

THE DEAD ZONE

"ENIGMA"

Production #1004

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THE DEAD ZONE

"ENIGMA"

TEASER

FADE IN:

1 INT. RESTAURANT - CLEAVES MILLS - NIGHT 1

Johnny and CHANDRA are at a table in one of the town's "nice" restaurants. This is a first date and the awkward silences are frequent. They have just finished ordering and the WAITER takes the menus.

WAITER
(to Chandra)
Thank you.
(nods to Johnny)
Mister Smith.

The waiter leaves. Chandra is surprised -- but also relieved to have a conversational opening.

CHANDRA
They know you here? But Sarah
said you don't go out... much, I
mean.

The awkward silence descends once more. Then:

JOHNNY
What else did Sarah say about me?

CHANDRA
(lying; lightly)
Nothing.

(CONTINUED)

1 CONTINUED:

1

The Waiter returns with two small glasses of wine.

WAITER

Aperitif... Compliments of the
Gentleman.

He indicates a man dining with two other people at a distant table, and discreetly leaves a business card on the table. The man across the restaurant gives a "cheers" sign to Johnny with his own glass. Johnny responds with a somewhat forced smile.

More silence. Chandra indicates the business card.

CHANDRA

Well?

Johnny hesitates. Chandra picks up the card.

CHANDRA

(reading)

"I am an admirer of your talent,
and have a business proposition
that may interest you. Please
call at your earliest convenience."

She tosses the card down in front of him. Johnny picks it up -- and is suddenly in a vision.

2 INT. JOHNNY'S KITCHEN - NIGHT - VISION

2

Johnny, in bathrobe, is checking messages on his answering machine.

BUSINESSMAN'S VOICE

This is Harold MacVane, I sent
over the wine... at the restaurant.
Just a follow-up to see if you--

Johnny hits fast forward.

3 RESUME - RESTAURANT

3

Johnny drops the card onto the table.

CHANDRA

Are you going to call?

JOHNNY

I'm going to change my number.

Chandra tries to get a little banter going.

(CONTINUED)

3 CONTINUED: (2)

3

CHANDRA
(kidding)
I'm a palm reader, by the way.

JOHNNY
(lightly)
Really?

CHANDRA
(a demand)
Let's see.

Before Johnny can pull his hand out of harm's way, she reaches out and takes it. He suddenly hears Chandra's voice from a nearby table:

CHANDRA (O.S.)
(upset)
Kind of ironic, isn't it?

Johnny turns toward the sound, sees himself and Chandra at another table, wearing different clothes, leaning close toward each other, in intimate, difficult conversation, hand in hand.

4 ANGLE - JOHNNY AND CHANDRA - ANOTHER NIGHT

4

There are tears in Chandra's eyes.

CHANDRA
It's still Sarah.

JOHNNY
She has nothing to do with us.

CHANDRA
Everything. Everything to do
with us.

Chandra indicates the table.

CHANDRA
She might as well be sitting here
right now.

(CONTINUED)

4 CONTINUED: 4

Chandra tries to stop herself from crying, stares down at the plate in front of her.

CHANDRA
Why do I always have this? I
hate their Caesar.

She pulls her hand away from his, and at that moment--

5 RESUME - RESTAURANT 5

--Johnny suddenly takes his hand away from Chandra's, disturbed.

CHANDRA
What's wrong?

The Waiter arrives, sets down their respective plates. He leaves. Chandra stares at Johnny.

CHANDRA
Did you see something?

Johnny regains his composure. Forces a smile. He indicates her plate.

JOHNNY
You're going to wish you never
ordered that salad.

Chandra smiles with relief. But any rapport they might have achieved over the last few minutes has utterly disappeared. They pick up their silverware and continue the meal in silence...

6 EXT. JOHNNY'S BACKYARD - NEXT DAY

6

Johnny in workout clothes is surveying a half-dozen large plants in huge pots. He's got a pair of gardening shears in one hand, but doesn't really know what he's doing. He inexpertly clips off a browned and unhealthy looking leaf, then keeps moves to the next plant. SARAH appears from around the side of the house, having just arrived.

SARAH

Hey.

JOHNNY

Hey.

She moves up next to him as he clips another few leaves.

SARAH

(re: his big date)

So?

JOHNNY

(feigns ignorance)

"So?"

SARAH

(insinuating)

So...

JOHNNY

(mock lascivious)

So.

SARAH

(amazed)

No.

JOHNNY

(admitting)

No.

Sarah suddenly turns to leave -- as if that's all she wanted to know.

SARAH

See ya!

JOHNNY

Where are you going?

Sarah mock scowls and turns back to him.

SARAH

Did you like her or not?

(CONTINUED)

6 CONTINUED:

6

JOHNNY

What's not to like?

SARAH

Are you going to call her again?

JOHNNY

I hadn't planned on it.

Sarah is taken aback.

SARAH

Why not?

JOHNNY

Because I can pull back the veils
of space and time, remember?

SARAH

(realizing)

You saw the future.

JOHNNY

And it wasn't pretty.

Sarah is peeved.

SARAH

You mean she wasn't pretty? You
saw her old and gray and past her
prime and you panicked--

JOHNNY

--Finished?

(beat)

Thanks.

Sarah reconsiders.

SARAH

All relationships hit speed bumps.
Maybe you just had a vision of a
speed bump.

JOHNNY

No. It was a brick wall.

SARAH

Then jump over.

JOHNNY

Why are you so eager to pair me
off?

(CONTINUED)

6 CONTINUED: (2)

6

Sarah is completely genuine.

SARAH

So I don't have to think of you
as "available" anymore.

Johnny is taken aback.

JOHNNY

Oh. Is that how you think of me
now?

SARAH

Yeah.

The moment between them is suddenly interrupted by the arrival of BRUCE and ARTHUR -- who is in his seventies, with white-hair and old-style, wire-rimmed glasses. Both wear workout clothes.

BRUCE

Hi, Sarah.
(to Johnny)
How'd it go last night?

Johnny and Sarah both shoot him a "don't ask" look.

BRUCE

What a surprise.
(re: Arthur)
Johnny Smith, this is Arthur Allen,
your new gym partner.

Johnny raises an eyebrow -- what is Bruce up to?

7 EXT. JOHNNY'S BACKYARD - DAY - LATER

7

Johnny and Arthur are doing slow, methodical "walking lunges" as Bruce follows along side.

JOHNNY

I can't help you.

BRUCE

Just like I tried to tell--

ARTHUR

Why not?

JOHNNY

Sir...

ARTHUR

--Arthur.

(CONTINUED)

7 CONTINUED:

7

JOHNNY

Arthur. It doesn't sound like
you saw a real person. You
might've had a kind of waking
dream or a memory or something--

Arthur stops lunging and Johnny follows suit.

ARTHUR

--I'm not crazy.

JOHNNY

The mind plays tricks.

Bruce is eager to dissuade Arthur from his obsession.

BRUCE

Listen to the man. Man's got the
trickiest mind ever. He knows.

JOHNNY

Right.

BRUCE

(to Arthur)

It's not possible to see a woman
who disappeared on you fifty-five
years ago--

ARTHUR

(insistent, to Johnny)

--Midtown Manhattan, getting into
a cab. She hadn't aged a day--

BRUCE

--Plastic surgery couldn't even
do that. Maybe voodoo--

ARTHUR

(re: Johnny)

--The papers say he can find
anybody.

(CONTINUED)

7 CONTINUED: (2)

7

BRUCE

The papers say that because there's nothing else to talk about in this town.

ARTHUR

I like it here.

