Roy Foldes wasn't in that car when it went over that cliff.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

24 INT. AN UNDERGROUND BAR (PHILADELPHIA) - NIGHT 24

A small crowd. Johnny and Sarah are here. Darren is on stage. He adjusts the strings on his Fender Strat. He's slightly drunk and unsteady.

DARREN
This last song is an original
tune.

Darren breaks into the song, which is surprisingly soft and beautiful. A DRUNK GUY yells: *

DRUNK
Play "I'll Remember"!

Darren continues to play, trying to ignore this loudmouth...

DRUNK
This is a bunch'a crap!

The disappointment in Darren's face is not lost on Johnny and Sara, as he stops playing.

DARREN
Look, I already played that song.
So why don't you shut up and let
me finish?

DRUNK
Why don't you jump off a cliff
like your dead old man!

DARREN
Gee, that's original.

Darren hesitates, then drops his guitar and leaps into the crowd as a huge fight begins...

25 INT. THE UNDERGROUND BAR (PHILADELPHIA) - LATER 25

Johnny and Sarah approach the crowded bar.

JOHNNY
Grab a table. I'm gonna find a
bathroom.

Johnny walks away, as Sarah looks around and suddenly notices Darren at the end of the bar. He's by himself drinking a beer. Sarah decides to approach him.

(CONTINUED)

25 CONTINUED:

25

SARAH

Hello.

Darren notices her, then continues drinking.

SARAH

Small world, isn't it?

DARREN

Is it?

He looks around...

SARAH

We met after your show the other night in Portland.

Darren tries to place her, then...

DARREN

Oh yeah.

SARAH

I saw the show tonight.

DARREN

Crazy, huh?

SARAH

I can't believe how some people act. Are you okay?

Darren swigs from a bottle of beer.

DARREN

Right as rain. How 'bout that guy in the front? Big dude. He didn't look quite so large from the stage.

SARAH

I would've liked to have heard that original song.

DARREN

That makes you a majority of one.

Darren takes another look at Sarah, she's cute. He scribbles something on a cocktail napkin and hands it to her.

SARAH

What's this?

DARREN

My cell number. I'm in town 'til tomorrow.

(CONTINUED)

25 CONTINUED: (2)

25

SARAH

Oh, no... I'm married.

She shows him her wedding ring.

DARREN

Can't blame a guy for tryin'. My dad was a real ladies man. So I hear.

SARAH

You never met him?

DARREN

I didn't even know he was my father 'til a few years ago. My mom got sick. Guess she thought I should know where I came from. That was nice of her, don't you think?

Sarah can see his pain.

SARAH

I'm sure he's proud of you -- wherever he is.

Darren's demeanor suddenly shifts, like he's been kicked in the stomach. He looks at her hard...

DARREN

What's that suppose t'mean?

SARAH

I just meant...

DARREN

What is it you people? I mean, I understand not being able to let go of the music, but can't you let the poor sucker rest in peace?

Darren grabs his jacket and guitar case.

DARREN

Oh, but if you do see my old man, tell him I said thanks for nothin'.

Darren walks off passing Johnny...

JOHNNY

What was that all about?

Off Sarah's bothered look...

26 EXT. SIDEWALK (PHILADELPHIA) - NIGHT - A SHORT TIME LATER 26

Johnny and Sarah walk and talk.

(CONTINUED)

26 CONTINUED:

26

SARAH

There's something sad about him.
That's probably why he drinks so
much.

JOHNNY

It must be tough to live your
life in the shadow of a legend.

Doug Driscoll steps out from behind a corner. *

DOUG

Enjoy the show?

Johnny and Sarah keep walking.

DOUG

Ready to start working together
on this thing?

JOHNNY

I asked you to stop following us.

DOUG

I'm not following you, I'm
following the story.

JOHNNY

There is no story.

DOUG

Then why are you shadowing the
kid? It can't be his music.

Sarah TURNS...

SARAH

(flares)

What do you know about it? Do
you play? Sing? I didn't think
so.

DOUG

I'm entitled to my opinion.

SARAH

You know what they say about
opinions?

Doug turns back towards Johnny.

DOUG

See anything when you got inside
the Corvette?

(CONTINUED)

26 CONTINUED: (2) 26

JOHNNY

Let's go.

Johnny and Sarah get into the SUV.

DOUG

You saw him, didn't you?! C'mon,
let me in on this?!

JOHNNY

Watch your feet.

Johnny tears away, nearly running over Driscoll's feet. *

27 OMITTED 27

28 INT. JOHNNY'S SUV (NEW JERSEY INTERSTATE HWY) - NIGHT - CONTINUOUS 28

Johnny glances at him in the rear view. Sarah holds the cocktail napkin with Darren's phone number.

JOHNNY

You really gave it to that guy
back there.

SARAH

Somebody has to stand up for the
kid.

JOHNNY

What's that?

SARAH

Darren's cellphone number.

JOHNNY

He hit on you?

SARAH

Surprised?

JOHNNY

Impressed.

She sticks the napkin in the glove box and closes it.

SARAH

I been thinking... If Roy's really
out there then maybe he's in touch
with somebody from his past.

(CONTINUED)

28 CONTINUED: 28

JOHNNY

The question is 'who'?

Sarah thinks and then picks up a CD case and studies it.

SARAH

How far is it to Rockland County?

29 INT. NEPTOON RECORDS STORE (ROCKLAND COUNTY, NY) - DAY 29

An indie record store FILLED with vinyl albums and vintage rock posters. Johnny and Sarah ENTER.

JOHNNY

How did you know about this place?

SARAH

It was mentioned on a Roy Foldes tribute CD. It said that Roy's writing partner, Stephen Vickings, retired and opened a vintage record shop.

VICKINGS (O.S.)

