

List of Dialogues for
"THE BOOK AND THE ROSE"
by Jeff Bemiss

Based on a Short Story
by Max Lucado

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List of Dialogues for "The Book and the Rose"

00:00 FADE UP on red bookplate.

00:16 TITLE: The Book and the Rose

00:23 TITLE: Philadelphia, 1942

1. FADE IN: INT. PHILADELPHIA TRAIN STATION, 1942 - DAY

00:31 GREAT HALL - The larger-than-life center statue, a gilt lady with arms outstretched, presides over the waiting area. sounds of the station echo. The voice of john barnes speaks to us as we move toward the statue. His voice is gentle and contemplative.

JOHN (VO)
"Tell me who you love," someone
once wrote, "And I will tell
you who you are."

WIDER - a view of the crowded station from above, the people crisscrossing through it.

A SERIES OF SHOTS:

An ELDERLY WOMAN waits alone on a bench, staring off.

A MIDDLE-AGED MAN stands bobbing his head around, searching the crowd for someone.

A YOUNG WOMAN runs into the arms of an arriving SOLDIER.

00:44 JOHN (VO - CONTINUING)
I never believed in soul-mates.
The idea of a single spirit,
torn in half...The pieces flung
far and wide in the world as
some kind of test. (pause) God
would have to be pretty bored.

01:05 2. PLATFORM -

A train pulls in. JOHN BARNES, a handsome 35-year old man, steps off the train and straightens his Army uniform, a little nervously. He studies the crowd of people shuffling off the platform and into the station.

John makes his way through the crowds on the platform. A large duffel bag is slung over his shoulder, and in his hand he carries a blue book.

3. GREAT HALL -

John stops at the statue in the center of the station. He scans the busy area.

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6. INT. USED BOOKSHOP - DAY

Crammed bookshelves stretch floor to ceiling. The owner, CHARLIE, a droll, bearded erudite talks with a CUSTOMER.

DOORBELLS JANGLE. Charlie turns and sees John entering.

CHARLIE
Look who's here.

CUSTOMER
(checking his watch)
I gotta be getting back. See
you around, Charlie.

CHARLIE
Okay, Del.

The Customer nods to John on his way out.

John steps around piles of books to reach the counter. He points to a fresh stack of newspapers.

JOHN
He get one yesterday?

CHARLIE
As a matter of fact...No.

JOHN
You're kidding.

CHARLIE
(beaming)
He got three.

02:25

Charlie grabs one of the newspapers, tosses it on the counter.

CLOSE ON NEWSPAPER - below the war news, a headline reads, "STREAK CONTINUES: NUMBER FIFTY-FIVE FOR JOLTIN' JOE."

CHARLIE (CONTINUING)
Thank God he's on our side.
(beat) Hey--I got a bunch of
stuff in this morning. A lot of
nineteenth century. I haven't
had time to go through it yet.
Wanna' look?

02:39

JOHN
Yeah, that would be great.

7. INT. BACK ROOM - a dusty, darkened room with shafts of light shining through a few tiny windows. Books and broken shelves everywhere.

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03:53 CHARLIE
Anna Karenina. Tolstoy's best,
I don't care what they say.
(opening the cover)
Look at this...First edition.
Hand-painted vellum, French
bindings. I didn't see this
one. (beat) Ever read it?

04:12 JOHN
No. I've always wanted to.

CHARLIE
The first part is work. But
it's worth it.

04:18 10. INT. JOHN'S APARTMENT - DUSK

CLOSE ON RADIO - an ANNOUNCER reads an advertisement.

ANNOUNCER (ON RADIO)
A cold is a serious thing. A
cold can be a dangerous thing.
Don't monkey around, when you
can get such a dependable
preparation as Grove's Bromo-
Quinine tablets.

A TUNE begins to PLAY QUIETLY.

We PAN around the apartment. A small place, half furnished.
Boxes and pictures rest on the floor.

John sits in a comfortable chair by an open window, reading
Anna Karenina. Outside we HEAR faint THUNDER.

John turns a page and notices something in the book.

04:32 CLOSE ON PAGE - there is a handwritten note in the margin. It
reads, "**Train accident. Evil omen. Anna's future?**"

BACK TO SCENE - John considers this for a moment, then
continues reading. Pause. He flips the page, curious.

CLOSE ON PAGE - more handwritten notes in the margin. He
turns several pages, revealing more and more notes,
eventually filling the margins. Pause.

04:41 JOHN
(under his breath;
sarcastically)
Great...

BACK TO SCENE - John scowls, goes back to his page.

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JOHN (VO)

At first, I was annoyed. A
first edition, wasted with
scribbles.

11. INT. JOHN'S APARTMENT - AN HOUR LATER - NIGHT

John reclines sideways over his chair, reading under a dim lamp. We HEAR light RAIN through the half-open window.

04:52

JOHN (VO)

Then, something I didn't
expect...

John tilts the book at an angle.

04:58

JOHN (VO - CONTINUING)

...I started to read them.