BRUCE

So do I. But there's not a lot happening.

ARTHUR

You just don't know where to go.

Johnny is suddenly exasperated.

JOHNNY

Arthur, maybe you can show Bruce exactly where to go.

He heads off toward the house. Bruce catches up.

JOHNNY

(sotto)

Since when do I have a "your fortune told here" sign on my porch?

BRUCE

(sotto)

He insisted. And I thought maybe you could find a way to put his mind at ease.

JOHNNY

Did I put his mind at ease?

BRUCE

Not really.

JOHNNY

Really. He's looking for the lost love of his life?

(MORE)

(CONTINUED)

7 CONTINUED: (3)

7

JOHNNY (CONT'D)

He isn't going to find it in some
fantasy about the past.

Johnny suddenly catches himself -- that description could just as well fit him, and Bruce knows it. Johnny glances back at Arthur, standing forlornly on the grass. Johnny sighs and moves back to him.

JOHNNY

Listen, Arthur. I'm sorry I
couldn't do anything for you.

ARTHUR

(disappointed)
Don't worry about it.

Arthur puts a hand on Johnny's shoulder, which sends Johnny into a vision.

7A EXT. STREET CLOCK - NEW YORK - DAY - VISION

7A

Johnny is in the SLOW MOTION scene, watching as elderly Arthur, standing beneath a street clock in the middle of a Manhattan street, a paper cup of coffee in his hand, stares in surprise toward a taxicab. Getting into the taxi, her face only partly glimpsed, is a stunningly lovely young woman. The taxi door closes, taking her from view; the coffee cup falls from Arthur's hands, and hits the street. Johnny stares at the look of absolute shock on his face. Then he looks once again at the tantalizing profile of the young woman as the cab pulls away. The vision ends.

7B EXT. JOHNNY'S BACKYARD - DAY - RESUME

7B

Johnny's hand falls away from Arthur's shoulder. He stares at the old man, reacting to the intensity of emotions in the vision he just saw. And the mystery of the young woman.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

8 OMITTED 8

8A CLOSE ON A FADED PHOTO 8A

of a beautiful young woman circa 1945. The resemblance to the face of the girl glimpsed by Johnny in his previous vision is unmistakable.

JOHNNY (O.S.)
Is this her?

REVEAL we are:

9 INT. JOHNNY'S LIVING ROOM - NIGHT 9

Arthur is now dressed in his "nice" clothes -- jacket and tie -- and has brought Johnny an old shoe box full of mementoes now placed onto the coffee table. He's made an effort to look as dignified as possible and has succeeded -- there's a poignancy about his presence.

ARTHUR
(nods)
Abigail Travers.

JOHNNY
When was this taken?

ARTHUR
Nineteen forty-five.

Johnny stares again at the photo -- she was definitely a beautiful woman.

Johnny sets it aside, picks up a Bronze Star medal -- THE ROOM FREEZES AROUND HIM AND HE TURNS AT THE SOUND OF HEAVILY FRITZED MORSE CODE:

10 ANGLE - ARTHUR AS WORLD WAR II RADIO OPERATOR 10

In the corner of Johnny's living room, 20 years old, wire-rimmed glasses similar to those worn by Arthur even now, hunched over a tiny table, writing furiously with pencil on paper as the heavily fritzed SOUND of MORSE code, dit-daw-daw-dit... is heard over and over. His glasses have been cracked, and the SOUND of nearby mortar shelling can be heard. This is a life or death situation.

11 RESUME - LIVING ROOM 11

JOHNNY
Radio operator.

ARTHUR
Yes!

Johnny sets down the medal.

JOHNNY
(re: medal)
Guess you were good at it.

ARTHUR
I was good at brain teasers.
Pulling a signal out of
interference was just another
puzzle to solve. No trouble at
all.

Johnny indicates the photo of Abby.

JOHNNY
Not this one though.

Arthur shakes his head. Johnny picks up an old letter.

JOHNNY
From her?

ARTHUR
I wish. That's one of mine.
Came back "Return to Sender." I
got overseas and she never wrote
to me. Not even a postcard.

Johnny puts the letter down, and looks again through the objects, picking up a silver cigarette lighter. He flicks the mechanism. And is in a vision.

12 INT. STAGE DOOR CANTEEN - NEW YORK 1945 - NIGHT - VISION 12

Johnny is at a small table in what looks to be a unique

(CONTINUED)

12 CONTINUED:

12

combination of soup kitchen and big band club, circa 1945. He wears the uniform of an American Air Force pilot and we'll know him as "Johnny/Tommy" -- since it is through Tommy's eyes that Johnny is seeing and experiencing this lost era. At the moment, he is waving the flame from the silver lighter near the cigarette dangling from his lips, missing it, his attention riveted by what he has just spotted across the floor.

JOHNNY/TOMMY

Man o man. A dolly just walked
in to beat the band...

ARTIE (O.S.)

You don't say...?

WIDEN TO INCLUDE:

The young Arthur -- ARTIE -- as he appeared as the radio operator: twenty years old, wearing the uniform of an American private and the same type of wire rim glasses he will wear as an elderly man. Artie is sitting at the table next to Johnny/Tommy, his head down, working diligently with a pencil to solve a newspaper puzzle called "The Daily Enigma." He doesn't even look up, but has a small, knowing smile on his face.

JOHNNY/TOMMY

Artie. She's coming over here.

Artie still doesn't look up, his smile grows, he suppresses a laugh.

ARTIE

You don't say...?

Johnny/Tommy gives up on the cigarette, slapping the lighter down on the table. Artie pockets the lighter and glances up in time to see the arrival of a lovely young woman wearing the striped apron of the hostess/waitresses who work here. We recognize her immediately from the elderly Arthur's photo.

ARTIE

Abby Travers, this is my pal Tommy
Peterson.

Abby puts out her hand, Johnny/Tommy, recovering, shakes it. And as she sits down, he turns to Artie, who is already absorbed again in solving the newspaper puzzle.

(CONTINUED)

12 CONTINUED: (2)

12

JOHNNY/TOMMY

Maybe I shoulda spent the last
ten years with my head buried in
the brain teaser.

ARTIE

(not looking up)
I can see more from down here
than you'd think.

ABBY

(lightly)
You boys talking about me?

JOHNNY/TOMMY

That's all he talks about.

Abby is touched.

ABBY

Really?

JOHNNY/TOMMY

Absotively and posilutely.

Abby laughs.

ABBY

And I thought he talked about you
all the time.

Now it's his turn to be touched.

JOHNNY/TOMMY

Really?

ABBY

Absotively and posilutely.

They both glance at Artie with affection -- he doesn't
seem to notice.

ABBY

First time here, Tommy?

JOHNNY/TOMMY

How can you tell?

ABBY

Your eyes are big as saucers.

(CONTINUED)

12 CONTINUED: (3)

12

ARTIE
(not looking up)
That's because he saw you coming
across the floor.

Abby blushes. Suddenly:

ROSIE (O.S.)
Yoo Hoo!

ARTIE
(sotto)
The one-two punch.

A high wind hits their table in the person of ROSIE, early 20s, bright red hair, pretty but overbearing, wearing the same striped hostess apron as Abby. On impact, she sticks out her hand to Tommy.

ROSIE
You must be Tommy. I'm Rosie
O'Halloran. Great uniform.

Tommy shoots Artie a look, then shakes her hand. As she sits down--

ROSIE
Gotta girl, Tommy?

ARTIE
You know he doesn't.

ROSIE
I wanna hear it from the horse's
mouth.