We don't have any gangsta rap records, if that's what you're lookin' for?

STEPHEN VICKINGS, 40s, spins towards them - smiling at his own joke. He manuevers a racing style wheelchair.

JOHNNY

We were wondering if you have any Roy Foldes albums?

VICKINGS

Albums? Lemme guess, refugees from the "Totally 80's"?

JOHNNY

At least I cut my mullet.

SARAH

We're big fans of yours, Mr. Vickings.

VICKINGS

Mr. Vickings is married to my mother. Stephen'll do fine.

Stephen wheels down the aisle. Johnny and Sarah follow.

(CONTINUED)

29 CONTINUED:

29

SARAH

I know every word of every song
you ever wrote. Followed your
last tour with Roy...

VICKINGS

Rock and Roll ended for me that
summer.

JOHNNY

You two must have been close?

VICKINGS

Like brothers. I miss his energy.
His passion. But mostly I miss
his gumbo.

JOHNNY

Gumbo?

VICKINGS

You never heard of Roy's famous
Cajun gumbo? Now, that was worth
drivin' all night for.

SARAH

It must have been hard when he
died.

VICKINGS

Not if you're drunk 24-7. Here's
some free advice; if you ever
decide to dive into a swimming
pool at 3 in the morning, make
sure there's water in it.

(beat)

Seeing how you guys are such die-
hard fans, I'm gonna show you
something really special...

He slides a worn, folded sheet of yellow notebook paper
from an envelope and hands it to Sarah. She opens the
page, her eyes get wide as she reads...

SARAH

Oh my God. Is this for real?

VICKINGS

The original lyrics to "I'll
Remember." In Roy's own
handwriting.

(CONTINUED)

29 CONTINUED: (2) 29

As Sarah hands the paper to Johnny we --

MATCH CUT/MORPH:

30 INT. RECORDING STUDIO (NYC) - DAY - 1987 - VISION 30

Roy holds the paper in his hand as he SINGS the chorus of the song into a circle mic. Johnny stands behind a large mixing board, next to a younger Stephen. The music CUTS. Roy scribbles on the paper.

YOUNGER ROY

Hold on!

YOUNGER VICKINGS

What's wrong, dude, that was hot.

YOUNGER ROY

I'm not feelin' it. Gimme ten minutes in the fresh air.

Roy opens the door, sunlight POURS in.

31 EXT. RECORDING STUDIO (NYC) - DAY - 1987 - VISION 31

As Roy steps out onto the sidewalk - Johnny is already there. WHAM. Roy gets NAILED by a GIRL holding a big box of sandwiches. Delivery food spills everywhere.

GIRL

Oh My God?! I am SO sorry. I didn't see you.

YOUNGER ROY

It's cool. No harm done.

GIRL

(re: the spilled food)
I am totally fired for this.

The girl turns around, she's stunning. She doesn't recognize Roy.

YOUNGER ROY

Here, lemme help you with that.

They pick up the wrapped sandwiches, as Roy sets them back in the box and looks directly into her eyes.

YOUNGER ROY

Have we met before?

(CONTINUED)

31 CONTINUED:

31

GIRL
Maybe in another life?

She smiles. He's completely taken by this girl.

GIRL
I gotta go. Sorry again.

YOUNGER ROY
*Hey, listen, do you like music?
Live music?*

GIRL
Who doesn't?

YOUNGER ROY
You ever been to Elysian Fields?

32 RESUME - INT. NEPTOON RECORDS STORE (ROCKLAND COUNTY, NY)- 32
DAY

WHOOSH. Johnny comes out of the vision.

JOHNNY
There was a girl.

VICKINGS
There were a lot of girls.

SARAH
Was Roy ever involved with someone
named Crystal?

VICKINGS
Not that I recall, but we were
pretty trashed those days.

JOHNNY
What about Elysian Fields?

VICKINGS
Now, that was a kick-ass show.
Too bad they tore it down.

SARAH
The Field's are gone?

VICKINGS
Changed.

33 EXT. REX' WRECKS JUNKYARD (HAMPTONS, NY) - DUSK 33

Johnny and Sarah stand in the middle of a JUNKYARD. Heaps of cars and wreckage bleed with rust and broken glass.

JOHNNY

It's hard to believe anything beautiful ever happened here.

SARAH

This all used to be green grass, the stage sat right over there.

(remembers)

We were standing right over here!

Excited, Sarah grabs Johnny's arm and PULLS him towards the other side of the hill...

SCENE MORPHS TO --

34 TEENAGE SARAH (EXT. ELYSIAN FIELDS, HAMPTONS, NY, 1987) 34
CONCERT - VISION - CONTINUOUS

As Teenage Sarah speaks, she gives Johnny a "tour," pointing to different areas in the junkyard, excited.

TEENAGE SARAH

There was a huge parking lot filled with arts and crafts...

(a beat)

Camp grounds over here.

(a beat)

I was standing against the fence trying to get a glimpse of the band... Follow me.

A few things happen:

The chain link fence becomes whole. The scrap metal VANISHES. The ground is suddenly covered with green grass.

The cold evening becomes a sunny afternoon. PEOPLE fill the fields - the parking lot - the camping area.

Teenage Sarah is PRESSED up against the fence on the other side. Her friend is beside her.

TEENAGE SARAH

There he is! There's ROY FOLDES!

35 EXT. ELYSIAN FIELDS (HAMPTONS, NY) - AFTERNOON - 1987 - 35
VISION

Johnny SPINS around.

(CONTINUED)

35 CONTINUED:

35

Roy holds AUBREY'S hand, (the delivery girl) as they WALK past Johnny towards the backstage area. As they approach the stage steps, Johnny is already there beside them.

AUBREY

Are we allowed back here?

YOUNGER ROY

It's cool. Just stay with me.

Nathan rushes up.

