

"The Last Goodbye"

REVISED OUTLINE

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TEASERINT. JOHNNY'S SUV - NIGHT

Johnny drives Sarah and Walt down a city street. They have no idea where Johnny is taking them. It's a surprise. Sarah shoots Walt a look. He doesn't know either. Johnny asks whatever happened with Sarah's music career, the dreams she had when she was young? Sarah reminds him that was a long time ago. They pull up to a bar. Johnny: "Ready to rock?" The plastered playbill reads: "Live: Darren Foldes." Walt shrugs, "You drove us all the way out to Portland for Derek Foldes?" Johnny corrects Walt - Darren Foldes is the son of Roy Foldes, Sarah's favorite dead singer/songwriter. Sarah smiles.

INT. A BAR IN PORTLAND, MAINE - NIGHT

"Roy Foldes? Never heard of him." The bar is packed. Johnny fills Walt in on the legend of Roy Foldes - an influential songwriter/rocker, Sarah traveled to a lot of his shows when she was 17. Died an early death. Drove off a cliff. Body was never found. Turns out he had a son who plays in a tribute band to his dad. "Ever think what he could've been if he hadn't of died?" Johnny shows Sarah his worn vintage Roy Foldes concert T-shirt. She laughs. **Darren Foldes** (28) takes the stage. He's the spitting image of his father. Even plays that shiny classic six string Fender-Stratocaster with his left hand, just like Roy. It's not a bad show...

EXT. BAR - NIGHT

Walking to the car, Sarah thinks "There was something a little sad about that. Just not the original." They empathize with Darren, must be hard to follow in the footsteps of his father. The back door POPS open and Darren exits. Johnny, Sarah and Walt thank him, they enjoyed the show. Darren tells them he's playing in Philadelphia day after tomorrow. Johnny admires the Fender guitar that belonged to his dad. Believe it or not, Darren just bought it last year. Had to purchase it from a private collector. He never met his father. Johnny asks if he could admire the guitar, he gets a hit:

INT. VENUE, CIRCA 1987 - NIGHT

Roy Foldes (27) is onstage, rocking one hell of a guitar solo. (think Neil Young) His fingers strum his Fender Strat with fervor. A crowd SCREAMS. As Roy SMASHES his guitar on the floor, we SMASH CUT:

INT. PAWN SHOP - DAY - PRESENT DAY

A guitar case is placed on a counter. A **man** we cannot see opens the case revealing the beat up Fender guitar. A scraggly twenty something **clerk** looks it over. The man says it: "... belonged to

that dead rocker Roy Foldes." The clerk feigns recognition, "Dude, way before my time. Couple hundred?" The man agrees and as we look up in the reflection of a mirror, we see Roy Foldes. Older, but it's definitely him. Whoosh.

EXT. BAR - NIGHT

Johnny comes out of the vision; Darren asks him if he's okay?

ACT ONE

EXT. JOHNNY'S SUV - NIGHT

Johnny bubbles with excitement. He thinks he saw Roy Foldes - alive. Sarah says that's impossible. Roy Foldes died in a car accident. Johnny outlines the vision for her. "Maybe he's out there and doesn't even know he has a son? What if - " Sarah cuts him off. Warns him to hold off on telling Darren. Johnny has misinterpreted his visions before. Walt says he can rest easy, 'cause for once they don't have to stop an impending threat. Johnny says his visions are leading him. If Roy's out there, there's a reason I saw him.

INT. BANNERMAN HOME - DAY

Sarah and Walt discuss Johnny's vision. And Sarah wants to go with Johnny. Walt doesn't understand why. Sarah loved waiting in long concert lines and outside venues just to get a glimpse of him. "If there's a chance he's still alive..." Walt thinks about it, then encourages Sarah to go with Johnny. Sarah: "Really? You're ok with me going with Johnny?" To which Walt replies: "If what we've got won't survive a road trip... besides, you loved his music. If anyone is gonna get to him, it's Johnny. JJ and I are good. But if Johnny ever finds out that Patsy Cline's still alive..." "

EXT. BROOKLYN BRIDGE - DAY

Establishing. Roy's MUSIC plays. (We'll focus on one specific song of Roy's throughout the episode.) Johnny's SUV drives over the bridge into glittery New York. Sarah asks what the plan is. Johnny tells her we're gonna talk to Roy's old tour manager. He's now the head of a major record label.