Tommy smiles at Abby.

TOMMY
(re: himself)
This horse hasn't been ridden in
months.

Rosie lets out a squealing laugh, Abby blushes terrifically. The Swing Band comes back from their break and kicks in with an uptempo number.

ROSIE
Come on gang, let's jump!

ARTIE
(working puzzle)
You know I don't dance.

(CONTINUED)

12 CONTINUED: (4)

12

Rosie turns to him with a cool look--

ROSIE

I wasn't talking to you, drip --

--But when she turns back, she's lost her chance: Johnny/Tommy is already pulling Abby by the hand toward the small dance floor. Abby shoots a "should I be doing this?" look toward Artie, but the latter just beams at her -- he trusts both of them completely. Artie goes back to his puzzle and Rosie steams, shouting after as they go, hoping at least to add a note of discomfort:

ROSIE

(shouting, false cheer)

Remember! Mum's the word!

Abby looks momentarily concerned, but Johnny/Tommy pulls her into an energetic swing dance, and she instantly forgets herself in the moment. The vision ends.

13 INT. JOHNNY'S LIVING ROOM - NIGHT - CONTINUOUS

13

Johnny snaps out of it, his eyes just a little dazed, dropping the lighter to the table. He's instantly on his feet, energized into motion by the vision.

JOHNNY

I was in a nightclub... I saw Abigail... Abby...

ARTHUR

The Stage Door Canteen! She worked there!

JOHNNY

Who is Tommy Peterson?

ARTHUR

My friend! We grew up in the same borough!

JOHNNY

And Rosie?

ARTHUR

Rosie... I don't remember...

JOHNNY

Red hair, loud--

(CONTINUED)

13 CONTINUED:

13

ARTHUR
(remembering)
Rosie! She worked there too. At
the Stage Door.
(MORE)

(CONTINUED)

13 CONTINUED: (2)

13

ARTHUR (CONT'D)
(re: Johnny's power)
I have to admit, I still had my
doubts--

JOHNNY
--"Mum's the word."

ARTHUR
What?

JOHNNY
You had just introduced everybody.
And Rosie said that to Tommy:
"Mum's the word."

Arthur considers this. Then it dawns on him.

ARTHUR
Abby and I were supposed to be a
secret.
(explains)
The Stage Door was a charity
operation. For us soldiers. The
girls were volunteers.

JOHNNY
They couldn't go off to fight,
but they could help morale.

ARTHUR
(nods)
With conversation, a little
dancing. It was nice. The girls
liked it too. Sometimes Broadway
people volunteered -- big stars
even. Some of the girls were
hoping to get discovered. Not
Abby. She just wanted a family.
With me.

Arthur is suddenly lost in thought. Johnny has to prompt.

JOHNNY
"Mum's the word...?"

ARTHUR
Right. If a girl was caught dating
a soldier outside the Canteen she
got banned. Worst thing that
could happen. So Abby and I had
to keep it quiet.

JOHNNY
But Rosie knew.

(CONTINUED)

13 CONTINUED: (3)

13

ARTHUR

Honestly, I can't remember. But she and Abby were friends, so it makes sense.

Arthur thinks for a moment, genuinely puzzled, even concerned.

ARTHUR

(quiet)

Johnny... Last week... in New York... Was it really Abby?

JOHNNY

I don't see how...

ARTHUR

But you saw her too!

JOHNNY

Honestly, I don't know what I saw.

(gently)

You were standing under the big clock right?

ARTHUR

(nodding)

Where we always used to meet.

JOHNNY

I think that place reminded you of Abby... and your mind did the rest.

Arthur thinks for a moment.

ARTHUR

Go there yourself.

JOHNNY

A trip to New York isn't on my calendar right now--

ARTHUR

--I'll pay for the ticket.

JOHNNY

That's not the point. I have a life.

A beat. In the sudden silence a mantel clock can be heard ticking loudly... tick tock tick tock...

(CONTINUED)

13 CONTINUED: (4)

13

ARTHUR

(wry)

I can see that.

JOHNNY

Maybe it's not as exciting as
yours...

Arthur decides on a new tactic.

ARTHUR

You've done what you can. I
appreciate the effort.

He suddenly stands.

ARTHUR

(re: shoe box)

I'll pick this stuff up tomorrow.

(in explanation)

Got a long walk ahead of me.

JOHNNY

The bus already stopped running.

ARTHUR

Like I said... long walk.

Johnny sighs -- the new tactic just might be working.

14 INT. JOHNNY'S KITCHEN - NIGHT - LATER

14

Johnny, now wearing his pajamas and bathrobe, is listening
to his saved messages on the answering machine.

BUSINESSMAN'S VOICE

This is Harold MacVane, I sent
over the wine... at the restaurant.
Just a follow-up to see if you--

It's the exact moment seen in his restaurant vision.
Johnny SKIPS to the next message.

TEEN'S VOICE

Johnny Smith? Um...
(other voices laughing)
Um...
(more laughter)
Shut up!

Johnny SKIPS to the next message.

(CONTINUED)

14 CONTINUED:

14

CHANDRA'S VOICE

Hi, Johnny... it's Chandra. I
had fun last night. How about my
treat next time? Give me a call.

Johnny pauses the machine. Then plays it again.

CHANDRA'S VOICE

Hi, Johnny... it's Chandra. I
had fun last night. How about my
treat next time? Give me a call.

Then he stops the machine. His expression is ambivalent.

15 INT. JOHNNY'S KITCHEN - NIGHT - LATER

15

The oven timer SOUNDS. Johnny, still in pajamas and robe,
pulls a midnight snack out of the oven -- frozen macaroni
and cheese -- burning his hand.

16 INT. JOHNNY'S LIVING ROOM - NIGHT - LATER

16

Johnny, pajamas and robe, is watching an old game show on
television -- we hear the sound of it offscreen. The
crusted remains of the macaroni are on the coffee table
in front of him. Johnny glances over at the couch --

INCLUDE ARTHUR

Asleep on the cushions -- Johnny has tossed a blanket
over him for warmth. He just didn't have the heart to
turn the fellow into the night.

Johnny pulls the shoe box over, idly searches through the
mementoes, then picks up the lighter. He is in a vision.

17 INT. STAGE DOOR CANTEEN - NEW YORK 1945 - NIGHT - VISION

17

The same night Johnny saw (through Tommy's eyes) in his
previous vision. Johnny/Tommy is on the dance floor with
Abby, the energetic song ends, a slow one begins, and
before Abby can head back to the table, Johnny/Tommy
artfully takes her waist and hand and they continue the
next dance, maintaining a proper distance between them.
As they circle around, they both see Artie at the distant
table, absorbed in his puzzle; Rosie is off chatting with
another couple of soldiers.

(CONTINUED)

17 CONTINUED:

17

JOHNNY/TOMMY

If you don't mind me asking, what's
a girl like you...

ABBY

(curt)

...Doing with a fella like Artie?
You oughta be ashamed. Your best
pal--

JOHNNY/TOMMY

--Doing in a place like this.

Whoops. Abby's defensive answer has revealed a bit too
much. Flustered, she quickly recovers.

ABBY

Why not?

JOHNNY/TOMMY

I thought the gals in here were
all actresses on the make. Looking
to be on Broadway.

ABBY

Some of us just like showing our
support for the troops.

JOHNNY/TOMMY

(testing her)

Say, isn't that Errol Flynn?

Abby instantly whips her head around to look -- it's not.

JOHNNY/TOMMY

(lightly)

My mistake.

Abby frowns at him, but playfully. He smiles.