YOUNGER NATHAN

You're late!

YOUNGER ROY

I'm here now. Nathan, this is...

YOUNGER NATHAN

Do you know how much money it costs to pay security overtime?

Stephen rushes past, bass guitar in hand.

YOUNGER VICKINGS

Come on, man! Crowd's goin' crazy!

Roy pulls Aubrey towards the stage entrance, and before they go through - Roy wraps a TURQUOISE BRACELET around her wrist.

YOUNGER ROY

I don't even know your name?

AUBREY

Aubrey.

YOUNGER ROY

No, that won't do... Crystal.

AUBREY

What?

YOUNGER ROY

Anybody with eyes like those has to be named - Crystal. Wait here. And don't talk to that guy over there... he's the Devil.

Roy gestures towards Nathan, who just scowls. Roy walks out ON-STAGE grabs his Fender as the crowd reacts.

36 RESUME - EXT. REX' WRECKS JUNKYARD (HAMPTONS, NY) - DAY 36

Johnny snaps out of the vision, back in the junkyard.

JOHNNY

The girl we've been looking for.
Her real name is Aubrey.

SARAH

Aubrey... I know that name...

37 INT. JOHNNY'S SUV (HAMPTONS, NY) - DAY - MOMENTS LATER 37

Sarah RIFLES through the CDs she bought from Vickings' store. Excited, Sarah stuffs the CD into the car stereo...

SARAH

Track one, no... six.

She CRANKS the song titled: "6 Feet Under" *

SARAH

This is the last record Roy ever made.

Over the smoky guitar riffs, (Lyrics something akin to)

ROY LYRICS

*"... I finally got out
I looked at the world to see
In your eyes I never figured it out
What took you away from Aubrey
I know daisies never bloom
Inside a room
There's nothing left for me to
do..."*

SARAH

Hear that? "What took you away from Aubrey".

JOHNNY

How can you remember this stuff?

SARAH

Some people hear the music. Some people listen.

JOHNNY

We still need to find something that Roy and Aubrey shared. Maybe I can get a hit and find out what happened to her.

Sarah is still studying the CD case.

(CONTINUED)

37 CONTINUED:

37

SARAH

How about a motel room?

JOHNNY

What?

SARAH

The liner notes..."*Roy would like to thank Sid and Bonnie at the Lakeside Motel for giving him a place to lay his head while he made this record.*"

38 EXT. MOTEL (LONG ISLAND, NY) - NIGHT

38

Establishing. A rundown 12 unit motel. 6 up and 6 down. Johnny and Sarah stand in the mostly empty parking lot.

SARAH

How are we supposed to know which room they stayed in?

JOHNNY

We could go ask Sid and Bonnie.

SARAH

We've already got one reporter following us around, how long would it be until everybody knows what we're doing?

JOHNNY

What do you suggest then?

Sarah gives Johnny a knowing look...

39 INT. MOTEL HALLWAY (LONG ISLAND, NY) - ON A DOOR - NIGHT - 39 MINUTES LATER

Johnny eases up next to the first door.

JOHNNY

I feel like a peeping tom.

He gently sets his finger tips on the door... *WHOOSH!*... Johnny steps away.

JOHNNY

Nothing but some puking prom dates and a traveling bus tour of 'CATS.'

He MOVES to the next door, but shakes his head.

(CONTINUED)

39 CONTINUED: 39

Then, Johnny MOVES to the third door (Room 3). This time --
WHOOSH!

39A EXT. MOTEL (LONG ISLAND, NY) - NIGHT - 1987 - VISION 39A

*Roy and Aubrey rush up the hallway hand in hand towards
Johnny, they stop outside ROOM 3.*

YOUNGER ROY

*Maybe someday we can unlock the
door to our own little house?*

AUBREY

*Roy Foldes, are you asking me to
marry you?*

YOUNGER ROY

*Only if you promise not to tell
anybody. A happily married rock
star is bad for business.*

They kiss.

AUBREY

Have you told anybody?

YOUNGER ROY

Stephen.

AUBREY

And Nathan?

YOUNGER ROY

*That's going to be a little bit
harder.*

AUBREY

*Are you sure you want to give up
the life of a rock 'n' roll star?*

YOUNGER ROY

Can I get back to you on that?

*He picks her up, kicks the door open and carries her
inside.*

39B RESUME - INT. MOTEL HALLWAY (LONG ISLAND, NY) - NIGHT - 39B
CONTINUOUS

Johnny snaps out of the vision.

(CONTINUED)

39B CONTINUED: 39B

JOHNNY
This is it. This is where Roy
and Aubrey stayed.

40 INT. MOTEL (LONG ISLAND, NY) - ROOM 3 - NIGHT - SHORT TIME LATER 40

Johnny and Sarah ENTER the dark room. Johnny carries two suitcases.

JOHNNY
After we check it out, I'll move
your suitcase next door to your
room.

Sarah flips on the light. It's a crummy little room.

SARAH
At least business is off and we
could get this room.

JOHNNY
Not exactly the penthouse suite.

SARAH
I guess when you're in love, the
furniture isn't that important.

Johnny flicks on the bathroom lights and - *WHOOSH!*

41 INT. MOTEL BATHROOM (LONG ISLAND, NY) - NIGHT - 1987 - VISION 41

Aubrey is in the shower. We can just make out her naked body behind the fogged glass. An UNSEEN FIGURE steps into the bathroom. The HAND turns on the sink faucet.

AUBREY (O.S.)
Roy? Whatchu doing back so soon?

She OPENS the shower door and reaches for a towel.

AUBREY (O.S.)
I thought you were going to the studio...

When she grabs the towel she's jabbed with a SYRINGE. Aubrey slides OPEN the shower door and stares bewildered at her UNSEEN ASSAILANT.