EXT. VERTIGO RECORDS, MANHATTAN - DAY

Establishing. An ultra-sleek record label uptown.

INT. NATHAN KAHANE'S OFFICE - DAY

A hot **receptionist** leads Johnny and Nathan into see **Nathan Kahane** (50s) - chairman and CEO of Vertigo Records. His office is massive. Flat panel monitors line the walls showing videos of boy bands, hip hop crews, the next up-and-coming bands. Nathan is confused. "Who are these people and why are they in my office?" The ditzy receptionist explains that Johnny Smith is a psychic and said he is there to help. Nathan knows. Johnny's been calling, but "There's a reason I didn't take the call." Nathan, smiling skeptically says, "Ok, Smith, prove your abilities." Play a fun moment where Johnny *touches the flat panel monitors, and*

forecasts which music groups will hit - and which ones don't have a future. Whoosh. Failure. Whoosh. Hit. Whoosh. "Fine. You're for real. What do you want?" Johnny tells him about Roy. Nathan assures Johnny that searching for Roy Foldes is a dead end. Roy was an incredibly talented musician. He could have been a rock legend. The reason people don't want to believe he is dead, is because they can't." Johnny shakes his hand, thanks him for his time. Vision.

INT. A DARK ROOM CIRCA 1987 - NIGHT

SMACK. Nathan slaps Roy, he is livid. "You know how much money I have riding on you?! You're gonna throw your life, your career away. And for what? Some dumb girl?!" Roy, heartbroken, replies, "Crystal was no dumb girl."

INT. NATHAN KAHANE'S OFFICE - DAY

Johnny asks who Crystal is? Nathan seems stunned. Cuts them off. Fun is over. Asks them to leave.

INT. GAS CITY - DAY

Johnny pumps gas. Notices a scruffy tubby 'dude' loitering nearby. Dude's been following Johnny. Johnny approaches him. He's **Doug Davison**, (40s) a rock journalist for *Rolling Stone*. Doug got wind that psychic Johnny Smith is looking into the Roy Foldes death and smells a huge story. Johnny asks how he knew? "A psychic calls the head of a major record label asking the 411 on Roy Foldes, and you don't expect it to leak? I pay everyone in town for information like this."

Doug pitches Johnny, "If we work together, our futures would both be looking pretty bright. I could break the biggest story of my career, you will be thrown into psychic superstardom. What do you think?" Johnny's not interested. Doug comes back with "Ok. Tell you what, I'll give this to you in good faith. If you're the real deal, this will help you." Doug hands Johnny an address.

EXT. HOUSE - DAY

A New Jersey housing development where everything looks the same. Johnny and Sarah pull up to a model home within the complex.

INT. HOUSE - DAY

They meet **Matthew Milam**, 50s, a kind, unassuming cab driver. Matthew assumes they're here "... for the tour." Johnny and Sarah look at each other, "The tour?" It's ten bucks a pop - which to their surprise is a home museum of death memorabilia. The bathtub that James Earl Ray stood on to shoot Martin Luther King, Jr.; the used shotgun cartridge from Kurt Cobain; a piece of the Space Shuttle *Columbia*. And finally, Roy Foldes' 1978 Charger fully restored with a lot of the original elements - the bumper, steering wheel, gear shaft, and brake pedals. Johnny asks him where he got all this stuff? Matthew replies: "Ebay, of course." Johnny can't believe people collect such macabre things. "You'd

be surprised. This car is heavily sought after. I got a buyer lined up already." Off the Charger, Johnny gets a hit -

INT. '78 CHARGER - NIGHT

The Charger KICKS up dirt. Johnny sits in the passenger seat as the car RACES towards the edge of an oceanside cliff! He looks over. There's a cinderblock on the accelerator, but no driver. Johnny freaks as the Charger ZOOMS off the road and does a huge 'Thelma and Louise' DROP over the cliff!

INT. HOUSE - DAY

Johnny catches his breath. Matthew asks him to keep his paws off the merchandise. Johnny tells Sarah about the weird vision. Roy never went over that cliff, only his car did. And if that's true, why was the accident staged?