JOHNNY/TOMMY

Back to Artie.

Abby smiles too -- disarmed.

ABBY

He's the smartest boy I've ever
met.

JOHNNY/TOMMY

No argument here.

(CONTINUED)

17 CONTINUED: (2)

17

ABBY

I want to grow old with him. The
Good Lord willing.

JOHNNY/TOMMY

I hope you get your wish.

His hand slides up to the middle of her back -- the motion
sends a chill up her spine.

JOHNNY/TOMMY

But you're only young once.

She suddenly pulls away from him.

ABBY

We'd better stop.

But they both know they will never "stop" -- until it's
too late. The vision ends.

18 INT. JOHNNY'S LIVING ROOM - NIGHT - CONTINUOUS

18

Johnny is taken aback by what he has just witnessed first-
hand. He glances over at Arthur, sleeping peacefully --
as oblivious now as he seemed to be half a century ago.
OFF Johnny's troubled expression.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

19 EXT. JOHNNY'S HOUSE - FRONT WALK - DAY

19

Johnny, small travel bag over his shoulder, is walking with Sarah toward her SUV parked at the curb.

SARAH

I thought you didn't do ghosts.

JOHNNY

She's not a "ghost." And I'm not "doing" her.

SARAH

Then what is she?

JOHNNY

Probably a combination of his memory and his imagination.

SARAH

Might as well be a ghost.

JOHNNY

Or maybe his old sweetheart is back in the City. But when he saw her as a seventy-five year old woman, he didn't recognize her. Not consciously anyway.

SARAH

So his unconscious mind showed him the next best thing?

JOHNNY

(shrugs)

Maybe. The least I can do is go to the scene of the crime and see what I see.

(beat)

Besides, I can lose myself in New York.

SARAH

Tired of being Johnny?

JOHNNY

Tired of everybody knowing I'm Johnny. As if they know what to expect.

(CONTINUED)

19 CONTINUED:

19

SARAH

I certainly didn't expect you to go to New York chasing after a ghost.

JOHNNY

Me neither.

They get into the SUV, Sarah hands Johnny a small wrapped gift resting on the front seat.

JOHNNY

What's the occasion?

SARAH

"Going Away From Sarah Day."
(beat)
Open it when you get there.

They exchange a smile -- at once too easy and too uncomfortable.

20 EXT. NEW YORK CITY - DAY - ESTABLISHING

20

21 EXT. STREET CLOCK - NEW YORK - DAY

21

A narrow street Mid-Town, with a standing street clock on the sidewalk in the middle of the block -- just where it has stood for most of the last century. Johnny is beneath it, staring at the faces of the passersby.

A SERIES OF DISSOLVES:

As the hours pass, and Johnny waits and watches -- but sees no "Abby." Until the SOUND of a musical JINGLE interrupts his mission -- the source is his own travel bag. Puzzled, Johnny locates the wrapped gift Sarah left him -- it's jingling. He opens it, revealing a cell phone. The jingling stops. A beat, then it starts again.

JOHNNY

Hello?

INTERCUT:

22 EXT. JOHNNY'S BACKYARD - DAY

22

Sarah is watering the pots, talking on her own cell as she goes.

(CONTINUED)

22 CONTINUED:

22

SARAH

(lightly)

I think you mean, "thanks for the phone, it's my favorite color."

(re: traffic noise)

Where are you?

JOHNNY

Under the infamous clock. You?

SARAH

Saving the lives of your poor plants. How's the clock?

JOHNNY

Lonesome. No sign of Arthur's girl.

Sarah considers.

SARAH

Could she have any friends left in New York?

JOHNNY

From the old days? Probably dead or moved away by now...

He suddenly stops, his mind working.

JOHNNY

(quickly)

Can I call you later?

SARAH

Yup.

JOHNNY

(a smile)

Thanks for the phone, it's my favorite color.

Sarah smiles.

SARAH

Goodbye.

(CONTINUED)

22 CONTINUED: (2)

22

She hangs up. Then her smile fades and a pensive look crosses her face -- plain and simply, she still loves him too much.

Johnny punches a number into the cell phone.

OPERATOR'S VOICE
Directory Assistant, what city?

JOHNNY
Manhattan. Rose O'Halloran.

A beat.

OPERATOR'S VOICE
I show eleven listings for "R.
O'Halloran."

JOHNNY
Give me them all please.

As he fumbles for a notepad and pen...

23 EXT. APARTMENT BUILDING - NEW YORK - DAY - STOCK

23

24 INT. ROSE'S APARTMENT - DAY

24

A woman in her seventies, ROSE (the present day version of "Rosie" from 1945), is peeking through the crack of the door, still secured with a lock chain.

ROSE
Arthur Allen?! That's wonderful!

She unfastens the chain and opens the door, revealing Johnny, travel bag off one shoulder. He shakes her hand --

JOHNNY
Pleased to meet you, Rose.

ROSE
(upbeat)
"Rosie."

JOHNNY
Rosie.

If he hoped to get a vision from shaking her hand, he's disappointed. Rose shows him into the room, buoyant.

(CONTINUED)

24 CONTINUED:

24

ROSE
Artie Allen, still alive!

JOHNNY
Very much so.

ROSE
Who would've guessed? So many
have passed on. At least I assume
they have. It's not like I've
been keeping records.

Johnny steps further into the room, and she notices his
cane.

ROSE
What happened to the leg? Too
young for the War. My war anyway.

(CONTINUED)

24 CONTINUED: (2)

24

JOHNNY

Car accident.

Not like she cares. Rose's ruthlessly cheery demeanor might suggest a note of insincerity and self-absorption.

ROSE

Is Artie in New York?

JOHNNY

Maine.

ROSE

I went to Maine once. More Italians than I would have expected.

She indicates a chair for him to sit in, but Johnny spots something across the room that he recognizes from his visions -- a Stage Door Canteen apron, framed and hung on the wall. Amazed, he heads for it.

JOHNNY

That's from the Stage Door Canteen isn't it?

ROSE

You have such a good eye!
(upbeat)
He never did get over her, did he? She got to everybody, that Abby.

JOHNNY

Did she keep in touch?

ROSE

Just disappeared. But that was the War. People did things maybe they wouldn't ordinarily do.

JOHNNY

(lightly)
You too?

ROSE

(coy)
I'd rather not say.

Johnny indicates a big photo album on the shelf just below the framed apron.

JOHNNY

May I?

(CONTINUED)

24 CONTINUED: (3)

24

ROSE

Please.

Johnny opens the book, turns the pages, revealing a program for a Stage Door musical show, a napkin, a coaster, photos... He touches each one, but no visions. Then he turns to a faded B&W photo of Abby, Artie and Rosie. They are goofing together in a park -- Abby holds a croquet mallet, Arthur wears a straw boater hat, young Rosie is mugging for the camera. Johnny casually touches the photo --

25 THE IMAGE SUDDENLY FILLS JOHNNY'S FIELD OF VISION

25

THEN IS REPLACED BY ANOTHER, AND ANOTHER:

A STYLIZED SERIES OF B&W STILL SHOTS, LIKE A VISIONARY "SLIDE-SHOW" -- as if by touching the photo, Johnny has tapped into the snapshots contained on the rest of the long lost film roll. We see the three young friends in variations on the theme of Afternoon in the Park: Artie alone, Abby with Artie, Abby with Rosie, another with Abby and Artie, and then Abby, Abby, Abby -- image after image of Abby in the Park, at first with the other two in the background or mostly out of frame, then finally nothing but close-up shots of Abby, like stolen moments, as if the photographer had a single goal in mind.