AUBREY
Why?

(CONTINUED)

41 CONTINUED: 41

She collapses into the bathtub. The used syringe is tossed into the tub next to her lifeless body.

42 RESUME - INT. MOTEL BATHROOM (LONG ISLAND, NY) - NIGHT 42

Johnny stares at the tub.

JOHNNY
Aubrey was murdered. Right here
in this room.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

43 OMITTED 43

43A INT. MOTEL ROOM (LONG ISLAND, NY) - NIGHT 43A

Johnny stands looking into the bathroom, as Sarah sits on the edge of the bed.

SARAH
Why would anybody want to kill her?

JOHNNY
I don't know, but I think she knew the person who did it.

Sarah's cell-phone RINGS.

SARAH
Walt?

INTERCUT:

44 INT. BANNERMAN HOME (CLEAVES MILLS) - NIGHT 44

Walt's on the phone in front of a computer screen.

WALT
I found her. Nassau County, Long Island, has a death certificate for an Aubrey Henderson. She OD'ed the same year Roy died. But it says here the body was found in her apartment.

SARAH
That can't be right. Johnny saw her die in the bathroom of the motel. Unless somebody moved the body.

WALT
Sarah, your quirky missing person's case has suddenly evolved into cold blooded murder. Maybe you should back off and let the police take over?

SARAH
After coming this far? We just need a little more time.

(MORE)

(CONTINUED)

44 CONTINUED:

44

SARAH (CONT'D)

Then, if we still can't find Roy,
we'll call the police.

WALT

Promise me if anything else out
of the ordinary happens, you'll
come home? Sarah?

SARAH

I promise. I'll call you later.

Sarah hangs up. Walt seems bothered by what's going on.

44A RESUME - INT. MOTEL ROOM (LONG ISLAND, NY) - NIGHT -
CONTINUOUS

44A

JOHNNY

He's right. We're getting in
over our heads.

SARAH

If we call the police they'll
want evidence. We just need to
figure out who had a motive to
kill Aubrey.

JOHNNY

(aside)

He asked her to marry him.

SARAH

What?

JOHNNY

In the vision, Roy brought up the
idea of them getting married. He
laughed about how it might ruin
his rock star image.

SARAH

There it is. Who would suffer if
Roy's career suddenly ended?

Before they can finish the thought, there's a KNOCK at
the door. Johnny OPENS it to find Doug Driscoll -- he's
been beaten up pretty good.

*

DOUG

I figured you'd end up here.

45 OMITTED 45
THRU THRU
48 48

49 INT. MOTEL ROOM (LONG ISLAND, NY) - NIGHT - SHORT TIME 49
LATER

Doug Driscoll sits in a chair as Sarah brings him a cold *
towel. His face is swollen, puffy, bruised.

DOUG
They came out of nowhere. Like
ninjas. They took my tapes, my
notes, EVERYTHING.

JOHNNY
And you think it had something to
do with Roy Foldes?

DOUG
Do I look like a guy who gets in
a lot of street fights? Besides,
why else would my editor kill the
story? Somebody wants this thing
buried. Somebody with heavy clout.

It suddenly hits Johnny...

JOHNNY
Nathan Berk.

SARAH
Berk?

DOUG
Bingo.

JOHNNY
Who else has that kind of influence
and power?

DOUG
The guy is very twisted, and very
dangerous, and very connected.
Which is why I'm going to find
the nearest bar and drink away
this headache.

He EXITS. Johnny grabs Sarah's suitcase from out of the
closet and throws it on the bed...

SARAH
What are you doing?

(CONTINUED)

49 CONTINUED:

49

JOHNNY

I'm getting you out of here.
Walt can pick you up at the train
station.

SARAH

I'm not going anywhere.

JOHNNY

Sarah, there's a killer out there
somewhere. Driscoll got the hell
beat out of him.

*

SARAH

I need to be here.

JOHNNY

Why?

SARAH

Sit down.

At first he hesitates, then he sits down beside her.

SARAH

Give me your hand.

He stares deep into her eyes, then offers her his hand.
Whoosh!

*SCENE FREEZES ON THIS TOUCH AND THEN CONTINUES - WE STAY
TIGHT ON BOTH OF THEIR HANDS.*

50 *NEW ANGLE - THEY'RE IN THE SAME POSITION TOGETHER BUT NOW* 50
THEY'RE: INT. HOSPITAL ROOM (1997) - NIGHT - VISION

*Johnny scans the new environment. (Although Johnny and
Sarah interact, her dialogue is still being delivered
from the motel. Like their conversation in the pilot
episode. She will visually interact with the (past), but
audibly interact with Johnny).*

Sarah is now 27 years old.

27-YEAR-OLD SARAH

It was because of you.

She steps away, REVEALING...

Johnny lying in bed. He's in a coma.

(CONTINUED)

50 CONTINUED:

50

27-YEAR-OLD SARAH

I used to come sit beside your bed. I would put the headset on you and play Roy's records. Everybody thought I was crazy, but I knew we were connected through the music. Then Roy died, and so did a little part of us. I didn't think I could live without you. But JJ needed a mother, and I needed to move on with my life.

(beat)

When I realized Roy might still be out there somewhere, I knew I had to find him. To tell him how much his music meant to me, how he helped me choose the light over the darkness. And maybe, I might be able to return the favor.

Whoosh! The vision ends.

51 MATCHING SHOT - RESUME - INT. MOTEL ROOM (LONG ISLAND, NY) - NIGHT - CONTINUOUS

51

The motel room. Sarah releases his hand.

SARAH

If Roy's death was a lie, I need to know. I need to see it for myself.

Johnny, maybe for the first time, sees the depth of her conviction.

52 INT. NATHAN BERK'S OFFICE (NYC) - LATER

52

Johnny BARGES into Nathan Berk's office, quickly followed by the Receptionist.