ACT TWO

INT. A SPORTS BAR, PHILADELPHIA - NIGHT

Darren plays in front of a decent crowd. Darren recognizes Johnny and Sarah. "Wow. I have fans..." Darren gives Johnny his cell number to tell him where he's playing next. As Darren tells it, he's got a record deal and video in the works. Johnny fishes for some family info here. Learns that Darren's mother was a one night stand of Roy's. When Darren was old enough mom told him who his real father was. He decided to follow in his father's footsteps. Johnny asks Darren if his father ever tried to contact him... recently? Darren cuts him off. He's heard the father-is-alive theory before. Every few years, another journalist finds a clue that resurrects that theory, somebody thinks they saw him, and they always end up nowhere. Upset, he marches off...

EXT. BAR - NIGHT

Doug Davison waits near their car. "You're following us?" Doug insists he's following the story. He assumes Johnny's found something useful, otherwise he wouldn't be on the road. Johnny asks him if he knows who Crystal was? Doug doesn't. Johnny thanks him, drives off giving nothing back to Doug. Doug yells after his car: "You saw Roy Foldes alive, didn't you?!" Doug, left in the dust. Kicks the dirt and mumbles "sonofabitch... so close."

INT. RACK RECORD STORE - NIGHT

Suffern County, NY. Johnny and Sarah seek out **Stephen Vickings** (40s), Roy's ex-songwriting partner. He's buried in vinyl records. His glory rocker days long behind him, he now inhabits his kingdom of albums, his throne is a wheelchair. Johnny introduces himself as an internet blogger doing a retrospective on Roy while Sarah browses stacks of music. Stephen misses everything about Roy. His charisma, talent, charm - especially his Cajun gumbo. "Forget gold records, that gumbo was monumental." Things were copasetic until Roy died, then Stephen grew depressed, dove drunk into a shallow pool ending his career early. "Hell, maybe it was Karma." Johnny asks Stephen about

Nathan Kahane - Stephen scoffs that Nathan was always about the money. He never understood that the music was all that mattered. Johnny asks where Roy's royalties are going. Stephen says to a charity. "Was how Roy wanted it."

Sarah pulls a stack of Roy Foldes records and cds. Stephen smiles - loved that album. Puts the record on. "Look at us... so much promise..." Stephen hands Johnny the album - the liner has grainy b/w photos of a younger Roy and Stephen in a recording studio. As Johnny touches the album - the chorus hits, and WHOOSH. The recording studio photo comes to life in full color:

INT. RECORDING STUDIO - DAY

1987. The song blends into this vision. Roy sings into a circle mic, stops the track mid-chorus. Johnny is now in the padded recording studio next to Roy and a (younger) Stephen, sans wheelchair. Roy complains the track isn't working. Feels flat. "I'm going to take a walk, clear my head." Stephen jokes - "Where are you going? We're in the middle of nowhere." Roy laughs, lights a cig, points to the small town pet store across the street. "I'll find something." Whoosh. Out of the vision.

INT. RACK RECORD STORE - NIGHT

Johnny asks about a pet store? Stephen remembers - "Roy hung out there every day... ."

EXT. UNLEASHED PET STORE HAMPTONS, NY - DAY

The same pet store he saw in his vision. Sarah spots puppies in the window. Johnny touches the glass -

EXT. UNLEASHED PET STORE - DAY

Sees a reflection of Roy Foldes. Whoosh. Johnny becomes Roy as he stares in at a beautiful girl named **Aubrey Henderson** (19), feeding fish. Enamored, Roy walks in, when the two lock eyes, it's electric. Roy is tongue-tied, asks dumb questions about birds. It's clear Aubrey doesn't know who Roy is. He asks her out. Do you like music? Aubrey smiles. FLASH cut to:

INT. BACKSTAGE - NIGHT

Roy holds Aubrey's hand, leading her backstage. Aubrey asks Roy if they are allowed back here? He smiles, "I think we're ok." Nathan rushes up - "You're late." He eyeballs Aubrey. "Who the hell is she?" Stephen is waiting also. "Show was supposed to start an hour ago!" Roy laughs them off, pulls Aubrey towards the stage, gives her a turquoise bracelet, whispers "I could get lost in your eyes, they sparkle like crystals..." She melts. Roy walks onstage, people CHEER! He grabs his shiny Fender Stratocaster guitar, and fucking JAMS. The crowd erupts. And for the first time, Aubrey realizes who he is...

EXT. UNLEASHED PET STORE - DAY

Johnny snaps out of it. Aubrey is Crystal. Sarah says that nobody even knew who Aubrey was... until now. She remembers that name...