26 RESUME - ROSE'S APARTMENT

26

Johnny recovers his composure.

JOHNNY

Who took this picture?

ROSE

Tommy Peterson. A friend of ours.

JOHNNY

Where?

ROSE

Central Park.

JOHNNY

Can you be more specific?

ROSE

I could be. But why would I be?

JOHNNY

Just curious.

(CONTINUED)

26 CONTINUED:

26

ROSE

Southeast corner. In front of
the Savoy hotel. It's not there
now.

(upbeat)

She's not there now either. If
that's what you're thinking.

JOHNNY

(lightly)

It's not.

27 EXT. CENTRAL PARK - NEW YORK - DAY

27

Johnny is wandering, lost and frustrated, finding nothing
that looks like his vision from the photo. He's tired,
disheveled, still lugging the travel bag, but his
fascination with this "case" -- and Abby -- seems to be
increasing.

He spots a nearby bench that wasn't there in 1945, now
occupied by an elderly, well-dressed man who is feeding
the birds from a bag of seed. Johnny sits down on the
bench next to him and is in a vision.

28 EXT. CENTRAL PARK - NEW YORK - 1945 - VISION

28

Johnny/Tommy, in uniform as always, is standing with Abby,
who is wearing a different dress from the one seen in the
photo. This is another day, and neither Artie nor Rosie
are anywhere to be seen.

ABBY

(anxious)

Tommy, I don't understand what
you want.

JOHNNY/TOMMY

I want what you want.

ABBY

I could lose Artie... my job at
the Canteen... I want you to leave
me alone.

JOHNNY/TOMMY

If I believed that, I wouldn't be
here. Neither would you.

At this, Abby is on the move, walking quickly away.
Johnny/Tommy catches up to her, taking her arm.

(CONTINUED)

28 CONTINUED:

28

There's a charged moment between them -- maybe it's the War, maybe her own youth, maybe just his uniform, but whatever it is, she surrenders to it. And they kiss with great passion. She finally breaks it off, they are both breathing quickly.

ABBY

I have to go.

This time, Johnny/Tommy doesn't follow. He watches, his own emotions in turmoil -- he's a Ladies' Man, falling in love is the last thing he expected. He sits down on the bench. The vision ends.

29 EXT. CENTRAL PARK - NEW YORK - DAY - CONTINUOUS

29

Johnny reacts, amazed at what he's just experienced. There is a sudden MUSICAL JINGLE.

INTERCUT:

30 INT. SARAH'S KITCHEN - DAY

30

Sarah is making herself coffee, on the phone.

SARAH

Johnny, it's me.

JOHNNY

I saw her!

He suddenly gets up from the bench and is on the move.

JOHNNY

I kissed her!

Sarah scowls, puzzled.

SARAH

Who?

JOHNNY

Abby!

SARAH

Arthur's girl?

JOHNNY

That's what he thinks!

(CONTINUED)

30 CONTINUED:

30

SARAH

She wasn't?

JOHNNY

She was. But then she met me. I mean Tommy.

(beat)

I don't know how much of this I can tell you.

SARAH

You can tell me anything.

JOHNNY

They were keeping it on the downlow.

SARAH

Downlow?

JOHNNY

Isn't that what people say now?

SARAH

Other people. Not you.

The signal breaks up, ending the call.

JOHNNY

Hello? Hello?

31 EXT. STREET CLOCK - NEW YORK - NIGHT

31

Johnny is beneath it as before, staring at the passing faces. He's pacing, a bit agitated and impatient, far more invested in the search than he was only hours ago.

Then it happens: a TAXI pulls up to the curb. A lovely young woman appears from around a corner, heading quickly for the cab. It's Abby.

Or maybe it's Abby. The angle is off, the contemporary clothes jarring, but that profile...

Johnny moves as quickly as possible toward the taxi, but he still can't get a clear view. They reach the door of the vehicle simultaneously, and Johnny takes advantage of the moment, touching her shoulder with one hand while opening the door of the cab with the other, trying to get a look at her face.

JOHNNY

Let me get that for you.

(CONTINUED)

31 CONTINUED: 31

And as she turns toward him, as her profile comes into view -- he is in a vision.

32 EXT. STREET CLOCK - NEW YORK - NIGHT - 1945 - VISION 32

The young woman turning toward him is indeed Abby -- because this is 1945. Johnny/Tommy has just opened the door to a period taxicab for her, and he follows her inside.

33 INT. TAXICAB - NYC - NIGHT - 1945 - VISION - CONTINUOUS 33

Johnny/Tommy, smiles warmly, trying not to scare her off by appearing over-eager. But now that they're inside the cab, Abby looks suddenly troubled.

ABBY

I should just go home.

Johnny/Tommy puts a gentle hand on hers.

JOHNNY/TOMMY

(reassuring)

Whatever you want.

A beat. She lowers her eyes but says nothing. That's good enough for him.

JOHNNY/TOMMY

(to cabby)

The Swan Song Hotel.

The vision ends.

34 EXT. STREET CLOCK - NEW YORK - NIGHT - CONTINUOUS 34

Johnny is still standing by the cab, but in the last few seconds, "Abby" -- if that's who it was -- has slipped into the back seat. The door slams behind her. Johnny tries to get a closer look through the window, but the cab takes off, disappearing up the street. Johnny watches it go. Then he fumbles for his cell phone, dials.

OPERATOR'S VOICE

Directory assistance, what city?

JOHNNY

(quickly)

Manhattan. The Swan Song Hotel.

A beat.

(CONTINUED)

34 CONTINUED:

34

OPERATOR'S VOICE
No such listing.

JOHNNY
There has to be.

OPERATOR'S VOICE
I'm sorry, Sir.

Johnny hangs up, impatient. Then stares at the clock --
no answers there.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

35 EXT. NEW YORK PUBLIC LIBRARY - NIGHT - STOCK 35

Establishing.

36 INT. READING ROOM - NEW YORK PUBLIC LIBRARY - NIGHT 36

Establish the cavernous reading room, occupied even at night, with tables and study carrels in use. We hear a distant "SHHHH" from below...

37 CLOSE ON: STUDY CARREL 37

Where Johnny at a microfilm reader, talking on his cell phone. The "SHHHHH!" is louder here, because it's directed at him.

JOHNNY

Gotta go!

He clicks off the phone.

38 INT. BANNERMAN'S BEDROOM - NIGHT 38

Sarah stops pacing the floor, closing up her cell phone with a flustered ARGGH! Walt, shirtless, is in bed, reviewing a work report.

SARAH

He thinks he saw the girl!

WALT

(dry)

That's not possible.

SARAH

Exactly what I said.

WALT

I know. I heard you.

SARAH

And now he's looking for a hotel that doesn't exist either. Because that's where they were headed.

WALT

Who?

(CONTINUED)

38 CONTINUED:

38

SARAH

Johnny and this... fantasy woman.
He's just a little too into this.

She sits down on the bed, thinking.

SARAH

Can't you find pretty much anybody
these days?

WALT

The woman Johnny's looking for?

SARAH

I'd rather we found her. Or some
kind of record of her. This just
isn't healthy.

WALT

(lightly)
You're not jealous are you?

Sarah is taken aback by the comment.

SARAH

Of a fantasy woman?

WALT

Yeah.

SARAH

(lightly)
That wouldn't be healthy.

She snuggles up to him. But Walt pushes it.

WALT

What happens when he finds somebody
for real?

Sarah doesn't have an answer.