RECEPTIONIST

I'm sorry, Mr. Berk. I tried to stop him.

NATHAN

It's alright, Janice. Call security.

JOHNNY

Good idea, Janice. Why don't you make a real party and call the police while you're at it.

(CONTINUED)

52 CONTINUED:

52

NATHAN

I'm a busy man. I don't have
time...

JOHNNY

Make time.

Berk starts past Johnny, who grabs him by the arm. Then,
WHOOSH...

53 INT. ROY'S MOTEL ROOM (LONG ISLAND, NY) - BATHROOM - 1987 -53
NIGHT - VISION

*Roy kneels over Aubrey's dead body, crying. Upset.
Touching her TURQUOISE bracelet. Johnny watches as Nathan
comes into the bathroom. He's all business, cold and
calculated.*

YOUNGER ROY

*I don't know what happened. She
wanted to get some sleep while I
was up at the studio.*

Nathan checks her pulse. The syringe next to her arm...

YOUNGER NATHAN

We have to get you out of here...

YOUNGER ROY

*I'm not leaving her. Not like
this...*

*Nathan pulls Roy up and SMACKS him. (The same vision
Johnny had of Nathan in Scene 15.)*

YOUNGER NATHAN

*You gonna throw your life away?
Your career? For what? A
groupie?!*

YOUNGER ROY

*Crystal's not a groupie. I love
her.*

YOUNGER NATHAN

*We're in the middle of a North
American tour. The press finds
this chick overdosed in your hotel
room, it's over. Look, she's
already dead, but you have the
next minute to decide if your
career dies with her.*

54 RESUME - INT. NATHAN BERK'S OFFICE (NYC) - NIGHT 54

Nathan pulls away from Johnny.

JOHNNY

You were there. You covered up
Aubrey's death. Did you kill
her, too?

NATHAN

You have no idea what you're
talking about.

JOHNNY

Money. Lot's of money. If Roy
takes off with Aubrey, you're
back booking one hit wonders.
Imagine how much cash could have
been made if John Lennon hadn't
married Yoko Ono. Five, maybe
six more Beatles records. Big
business.

NATHAN

I didn't kill anybody. Besides,
Roy Foldes is dead.

JOHNNY

What about his son?

NATHAN

What about him?

JOHNNY

Doesn't he deserve a chance to
know what really happened to his
father?

NATHAN

I'm not getting through to you am
I? Darren Foldes is a disaster
waiting to happen. I've tried to
help him, but the truth is he'll
never be his father.

Angry, Nathan grabs a DEMO TAPE off his desk.

NATHAN

I sent a guy down to tape his
show the other night.

He throws the demo tape at Johnny. As Johnny catches it:

55 INT. UNDERGROUND CLUB (PHILADELPHIA) - NIGHT - PRESENT 55
DAY - VISION

WHOOSH! NDS OUT OF THE MIC. DARREN IS ON THE STAGE.

This is the SAME PERFORMANCE that Johnny and Sarah were at in Philadelphia. (SCENE 24 REPEATED)

DARREN
This last song is an original tune.

A DRUNK yells out...

DRUNK
Play "I'll Remember"!

THE SCENE CONTINUES PLAYING OUT JUST AS BEFORE, AS DARREN JUMPS INTO THE CROWD TO FIGHT, JOHNNY NOTICES SARAH AND HIMSELF IN THE AUDIENCE.

Johnny notices a bearded man, 45ish, innocuously standing in the back. It's Roy Foldes.

56 INT. NATHAN BERK'S OFFICE (NYC) - NIGHT 56

Johnny reels from the vision. Two SECURITY GUARDS enter.

NATHAN
Escort Mister Smith down to the street.

JOHNNY
I can find my way out.

Johnny exits...

56A HALLWAY OUTSIDE BERK'S OFFICE (NYC) - NIGHT - CONTINUOUS 56A

Johnny joins Sarah.

JOHNNY
Darren's show, the one in Philly - Roy was there.

SARAH
You saw him?

JOHNNY
He was in the back... in the dark.

SARAH
He watches his son play. That means if we find Darren...

JOHNNY
We might find Roy.

57 EXT. "THE VOGUE" NIGHTCLUB (NYC) - NIGHT 57

Johnny and Sarah walk up to the velvet ropes - a sign says, SHOW CANCELED. The MANAGER unhooks the ropes.

SARAH
Show's been canceled?

MANAGER
That's what the sign says.

JOHNNY
What happened?

MANAGER
Jack Daniel's, Johnny Walker,
take your pick.

JOHNNY
He was drunk?

MANAGER
Looked like he'd been up all night.
You a friend of his?

SARAH
In a way.

MANAGER
Well, if you see him, tell him
he's not getting paid. And give
him back this -

The Manager SHOVES Darren's EMPTY GUITAR CASE into Johnny's chest:

58 EXT. THE BLUFFS (LONG ISLAND, NY) - DAY - VISION 58

The Corvette KICKS up dirt! Johnny's behind the wheel, driving towards the edge, swigging a bottle of bourbon. The car does a massive DROP into the ocean. The Fender Strat GUITAR is in the passenger seat...

59 EXT. "THE VOGUE" NIGHTCLUB (NYC) - NIGHT 59

Johnny comes out of the vision, confused.

JOHNNY
I was in Roy's Corvette again, as
it was going over the cliff.
Only it was different this time.
I was driving and Roy's guitar
was in the passenger seat.

(CONTINUED)

59 CONTINUED: 59

Sarah thinks for a moment, something's puzzling her.

SARAH
Where's Darren playing tomorrow?

JOHNNY
I don't know.

SARAH
The box.

She hurries away...

JOHNNY
Sarah?