EXT. JOHNNY'S CAR - CONTINUOUS

Sarah rifles through the CDs she just bought from Stephen's store. As she awkwardly unwraps that annoying cd plastic, Johnny questions what she's doing? Excited, she finds what she's looking for. Stuffs the cd into the car stereo. Track one, no. That's not it. Track 7. Here. She CRANKS the song titled "Drained". They listen to the lyrics closely... as Roy sings: "Draining me from inspiration/ running off with her will be my salvation/ I love Aubrey so much it's a sin/ but she buried me that night at the Carrington Inn."

INT. CARRINGTON INN - NIGHT

Establishing. A seaside inn. A key card slides into the slot. Johnny is impressed that Sarah knows so much about Roy. To which she replies "some people hear songs, I really listened to them..."

INT. CARRINGTON INN - ROY'S ROOM - NIGHT

They navigate into the dark room. Johnny feels around in the darkness. Finds the bathroom. He touches the bathtub. "I can't see anything." Just as Sarah flicks on the lights...

INT. CARRINGTON INN - ROY'S ROOM - NIGHT

Whoosh. Aubrey lies DEAD in the bathtub. A HORRIFYING sight. FLASH! Roy shakes her, violently. Wake up. Wake up. He pulls her limp body into a hug, cries out. Notices a syringe stuck in her pale arm... .

Johnny FALLS back, startled. Sarah: "What is it?" Johnny points to the empty bathtub. "Roy found Aubrey here. Dead. She overdosed."

ACT THREE

INT. CARRINGTON INN - ROY'S ROOM - NIGHT

Johnny and Sarah recap. So Roy Foldes falls in love, finds her dead from an overdose. Who was she? Johnny doesn't know. As Johnny grabs the doorknob to leave, he gets a *Whoosh*.

INT. CARRINGTON INN - ROY'S ROOM - NIGHT

A group of SCREAMING party-goers enters the room, booze in hand. Johnny spins around to see Roy's hotel room FILLED with people. An after-party. Drugs everywhere. Roy and Aubrey fight. Roy doesn't want her around this scene. She wants to party. He gets angry, storms off. FLASH. She giggles in the bathroom, inebriated. We watch as **someone** unseen tells her to lay back and relax. A SYRINGE squirts.

INT. CARRINGTON INN - ROY'S ROOM - NIGHT

Johnny is shocked: "Aubrey didn't do that to herself. She was murdered." But who would want her dead? Who would benefit from her being out of the picture? Sarah poses a bigger question - "Do you realize how much money could have been made if John Lennon never met Yoko?"

INT. JOHN & SARAH'S HOTEL HALLWAY - NIGHT

They get back to their hotel (different rooms.) Sarah gets a cell call from Walt asking if everything is ok? Just then Johnny finds a Roy Foldes record pinned to his door, a knife through it. It's a clear signal - back away from the story or else. Sarah sees the threat, lies and tells Walt everything is fine. Hangs up. Johnny touches the knife and gets a vision:

INT. CARRINGTON INN HOTEL - NIGHT

Nathan walks into the bathroom. Roy kneels over Aubrey's dead body, crying. JCWTF happened? Roy sobs that they were gonna run off together. Nathan quickly surveys the scene, asks Roy to stand up, and leave. Rock star + OD-ed girl = very bad press. Roy can't, he clutches her cold hand. Nathan pulls him up, SMACKS him - "Do you know how much money I have on you? You're gonna throw your life, your career away? And for what? A girl named Crystal? You never knew this girl. Understand? We walk out of here, and don't look back. Anyone asks, you deny ever meeting her. Roy stares at him, horrified. Nathan: "Trust me. It's the only way. Did you give her anything?" Roy points to the turquoise bracelet. Nathan "Take it off..." "

INT. HOTEL - NIGHT

Nathan covered it up. Could it be that he murdered her, too? Makes sense. Maybe Roy and Aubrey were going to run off together? Johnny wonders if it wouldn't be best for Sarah to go home. Sarah reveals her emotional investment in Roy Foldes - how she followed him when she was 17; how Roy's music inspired her to be a musician; And then he died. That one moment changed Sarah's life. She became a teacher instead. Part of me died with Roy Foldes. Finding Roy, alive, would mean a lot to her. Johnny understands, but we're out of leads. "Any ideas?"