39 INT. STUDY CARREL - NIGHT

39

Johnny stops the microfilm reader at a page from a newspaper that shows "The Daily Enigma" -- the brain teaser Artie was seen working in 1945. He considers it for a moment, then gives the knob on the machine one more turn, scrolling the paper forward till it stops on an engraved image illustrating an advertisement: The Swan Song Hotel.

40 EXT. SMALL HOTEL - NYC - NIGHT 40

Establish the same hotel entrance Johnny saw in the vintage newspaper ad. The sign for the "Swan Song Hotel" is long gone, the place is shabby and tired.

41 INT. HOTEL ROOM - NYC - NIGHT 41

The door opens and Johnny steps inside, the door held open for him by a uniformed BELLBOY -- mid-20s, art school type, unsmiling but helpful, his humor dry as the thin layer of dust in this one-star establishment.

BELLBOY

...This was the Swan Song Hotel.
And then, it wasn't.

JOHNNY

I see.

The Bellboy continues with his "Bellboy Routine" which is how the Artist in him makes sense of this job -- it's for his own amusement.

BELLBOY

This was the Honeymoon Suite.

JOHNNY

And then it wasn't.

BELLBOY

No, it still is.

He drops Johnny's bag onto a suitcase rack, then indicates the knob on an old radiator.

BELLBOY

Room temperature is at your discretion.

He indicates a plastic picnic cooler on the floor.

BELLBOY

The minibar is available for your convenience.

Johnny's cell phone suddenly JINGLES in his pocket. Once, twice, three times. Johnny makes no move.

BELLBOY

Will you answer it, Sir?

JOHNNY

I'm kind of busy tonight.

(CONTINUED)

41 CONTINUED:

41

BELLBOY
(conspiratorial)
Of course.

The jingle finally stops. A beat, then it starts again.

BELLBOY
You might consider turning the
ringer off.

JOHNNY
I can do that?

BELLBOY
Allow me.

Johnny hands it over. The Bellboy expertly manipulates the keys, and the jingling stops. He hands it back.

BELLBOY
It's set to "vibrate."

JOHNNY
(puzzled)
Is that good?

BELLBOY
Not good or bad, but neutral.

Johnny nods, then pulls out a couple of one dollar bills and hands them over.

BELLBOY
Too kind, Sir.

He gives an imperceptible bow and exits, shutting the door behind him. Alone in the room, Johnny starts to look around -- at the vaguely mid-seventies wallpaper, the plain furniture, the dull carpet. If he expected a "rendezvous" with the Abby of his visions in this place...

Johnny opens the picnic cooler "mini-bar," revealing a six pack of beer on ice. And a bag of chips. He goes to the bed, sits down. He touches the bed with the palm of his hand, hoping... but no vision.

He pulls out the bedstand drawer, revealing the ubiquitous Gideon's Bible inside. This one looks like it's been there... well, forever. He picks up the book, turns the pages idly, then stops and reads.

(CONTINUED)

41 CONTINUED: (2)

41

JOHNNY
(reading)
"O my dove, that hides in the
clefts of the rock, in the secret
places of the stairs, let me see
thy countenance..."

The room changes around him, and he is in a vision.

42 INT. HOTEL ROOM - 1945 - NIGHT - VISION - CONTINUOUS

42

Johnny is now Johnny/Tommy, still sitting on the bed with Bible in hand, reading aloud, continuing the lines from above.

JOHNNY/TOMMY
"...let me hear thy voice; for
sweet is thy voice, and thy
countenance is comely."

He looks up at Abby, who is standing tentatively nearby. The room decor is 1940s romantic, definitely "Honeymoon Suite" material. She's not close enough for him to touch, is still purposefully keeping her distance.

JOHNNY/TOMMY
(re: Bible)
Never knew the Good Book got it
so right.

But faced with the moment, Abby is again torn.

ABBY
(re: Bible)
Anything in there about not
coveting your neighbor's wife?
And wives honoring their husbands?

JOHNNY/TOMMY
You're not married yet.

ABBY
(sincere)
I'll be sent to hell.

JOHNNY/TOMMY
We're there now.

Abby is puzzled.

JOHNNY/TOMMY
Every second that we let get away
keeps us there.
(MORE)

(CONTINUED)

42 CONTINUED:

42

JOHNNY/TOMMY (CONT'D)

You feel it, and so do I.

He puts down the Bible, and holds out his hand to her.

JOHNNY/TOMMY

"Let me see thy countenance."

Hesitation. Then she takes his hand. He pulls her toward him, and they kiss...

A KNOCK at the door, and the vision ends.

42A INT. HOTEL ROOM - NYC - NIGHT - CONTINUOUS

42A

Johnny is snapped out of the vision -- the KNOCKING continues. He gets up, opens it. The Bellboy rolls in with a drinks cart holding a champagne bucket and two glasses.

BELLBOY

Honeymoon Suite tradition.

He continues into the room, then stops the cart and pulls a bottle of the cheapest champagne on the market out of the icebucket and starts to open it.

BELLBOY

(re: bottle)

Stand back, Sir... there is a danger.

The cork comes off -- without a whimper let alone a pop. The Bellboy artfully places his thumb over the lip of the bottle and gives it a violent shake. Then he quickly pours into the two plastic champagne glasses. A few sorry bubbles reluctantly break the surface.

BELLBOY

Enjoy.

Then he's out the door. Johnny stares at the glasses for a moment, then sits back down on the bed. No vision. He picks up the bible again, letting it fall open to a page.

JOHNNY

(reading)

"The length of the ark shall be
three hundred cubits, the breadth
of it fifty cubits..."

*
*
*

Still no vision. Frustrated, Johnny sets the book aside. Then he lays back down on the bed. And is in a vision.

DEAD ZONE: ENIGMA - ACT THREE - REV. 4/19/02 - 2nd BLUE 40A.

42B INT. HOTEL ROOM - NYC - 1945 - NIGHT - VISION - 42B
CONTINUOUS

Johnny/Tommy is naked under the covers with an equally
naked Abby. They are in an embrace fueled by both passion
and the knowledge of their "sin."

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

43 INT. HOTEL ROOM - NYC - DAY 43

The cell phone sits on the bedstand, vibrating. Johnny's hand reaches out and picks it up.

Reveal Johnny in bed, still groggy from sleep, in a t-shirt and boxers. He fumbles with the phone.

JOHNNY

Hello...?

INTERCUT:

44 INT. SARAH'S KITCHEN - DAY 44

Sarah is pacing the kitchen phone in hand.

SARAH

I've been trying to call you all night!

Walt, in uniform, looks up from his waffles at this -- yup, all night.

JOHNNY

I was... otherwise engaged.

SARAH

Otherwise engaged.

JOHNNY

We... I mean they... it was pretty incredible.

(waking completely)

Abby and Tommy had a tryst. Here at the hotel.

SARAH

And you saw it?

JOHNNY

I lived it.

SARAH

The two of them. Having sex.

Walt looks up again.

(CONTINUED)

44 CONTINUED:

44

JOHNNY

Don't be so crass. They were in love.

SARAH

Abby and Tommy?

JOHNNY

Abby, Tommy, Arthur... It was, you know... "bigger than the three of us." That sort of thing.

SARAH

Right.

JOHNNY

Sarah, this is the first woman I've been with since... you and me.

SARAH

She wasn't real!

JOHNNY

I was speaking psychologically.

SARAH

I want you to come home now.

Johnny is off the bed and pacing the hotel room.

JOHNNY

What home? Can you tell me where I'm at home? I'd like to know.

Sarah is taken aback.