60 OMITTED 60

60A EXT. PARKING LOT (NYC) - NIGHT - SHORT TIME LATER 60A

Sarah has the tailgate down as she rummages through her open suitcase. She digs out a mangled shoe box.

SARAH
Got it.

It's been written and drawn all over and is kept together with scotch tape and hair ribbons.

SARAH
I've had this since I was thirteen.
Everything important to me I put
in this box.

Sarah opens the box and digs through it, setting various objects on the gate as she searches. Maybe some photo booth pictures of her and Johnny, etc.

SARAH
It's been gnawing at me ever since
we first started on the trip.
Here they are!

She picks out a bundled wad of multi-colored tickets.

JOHNNY
What's that?

SARAH
Memories. Every ticket stub,
from every concert I ever saw.

(CONTINUED)

60A CONTINUED:

60A

She starts sorting through them, setting the Roy Foldes ticket stubs in a separate line.

SARAH

We started in Portland. Then to Philly.

She lays each stub in order of date and city.

SARAH

Then New York. And finally, Boston.

The stubs line up perfectly, by date and city, only from 20 years ago.

JOHNNY

(realizing)

Darren's touring the same cities in the exact sequence Roy did before he died.

SARAH

It gets even weirder. Do you know what tomorrow is?

JOHNNY

No, but I have a feeling it's not something good.

SARAH

Tomorrow's the anniversary of Roy's death. Johnny, I don't think your vision was Roy's death... I think it was Darren's.

61 OMITTED
THRU
63

61
THRU
63

FADE OUT

END OF ACT THREE

ACT FOUR

64 EXT. SEASIDE ROADS (LONG ISLAND, NY) - DAWN 64

Johnny and Sarah RACE through the twisty roads. Sarah's got a map spread out.

JOHNNY
How much farther?

SARAH
Maybe 30 miles.

JOHNNY
Roy's car took a dive just after sunrise. If Darren's recreating his father's death...

Johnny notices the sun peaking over the horizon.

SARAH
We're never gonna make it.

Johnny suddenly notices Darren's napkin with his cell phone number sticking out of the glove compartment.

JOHNNY
Maybe we don't have to.

INTERCUT:

65 EXT. THE BLUFF (LONG ISLAND, NY) - DAWN 65

A cell RINGS. On a quiet bluff...

The Corvette idles. Darren looks out over the ocean. Guitar by his side. The sun rising. A peaceful moment, except that really annoying cell phone RINGS. He takes another swig of liquid courage, then answers it.

DARREN
I'm busy... call back later.

Darren starts to shut off the phone, but...

JOHNNY
Darren! Don't hang up! It's Johnny Smith!

DARREN
Who?

(CONTINUED)

65 CONTINUED:

65

JOHNNY

Johnny Smith. The guy who's been following you around?

DARREN

What do you want? How did you get this number?

JOHNNY

It doesn't matter. Darren, I know what you're planning to do.

DARREN

Man, you don't even know me.

JOHNNY

I know your pain. At least, I can imagine it. Trying to live up to the memory of somebody you never even met.

DARREN

You have no idea.

JOHNNY

Then tell me. Tell me how it feels?

Darren takes a big hit off the bottle.

JOHNNY

Darren? You still there?

Darren lifts the phone to his ear.

DARREN

I love the music. That feeling when you're able to reach out and touch somebody's soul.

JOHNNY

That must be a great feeling.

DARREN

Except nobody wants me, not the real me. They want that thing, that part of me that doesn't exist. They want him.

(beat)

If that's what they want, that's what they'll get.

(CONTINUED)

65 CONTINUED: (2)

65

JOHNNY

Darren, if you drive off that cliff, you still won't be your father. You'll just be a Rock'n roll footnote. A bad joke somebody makes at a party.

Darren swigs his bottle of bourbon.

DARREN

That's the problem, bro. I am a joke. I always have been.

Darren hangs up.

JOHNNY

Darren? Dammit!

Johnny looks at Sarah and shakes his head.

Darren swigs. A glance in the rear view shows us he's crying. He cranks up the powerful engine.

SARAH

What did he say?

JOHNNY

I think we're too late.

Shaking, Darren CLUTCHES into first. He takes a deep breath, then GUNS the engine, the Corvette KICKS UP dirt as he SPINS THE WHEELS, then drives fast towards the edge of the cliff!

66 EXT. THE BLUFF (LONG ISLAND, NY) - CONTINUOUS

66

WIDE SHOT of the car tearing towards the edge at top speed.

Darren grips the wheel, his eyes filled with tears. He glances over at the guitar. It's now or never.

67 EXT. THE BLUFF (LONG ISLAND, NY) - MOMENTS LATER

67

Johnny's SUV races up to the edge of the bluff. Johnny and Sarah hop out. They rush to the edge and...

POV - WRECKED CORVETTE

The car is crushed and slightly submerged in the water below.

(CONTINUED)

67 CONTINUED:

67

RESUME JOHNNY AND SARAH

They can't believe what they're looking at, then...

DARREN (O.S.)
Headline reads!

They SPIN to see Darren sitting against a tree, drunk. Guitar by his side. Bottle of bourbon nearly gone. He's all dirty and scuffed up.

DARREN
"Struggling musician commits
suicide, album goes gold and nobody
cares..."

Sarah MOVES to him.

SARAH
Are you okay?

DARREN
I don't know. I'm drunk. Which
is probably a good thing to be if
you're gonna throw yourself out
of car movin' 60 miles per.

JOHNNY
I'm just glad you changed your
mind.

DARREN
There's one thing I still can't
seem to figure out.

JOHNNY
What's that?

DARREN
Who ARE you people?

SARAH
(a smile)
Fans. We're big fans.

JOHNNY
Looks like you dropped some fan
mail.