INT. NY NIGHTCLUB - NIGHT

Johnny and Sarah walk into the nightclub. A billboard promotes "Darren Foldes." But some workers are taking the letters off the billboard. The **bouncer** informs them that Darren never showed up; show's cancelled. Bouncer's throwing out the fliers for the show - Darren dropped them off earlier. Johnny touches the flyer for tonight's show -

INT. '78 CHARGER - NIGHT

Johnny's driving, swigging from a bottle of whiskey. He presses the accelerator. Up ahead, lays the end of the road and a cliff. The flyer for tonight's show is in the passenger seat. Why?

INT. NIGHTCLUB -SAME

Johnny tells Sarah about the vision. Can't make sense of it. Something's bugging Sarah. Feels like there's been something familiar going on. Sarah pulls out her cell, calls Walt.

INT. BANNERMAN HOME - SAME

Walt answers. Sarah tells him she needs him to check on something. There's a BOX in the upstairs closet, way in the back marked "Music stuff." Walt finds it - barely. Walt opens it to find it stuffed with every concert ticket from her youth. She asks him to pull out the ticket stubs from Roy Foldes' last tour. Sort them by date. We see Walt lay them out on the kitchen table in order. Sarah asks what the dates and cities are...

INT. NIGHTCLUB - SAME

Sarah thanks him, hangs up. "Darren's touring the same cities in the *exact sequence* before Roy died - Portland, Philly, NY..." Johnny's confused. Sarah clarifies - "Tonight is the anniversary of Roy's death. I think you saw Darren in that car. Your visions were never leading you towards Roy, they were always leading you towards Darren." Johnny doesn't believe it. "What about his record deal, his video - why would he throw it all away?" Sarah thinks they never existed. Johnny fishes through his pocket, finds a number, calls...

INT. MATTHEW MILAM'S HOME - NIGHT

Matthew Milam tells Johnny "The Charger? That buyer I was telling you about just came and picked it up." Johnny hangs up. "We have to find Darren Foldes."

ACT FOUREXT. LONG ISLAND BLUFF - NIGHT

Johnny and Sarah race to the same bluff where Roy supposedly went over the cliff years ago. "Off the highway, about ten yards from a stop sign."

EXT. LONG ISLAND BLUFF - NIGHT

The Charger idles on the bluff. Darren stares at himself in the rear view (*match the same shot from Johnny's visions earlier.) His cell phone RINGS - it's Johnny. In a frantic call, Johnny tries to convince Darren to stop. Darren tells Johnny why he's doing it: he's never gonna have his own identity. People want his father. Record company wants his father. He went 8 years on the road as "himself", but they wanted "Roy." They even wanted him to wear his clothes. And if they were never going to accept Darren, then he'll give them exactly what they want. Johnny tells Darren that he has visions, and that his father is alive. Darren hangs up on him. Doesn't believe him. In tears, he shifts into first gear, races the '78 Charger as it SCREAMS towards the edge of the bluff! At the last moment, Darren hits the BRAKES.

EXT. LONG ISLAND BLUFF - LATER

Johnny and Sarah locate Darren, sitting alone in the Charger. Drinking. Johnny admits to him who he is: a psychic. And he pulls the bottle of whiskey from his hands when -

INT. DIVE BAR - NIGHT

Darren plays on stage. Johnny's in the audience. He looks around. In the very back, hiding, is a man. It's Roy. He's wearing a T-shirt that reads: "Martha's Grits/Stamford, Connecticut."

EXT. "MARTHA'S GRITS" SMALL TOWN DINER - NIGHT

Johnny, Sarah, and Darren pull into a small town diner. Darren still doesn't believe Johnny. Gives him ten minutes before he takes off.

INT. "MARTHA'S GRITS" SMALL TOWN DINER - NIGHT

Johnny enters. Southern cooking, southern atmosphere. Johnny looks/asks around - none of the employees resemble Roy. Shit.

EXT. PARKING LOT - DAY

From the car, Sarah notices something in the back of the restaurant. A tubby man with a beard is taking out the trash. It's Roy. Same man from the teaser. Sarah walks around to the back, approaches him, but Roy dodges the question. "I'm not the guy you're looking for." He is about to walk off when Sarah stops him, angry: "You were important to me. That summer when you allegedly died changed my life. I changed everything because of what you did. A part of me died the day Roy Foldes disappeared. Roy stares at her blankly and replies: "Roy Foldes is dead." He ducks back into the restaurant when Sarah says: You betrayed me and your son. Your son will die unless you help him."