SARAH

Johnny...

JOHNNY

I'm not leaving. It isn't over yet.

SARAH

What isn't over yet? You and Abby? Or you and me?

Walt is on his feet.

WALT

(to Sarah, an edge)
Do you two want to be alone?

(CONTINUED)

44 CONTINUED: (2)

44

Sarah waves at him to stay in the kitchen.

SARAH
(to Walt)
No.
(to phone)
Johnny--

JOHNNY
--I gotta go.

He hangs up. Sarah does the same. She turns to Walt.

SARAH
(exasperated)
He spent the night with her. In
his head.

WALT
(staying calm)
That's his problem.

A beat. Sarah sits at the table, calming herself, but still concerned.

SARAH
You were running some kind of a
database search...?

WALT
We'll hear something today.

45 EXT. DERELICT BUILDING - NYC - DAY

45

Johnny is staring at the locked grate blocking a stairway heading down under the street level. Trash and broken bottles are strewn across the steps. He considers the scene, spotting a commemorative bronze plaque on the wall. He moves to read it:

DURING ALL THE COMBAT DAYS OF THE WAR BETWEEN THE UNITED NATIONS AND THE AXIS POWERS, THE AMERICAN THEATER WING STAGE DOOR CANTEEN OCCUPIED THIS SITE.

Johnny puts his hand on the plaque, then on the wall. No vision. Frustrated, he turns toward the street and leans his back against the stone. He is in a vision.

46 EXT. STAGE DOOR CANTEEN - NIGHT - 1945 - VISION

46

Johnny/Tommy is standing in exactly the same spot against the wall as Johnny was.

(CONTINUED)

46 CONTINUED:

46

Only now there is a globe-shaped light instead of a bronze plaque, and it glows with the words "Stage Door Canteen." Johnny/Tommy looks like he's trying to psych himself up for a confrontation, as he straightens his tie, brushes down his uniform, and turns to descend a set of stairs to the Canteen.

47 INT. STAGE DOOR CANTEEN - NIGHT - 1945 - VISION

47

The place is hopping with soldiers and hostesses. Johnny/Tommy spots what he's looking for: Abby, in her striped apron, dancing with a young man in a naval uniform -- just doing her job. He quickly crosses the floor. Abby is surprised and concerned to see him.

ABBY

Tommy.

JOHNNY/TOMMY

Who were you expecting, Tojo?
(cutting in)
Shove off Sailor, I'll convoy
this boat.

The Sailor moves off as Johnny/Tommy takes Abby's hand and continues the dance.

ABBY

I thought we agreed.

JOHNNY/TOMMY

To give me the bum's rush?

ABBY

To not see each other again.

She looks over his shoulder at Artie seated at a table across the floor, head buried in his puzzles as usual.

ABBY

Before somebody gets hurt.

JOHNNY/TOMMY

Too late for that.

Abby stops dancing, her voice desperate.

ABBY

What happens after the War? You'll
come back to me?

JOHNNY/TOMMY

You know I will.

(CONTINUED)

47 CONTINUED:

47

ABBY

We'll get the white picket fence?
Have a coupla kids?
(off his hesitation)
That's not you, Tommy. Never
will be.

She's right. But he won't admit it.

JOHNNY/TOMMY

We're telling him.

Abby tries to stop him, but he's already in motion. He reaches Artie's table and remains standing. Artie glances up, smiles hugely.

ARTIE

Tommy! Where have you been?

JOHNNY/TOMMY

Wouldn't you like to know.

Abby arrives, slipping onto the chair next to Arthur.

ARTIE

(pleasant)
Yeah, I would. We've only got a
few more days and I'd like to
spend one of them with my best
pal.

JOHNNY/TOMMY

(taken aback)
That right...?

ARTIE

Come by the house tomorrow. The
folks want to see you, too.

Abby looks up at Johnny/Tommy, trying not lose it. She purposefully echoes the words they exchanged when they first met.

ABBY

(barely)
He talks about you all the time.

Faced with the moment of truth, Johnny/Tommy hesitates.

JOHNNY/TOMMY

Really?

(CONTINUED)

47 CONTINUED: (2)

47

ABBY
(verge of tears)
Absotively and posilutely.

Artie gives his best pal a warm smile -- then goes back to working his puzzle. Johnny/Tommy stares at him, like he would a kid brother, with a sudden, overwhelming affection. Then he looks at Abby, who is completely vulnerable. And he decides to do the right thing.

JOHNNY/TOMMY
I'm gonna clear out.
(lamely)
Lot of packing to do.
(to Artie)
Artie. Artie.

Artie finally looks up.

JOHNNY/TOMMY
Tomorrow.

ARTIE
Sure.

Artie goes back to his puzzle as Johnny/Tommy turns to Abby for what they both know is the last time.

JOHNNY/TOMMY
(to Abby)
I guess we won't see each other again.

ABBY
Guess not.

JOHNNY/TOMMY
It was swell meeting you, Abby.

ABBY
(barely)
You too, Tommy.

Johnny/Tommy gives her one last smile, then turns toward the door -- his face is devastated. As he crosses the floor, Rosie is hovering in his path -- as if she knows everything and has been waiting to make her move.

ROSIE
Forget about her--

But she might as well not exist. Johnny/Tommy heads for the exit.

48 EXT. STAGE DOOR CANTEEN - NEW YORK 1945 - NIGHT - VISION 48

Johnny/Tommy emerges up the stairway, a broken man. He pauses at the top of the stairs, glances up at the glowing lantern proclaiming "Stage Door Canteen." The vision ends.

49 EXT. DERELICT BUILDING - NYC - DAY - CONTINUOUS 49

Johnny comes out of his vision, still wracked by the emotions. He looks dazed. His cell phone vibrates in his pocket. He pulls it out.

JOHNNY
(disoriented)
Hello...

INTERCUT:

50 EXT. BANNERMAN'S SUV - DAY 50

Sarah gets out of the SUV in front of her house, slamming the door shut. She's on the cell phone, her voice excited.

SARAH
Abigail Travers was registered
with the New York Stage Actors'
Guild --

JOHNNY
(puzzled)
-- But Abby wasn't an actress --

SARAH
-- Apparently, she was. Which
means "Abigail Travers" was
probably her stage name.

OFF Johnny's reaction as this sinks in.

51 INT. ROSE'S APARTMENT - NYC - DAY 51

Johnny has just stepped inside. Rose is all smiles.

ROSE
How nice to see you again! And
so soon after the last time!

JOHNNY
You didn't tell me Abby changed
her name.

Rose's smile gets just a little hard.

(CONTINUED)

51 CONTINUED:

51

ROSE
You didn't ask.

JOHNNY
Arthur never knew she was an
actress--

ROSE
(correcting him)
--Wanted to be an actress. Just
like the rest of us.
(beat)
She wouldn't tell him because she
believed he would think less of
her.

JOHNNY
Why didn't she answer his letters?
Why did she leave New York?

ROSE
(cheery)
I don't remember.

She moves across the room, looks up at the framed Stage
Door apron on the wall. Johnny stares at her for a beat.
Then:

JOHNNY
Abby was having an affair with
Tommy Peterson.

ROSE
(forced smile)
What if she was?

JOHNNY
You were in love with Tommy.

The woman's smile falters. A long beat. Then:

ROSE
I don't know. I don't know why
she went away.

Johnny is suddenly facing a vulnerable, frail old woman.
He stops going on the offensive, quiets his voice.

JOHNNY
Is that true?