Johnny notices some dirty looking envelopes scattered on the ground a few feet away from the kid. One of them just has DARREN, written on it. Johnny picks it up as is thrown into a vision:

68 INT. DINER (NEW HAVEN, CT) - DAY - PRESENT DAY - VISION 68

A nondescript diner. Johnny sits in a booth across from Roy Foldes, 45ish. Drinking coffee by himself. Roy writes an anonymous letter to his son, Darren. We SEE some KEY WORDS AND PHRASES...

"I've seen you play..." "...like your father." "...don't give up." "A loyal fan."

He seals it and writes DARREN FOLDES across the front of the envelope. Exactly like the envelope Johnny picked up off the ground.

Johnny looks around and sees the NEON SIGN of the diner. (It's outside facing forwards; from inside, the letters are backwards.) From Johnny's POV, it reads:

"S'AHTRAM"

69 EXT. THE BLUFF (LONG ISLAND, NY) - DAWN 69

Johnny comes out of the vision, pulls Sarah aside.

JOHNNY

I think I know where Roy is.

70 EXT. DINER (NEW HAVEN, CT) - LATER THAT DAY 70

It's the same diner from Johnny's vision. Same neon sign. Johnny's SUV sits in the parking lot.

JOHNNY

This is the place. How's our boy doing?

Sarah glances into the back seat where we SEE Darren passed out.

JOHNNY

Eight hours on the road and he hasn't budged.

SARAH

I'm still not sure he believes us.

Sarah's attention is drawn across the lot.

SARAH

Oh, my God.

(CONTINUED)

70 CONTINUED: 70

SARAH AND JOHNNY'S POV - BEARDED MAN

The guy exits the side door carrying several large garbage bags. Roy Foldes in the flesh.

SARAH
That's him, isn't it?

JOHNNY
That's him.

SARAH
What do we say?

JOHNNY
Just tell him how you feel.

SARAH
Me?

She realizes what Johnny already knows... this journey has been hers and she needs to finish it herself.

JOHNNY
I'll be inside if you need me.

71 OMITTED 71

72 EXT. BACK OF THE DINER (NEW HAVEN, CT) - DAY 72

Roy tosses the garbage bags into a dumpster.

SARAH (O.S.)
You look just the way I remember.

Roy TURNS to REVEAL SARAH. She stands behind him.

SARAH
You've put on few pounds and you grew the beard... but I could never forget those eyes.

ROY
Lady, you got me mixed up with someone else.

SARAH
You're Roy Foldes.

He hesitates, then...

(CONTINUED)

72 CONTINUED:

72

ROY

Name's Mitch. I'm a cook.

SARAH

Gumbo, right?

Roy takes a second, then HEAVES a few heavy trash bags.

SARAH

It wasn't your fault, you know.

Roy SLAMS the dumpster door shut.

ROY

Excuse me?

SARAH

Aubrey. You blamed yourself for her death, but she didn't overdose. She was murdered. By somebody close to you.

He can hardly believe what he's hearing, as tears well up in his eyes, then...

ROY

Who are you?

SARAH

Somebody you once helped through a tough situation once. Somebody who'd like to return the favor.

ROY

Roy Foldes is dead, lady. He's dust in the wind.

Roy walks off. Sarah is stunned. Until she blurts out:

SARAH

Maybe you should tell his son?!

Roy stops in his tracks.

SARAH

He nearly killed himself a few hours ago. I imagine he'll try again unless... unless somebody tells why he shouldn't.

Roy notices Darren across the lot as he climbs out of the SUV and looks around...

(CONTINUED)

72 CONTINUED: (2) 72

SARAH

He's not much to look at right now, but he's a pretty neat kid. I'll introduce you to him, if you want?

Roy can't take his eyes off his son, as Darren notices him too. It's an instant connection...

73 INT. DINER (NEW HAVEN, CT) - DAY 73

Johnny orders some coffee.

JOHNNY

Just coffee, black.

He turns to look out the window.

JOHNNY'S POV - SUV

A tinted SUV pulls into the parking lot in the front of the diner. Nathan Berk gets out.

74 EXT. BACK OF THE DINER (NEW HAVEN, CT) - DAY 74

Darren and Roy stand in front of one another. The similarity between them is striking. There's some awkward silence, then..

DARREN

This is awkward.

ROY

It's that alright. I don't know where to start. I've heard you play. A few times.

DARREN

You've seen me on stage?

ROY

You're good. A little heavy with the right hand, but you can fix that.

DARREN

I was born with these stubby fingers.

There's more awkward silence, then...

(CONTINUED)

74 CONTINUED:

74

ROY

There's so much I need to tell
you. So much I need to explain.

DARREN

We got time. Don't we?

Roy glances over at Sarah, then back at the kid.

ROY

Yeah, we got some time.

Sarah is about to cry.

75 EXT. DINER (LONG ISLAND, NY) - DAY

75

Meanwhile Johnny walks out in front of the diner as Berk
approaches...

NATHAN

So you found him? I'm impressed.

JOHNNY

I don't know what you're talking
about.

NATHAN

Don't play games with me. You
had to keep digging, you couldn't
just let it go, could you?

Nathan grabs Johnny by the front of his jacket. *WHOOSH.*

76 EXT. THE BLUFF (LONG ISLAND, NY) - DAWN - 1987 - VISION

76

*Roy's '81 Corvette sits idling at the edge of the bluff.
Roy and Nathan stand in front of it.*

YOUNGER NATHAN

*You sure this is what you want?
There's no turning back after
this...*

YOUNGER ROY

*The world can deal with one more
dead rock star.*

YOUNGER NATHAN

Okay.

YOUNGER ROY

Thank you, Nathan.

(CONTINUED)

76 CONTINUED:

76

YOUNGER NATHAN
*If you can't trust a friend to
kill you, who can you trust?*

77 EXT. MARTHA'S GRITS (NEW HAVEN, CT) - DAY

77

Johnny reels from the vision.