Sarah waves to the car. Darren walks towards the diner. Roy asks who is that? Sarah: "If you're really not the guy, then you won't have a problem talking to this kid." Roy can't help but be moved that his son is here and breaks down. He admits, "I've heard you play. You're not bad." Roy knew about Darren through the alternative music scene. He asks forgiveness from Darren. Darren gives it.

EXT. "MARTHA'S GRITS" SMALL TOWN DINER - DAY

Meanwhile, Johnny sees a limo pull up in the front of the restaurant. It's Nathan Kahane. This time he has **thugs** with him. Johnny walks out, confronts him. Nathan: "So you found him. Big mistake. I told you to leave this alone." Johnny stands blocking them "Even if he was here, I won't let you hurt Roy." Nathan says he's only gonna hurt Johnny. They yank him off to the side, and when Nathan punches Johnny -

INT. NATHAN'S BEDROOM - NIGHT

The phone SNAPS Nathan awake. On the other line is Roy, distraught. "She's dead, Nathan. I think she's dead. I need your help..." FLASH to:

EXT. BLUFF - NIGHT

Roy's with Nathan at the '78 Charger, circa 1987. Roy asks Nathan for one last favor - make the world believe he's dead. Nathan agrees.

EXT. "MARTHA'S GRITS" SMALL TOWN DINER - DAY

Johnny stumbles backward. "You didn't kill her." Nathan says of course I didn't. Roy rushes out from the back, "Let him go, Nathan." We learn here that the man who has antagonized Johnny is actually a close friend of Roy's. When Aubrey died, it tore Roy apart. He had an epiphany. Wanted out of the business. So Nathan helped Roy stage his own death. He was trying to thwart Johnny only to protect an old friend. Nathan apologizes about punching him and adjusts Johnny's coat. Roy thanks him, Johnny notices the turquoise bracelet that belonged to Aubrey on Roy's wrist. Touches it -

INT. CARRINGTON INN - NIGHT

One of those badass REWIND visions of Roy taking the bracelet off her dead body, back to a few hours earlier that night. People party in the room. Aubrey giggles in the bathroom. Drunk. The **unseen man** comes in with the syringe. Johnny catches the man's reflection in the mirror, and sees it's...

EXT. "MARTHA'S GRITS" SMALL TOWN DINER - DAY

Sarah spots Doug Davison's rental car approaching. Get Roy out of here. Nathan asks that Johnny keep Roy's "reappearance" a secret. Johnny agrees. He turns to Roy, and says "It wasn't your fault. Aubrey didn't overdose." Roy barely has time to reply before he and Darren are stuffed into the limo, and they drive off. Doug pulls up, "Was that HIM?! Did you find him?" Johnny smiles. "Roy is dead." Doug knows he is lying, but also knows that Roy is gone. "I can't believe after all we've just been through, you just let him go." Johnny thinks a moment - "I have a better story for you... "

INT. RECORD STORE - DAY

Johnny walks into the record store, flanked by two police officers. Stephen looks up - "What's this all about?" Johnny tells Stephen he knows he overdosed Aubrey. "You were at the hotel, you killed her." Stephen doesn't want to admit it at first, but ultimately does - Aubrey was a threat to Roy's talent. But he's paid his penance for that crime. "I tried to help Roy, but it backfired on me. You don't think that karma haunted me every day? Drunk diving was no coincidence. Ain't nothing you can do to me that I haven't done to myself."

EXT. RECORD STORE - DAY

Doug is outside - great scoop, great story. As Stephen is led to the back of a police car, he looks across the street to see Roy looking back at him, disgusted. Stephen is shocked to see him still alive... as the cruiser drives off.

Roy gives Johnny a simple "Thanks." Johnny's about to walk away when he stops, pulls out his old concert T-shirt. Asks Roy to sign it. Roy does. As the pen touches the shirt, it sends Johnny into a vision:

INT. CAJUN RESTAURANT - NIGHT

It's a future vision of Roy and Darren as cooks/owners of a packed Cajun restaurant. A sign outside reads "Great Food, Better Music." Sarah wonders what will happen now. Johnny assures her they will be okay.

INT. BANNERMAN HOME - NIGHT

Sarah comes home. Plants a big kiss on Walt. He asked her if she ended up finding Roy? She smiles. Doesn't formally answer. We watch her carefully pull out her acoustic guitar, blows dust off. Starts strumming a poetic ballad as we -

Fade out.

THE END