ROSE
She ended it with Tommy. Tommy
and Arthur went to the War.
(MORE)

(CONTINUED)

51 CONTINUED: (2)

51

ROSE (CONT'D)

A month later, Abby disappeared.

JOHNNY

Without a word?

ROSE

Not to me.

Johnny studies her for a moment -- and believes she's telling the truth.

JOHNNY

Her real name?

A beat.

ROSE

What difference does that make now?

JOHNNY

Maybe a couple of people who should have been together can get another chance. While there's still some time.

ROSE

(cheery again)

Don't be such a drip. We were just a bunch of soldier crazy victory girls...

(voice breaking)

It didn't matter then, it doesn't matter now.

JOHNNY

(sincere)

I'm sorry.

ROSE

Goodbye.

There's nothing more Johnny can do here.

JOHNNY

Goodbye.

He heads for the door. Rose starts paging through her book of memories. Without looking up:

ROSE

Tarnovski. Abigail Tarnovski.

(CONTINUED)

51 CONTINUED: (3) 51

Johnny turns toward her. Her voice is wistful.

ROSE

She said it would never fit on a
marquee.

52 OMITTED 52

53 INT. CHILDREN'S THEATER - NYC - DAY 53

Johnny is standing close to the small stage, searching among the kids and few adult teachers scattered among them. Then he turns and sees... something incredible. Standing right next to him.

JOHNNY

Abby...?

She's the same young woman from his visions -- now wearing contemporary clothes and hairstyle, but there is no mistaking her.

GRANDDAUGHTER

Yeah?

Her voice has the edge born of years of fending off unwanted advances. Johnny is really confused.

JOHNNY

I... I just spoke with you...

The young woman stares at him -- who is this nut? Then it dawns on her.

GRANDDAUGHTER

You mean my grandmother?

JOHNNY

Grandmother...

ABIGAIL

Mister Smith!

An elegant, white-haired woman disengages herself from the kids she's teaching and steps closer -- she's happy to see him. This is ABIGAIL, the present day version of the Abby from 1945.

(CONTINUED)

53 CONTINUED:

53

ABIGAIL
Thank you so much for coming here.

JOHNNY
(still rattled)
If... you're busy...

ABIGAIL
We're just finishing up.

GRANDDAUGHTER
(impatient)
I'm triple parked.

ABIGAIL
(calm)
We'll just be a few minutes.

GRANDDAUGHTER
Gram...

ABIGAIL
I'll take a cab home.

That's all her granddaughter wanted to hear.

GRANDDAUGHTER
Cool.

She turns and takes off. Abigail indicates a couple of folding chairs on stage and they sit down.

ABIGAIL
Tell me about Artie. Arthur.

JOHNNY
To be honest, I don't know him very well. But I know he misses you.

ABIGAIL
Still.

JOHNNY
One track mind.

ABIGAIL
(smiles)
And you said you didn't know him.

JOHNNY
He wants to see you.

A long pause.

(CONTINUED)

53 CONTINUED: (2)

53

ABIGAIL

I'm not sure that's the best idea.
(carefully)
People can still be made to hurt.
No matter how many years.

Johnny reaches out and puts his hand on hers in a supportive gesture. And has a vision.

54 ANGLE - ABBY WITH A BABY - 1946 - VISION

54

She's sitting in a spare wooden chair on the stage, cradling an infant girl in her arms, singing a wordless lullaby. Johnny can see this image directly over the shoulder of the older woman in front of him. The young mother's eyes are filled with love and sadness. The quiet singing continues over:

JOHNNY

(to Abigail)
You must have been lonely, raising
a child on your own.

The vision is gone, but the mood remains melancholy and quiet.

ABIGAIL

How did you know...? Of course,
you met my granddaughter.
(difficult)
I was engaged to Artie... I had a
baby by another boy. A mutual
friend. Tommy.

JOHNNY

That's why you left New York.

Abby nods, now looking painfully toward the past.

ABIGAIL

Tommy and me... We never should've
happened.

JOHNNY

It was the War.

ABIGAIL

(no excuses)
It was me.
(beat)
After my daughter was born... I
wrote to Tommy, just to tell him.
He didn't write back.

(CONTINUED)

54 CONTINUED:

54

JOHNNY
(suddenly difficult)
The white picket fence... coupla
kids... probably not his style.

Abigail looks at him curiously -- then nods.

ABIGAIL
But it was Artie I loved. Artie
I wanted to grow old with.
(quiet)
Artie and me... we can't go back.

A long beat. Johnny's own eyes are suddenly wet.

JOHNNY
Is that the only direction there
is?

Abigail looks at him, a glimmer of hope in her expression.

55 EXT. TAXICAB - STREET CLOCK - NYC - ANOTHER DAY

55

Johnny and Arthur step out of the cab. Johnny's wearing
a change of clothes, Arthur has his best suit on.

ARTHUR
I'm a little... nervous.

JOHNNY
That's understandable.

ARTHUR
Maybe I can't do this.

JOHNNY
Good enough. Let's go back to
Maine.

56 ARTHUR'S P.O.V. -- THE STANDING STREET CLOCK

56

With the graciously aged Abigail already waiting there.

BACK TO SCENE

Arthur smiles hugely -- recognizing her instantly.

ARTHUR
I'll take over from here, Johnny.

Arthur moves toward Abigail. Johnny watches as they shake

(CONTINUED)

56 CONTINUED:

56

hands with each other... which turns into a close hug.

GRANDDAUGHTER (O.S.)
How long is this going to take?

INCLUDE GRANDDAUGHTER

Johnny turns to see Abby's beautiful granddaughter, waiting impatiently, as before.

GRANDDAUGHTER
A half hour? What?

JOHNNY
Does it matter?

GRANDDAUGHTER
(re: Abigail)
I got stuck granny-watching this week because my mother's out of town.

Apparently, the "personality" gene didn't get passed down.

JOHNNY
Why don't we just leave them alone for a hour and come back?

GRANDDAUGHTER
(resigned)
Whatever.

If Johnny entertained any thoughts of getting together with this woman -- which he did -- they are fast evaporating. But he can't help but say it anyway:

JOHNNY
I don't suppose you'd be up for a walk in the Park?

She just looks at him. Not a chance.

57 OMITTED

57

58 EXT. CENTRAL PARK - NEW YORK - DAY

58

Johnny is walking alone through now familiar territory.

(CONTINUED)

58 CONTINUED: 58

He reaches the bench where he had his visions, and sits down next to the usual occupant -- the elegant old man feeding his birds. Johnny glances over at him, and is in a vision.

59 EXT. CENTRAL PARK - NEW YORK - 1946 - VISION 59

Johnny/Tommy is wearing his uniform, now decorated with medals -- this is after the war. He is seated on the bench, a bag of seeds next to him. He tosses the feed to the gathering birds, far too young to be doing this. The vision ends.

60 EXT. CENTRAL PARK - NEW YORK - DAY - CONTINUOUS 60

Johnny comes out of the vision. He looks again at the old man sitting next to him, and realizes:

JOHNNY
Tommy Peterson?

TOMMY
How do you know my name?

JOHNNY
A mutual friend.

The old man considers this for a moment, and we sense he might want to pursue it. But the inertia of the decades spent alone is more than he can overcome -- this is the life he's chosen, no desire to change that now. He just shrugs his shoulders. Then takes a handful of seeds, and sets the bag down between them, within Johnny's reach. Johnny stares at it for a beat, then takes a handful for himself.

Two strangers on a bench, nothing in common, except a woman they both once knew. They scatter the seeds and the birds come to join them.

FADE OUT.

END OF ACT FOUR

THE END