JOHNNY
You knew the whole time?

NATHAN
This is none of your business!

ROY (O.S.)
Nathan!

Nathan and Johnny turn to see Roy, Darren and Sarah.

ROY
Let him go. It's over.

Nathan lets go of Johnny.

JOHNNY
You helped Roy stage his death.

NATHAN
For a psychic it takes you a long
time to catch on.

SARAH
If it wasn't Nathan that killed
Aubrey, who was it?

Johnny recognizes the turquoise bracelet on Roy's arm.

JOHNNY
That bracelet belonged to Aubrey...

ROY
That's right.

JOHNNY
Would you mind?

Roy hesitates, then slips it off and hands it to Johnny,
WHOOSH! -- just as a ROCK LIFE VAN whips into the far
side of the parking lot.

JOHNNY
I think it might be better if you
finish this inside.

(CONTINUED)

77 CONTINUED: 77

Off the moment....

ANOTHER ANGLE - VAN - MOMENTS LATER

Doug Driscoll hops out of the back door, clumsy CAMERA MAN in tow. Driscoll approaches Johnny with a knowing grin. *

DOUG
You found HIM?! I knew you would.

JOHNNY
Found who?

DOUG
Right.
(to his cameraman)
Make sure you got film in that thing, we're about to make music history.

Driscoll starts past Johnny and Sarah towards the front door of the diner. *

JOHNNY
How would you like to have that byline on the front page?

Driscoll TURNS. He seems interested... *

78 OMITTED 78
AND AND
79 79

80 INT. NEPTOON RECORDS STORE (ROCKLAND COUNTY, NY) - DAY 80

Johnny and Sarah walk into the records store. Vickings is organizing some records.

VICKINGS
You guys come back for some more rock 'n' roll stories?

JOHNNY
Actually, we came to tell you one.

Johnny picks out the album "From Within to Without."

JOHNNY
Man, I loved this record. This carried me through high school.

(CONTINUED)

80 CONTINUED:

80

SARAH

You might call it the soundtrack
of our teenage lives.

Vickings has a bad vibe about where this might be going...

VICKINGS

Look, I got work to do...

JOHNNY

You co-wrote these songs... but
you never wrote again after Roy
died. How come?

VICKINGS

It's simple. I lost my
inspiration.

JOHNNY

Maybe. Or maybe you never wrote
them to begin with.

SARAH

You and Roy were childhood friends.
There were rumors that he let you
put your name down and collect
fifty percent of the royalties.

JOHNNY

Everything was fine until Aubrey
came along. Roy was tired of the
grind. He wanted to get off the
road. Get married and settle
down. But that would have been a
problem for you. You had to find
a way to change his mind.

SARAH

So you killed the woman he loved
and made it look like an overdose.

Stephen stares up at them, his eyes a tornado of emotion.

VICKINGS

Roy wasn't thinking straight.

JOHNNY

You murdered her.

VICKINGS

It was his career.

JOHNNY

You stuck a needle in her and
left her body lying on the bathroom
floor.

(CONTINUED)

80 CONTINUED: (2)

80

VICKINGS

(flares)

I did what I needed to do!

Vickings realizes he's said way too much. It's even shocking for them to hear him say it.

VICKINGS

I'm not sayin' anything else.

JOHNNY

Oh, you've said plenty.

(to Driscoll)

You get all that, Doug?

*

A B.G. CUSTOMER TURNS to REVEAL it's Doug Driscoll. Holding a micro-cassette recorder.

*

DOUG

Every word.

81 EXT. NEPTOON RECORDS STORE (ROCKLAND COUNTY, NY) - DAY -
LATER

81

Vickings is wheeled into the back of a police van. He glances back to see Roy standing with Darren, Sarah, Doug and Johnny. He looks stunned, like he's seen a ghost.

ROY

All those years, you think you know what's real and what's not. Then you find out it was all a lie.

DARREN

Not all of it.

Roy realizes exactly what he's been given -- a second chance.

DOUG

I know I promised not to spill the beans about you and, you know, all of this. But would you do me a favor? Would you call me first if you ever change your mind?

ROY

You got a deal.

They shake hands as Doug walks away.

SARAH

What happens now?

(CONTINUED)

81 CONTINUED:

81

ROY

I don't know. Seems like a waste of energy to step back into the spotlight. Besides, I think I might know somebody who can do it better.

DARREN

Only if you teach me how play those guitar riffs off your first record...

ROY

We might be able to work somethin' out.

(beat, to Johnny and Sarah)

I don't know exactly what to say to you people. Thank you seems a little... weak.

SARAH

Just promise me you'll never disappear again.

DARREN

I'll make sure of that.

They all shake hands as Darren and Roy walk away.

SARAH

I hope we did the right thing.

JOHNNY

They'll be okay.

A tear rolls down Sarah's cheek.

JOHNNY

Hey, don't cry.

SARAH

I was just thinking about the choices we make in life. How we can never really be sure what's right and what's wrong.

JOHNNY

Regrets?

(CONTINUED)

81 CONTINUED: (2)

81

SARAH

I have a husband who loves me
unconditionally, a little boy
that makes everyday seem new and
a dear friend that would do
anything for me. What's to regret?

JOHNNY

Yeah... what's to regret?

They hesitate as if they both might have something else
to say, then Johnny slips his arm around her shoulder and
they walk away as the SHOT PUSHES TIGHT on a vintage poster
in the store window. A poster of Roy Foldes.

OVER THE SHOT, we HEAR Roy Foldes sing "6 Feet Under" (or
"Free")...

*
*

82 OMITTED
THRU
86

82
THRU
86

FADE OUT:

END OF ACT FOUR

THE END