05:10

We PAN over several of the notes, DISSOLVING between them. They are READ in a MONTAGE of genderless WHISPERS: "Brother's household--fascinated by Anna;" **"First sign of love in a man is shyness; in a women, boldness;"** "Frantic ring of races is arena of love here," and so on.

BACK TO SCENE - John looks up from the book. He's intrigued.

He sips a mug of coffee, then dives back into the book, engaged.

12. INT. JOHN'S APARTMENT - LATER

John, sprawled out in the chair, holding the book above him.

We HEAR more notes, READ in a succession of DIFFERENT WOMEN'S VOICES: "Anna's world is ruled by chance;" "no place in this society for a woman who demands all out of life;" "Tolstoy is saying the phenomenal world is separate--it never enters our lives or passes judgement on our actions," etc.

We DISSOLVE through a SERIES OF SHOTS: John reading the notes, turning the book; contemplating a particular note, smiling to himself; going back a page; nodding, engrossed.

JOHN (VO)

Gradually, a voice began to
shape itself in my mind...A
woman's voice.

We begin to HEAR a single WOMAN'S VOICE, under the others, reciting the text of Anna Karenina as John reads it.

CLOSE ON PAGE - one of the margin notes bleeds slightly as a speck of spray from the open window hits it.

John goes to the window and closes it. HOLD ON THE WINDOW.

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18. INT. JOHN'S APARTMENT - DAY

John finds a letter opener in his desk, opens the letter.

JOHN

(murmuring aloud)

07:58

Dear Mr. Barnes...I was very surprised to receive your kind letter the other day. To answer your question, yes, I did own a blue vellum-covered copy of Anna Karenina. It left my possession nearly a year ago, and by the rose bookplate, is surely the one you describe. In truth, it was sold by mistake-- a result of my hasty departure from Huntington.

John turns over the paper--there is a full page of writing on the back, and several pages behind it.

19. EXT. REAR BALCONY - DUSK

John ambles out of his apartment, the letter in his hands. The letter continues in the same WOMAN'S VOICE.

WOMAN'S VOICE (VO)

08:18

I must confess some embarrassment. Reading my private thoughts, quoted back to me in a stranger's hand, I felt as if I'd dropped a love letter in the street. But that's what reading a book is to me--lingering over the parts I like, recording my thoughts and feelings. As long as I can remember, books have been my diary. Which brings me to wonder what kind of man would call such vandalism

08:54

"inspiring." You've made me as curious about you as you claim to be about me. So if I answer all your questions, and tell you about myself as you ask, you must do likewise in return.

ON JOHN - smiling, turning the page of the letter.

A series of DISSOLVES as John reads the letter. In each DISSOLVE, daylight fades slightly, until it is gone.

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09:09 JOHN (VO)
 (over the WOMAN'S
 VOICE, reading softly
 in the BACKGROUND)
As it turns out, just as I'd
arrived in Huntington, Sara
Parker had left. She was living
in Philadelphia with her
brother. She'd been to college.
Studied art. (pause) She even
mention she'd been engaged
once.

END DISSOLVES.

Night has fallen. John sits on his balcony, reading.

09:26 WOMAN'S VOICE (VO)
 (concluding the
 letter)
...I look forward to your
reply...Cordially Yours, Sarah
H. Parker.

John looks up from the letter. He takes a deep, satisfied
breath. He sits for a moment, listening to the nighttime
SOUNDS.

20. EXT. HIGH SCHOOL COURTYARD - DAY

09:34 John sits at a break table eating an apple, while SETH, an
energetic history teacher, lights a cigarette. A WOMAN passes
and says, "Hi, Mr. Davis." A SCHOOL BELL RINGS in the b.g

09:43 SETH
 (looking off)
Ready for this weekend?

 JOHN
This weekend?

09:47 SETH
 (turning to John)
The picnic. Rogers Hill Park.

John thinks a moment, winces.

09:50 SETH (CONTINUED)
No, no, no...You're not getting
out of it this time--

09:54 JOHN
I'm sorry, I just forgot...

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 SETH
Too bad. Betty's dying to meet
you.

09:59 JOHN
Betty?

 SETH
It's always something with you.
You got a problem with names?

 JOHN
I'm just...I've got a lot of
work to do this weekend--

Pause. Seth looks at him, thinks.

10:05 SETH
This doesn't have anything to
do with that little Charlotte
Bronte of yours, does it?

Beat.

10:09 JOHN
Who?

 SETH
 (sitting down)
Charlotte Bronte...What's her
name. The letter-writer in
Philly.

 JOHN
Oh.
 (he grins)
Sarah.

10:12 SETH
Sarah, yeah. You guys still
writing each other?

Beat. John smiles.

10:16 SETH (CONTINUED)
That's been going on for a
while.

John gives a reserved nod.

 SETH
How old is she?

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10:22 JOHN
 (uneasy)
I don't know exactly how old
she is...

 SETH
You've been writing each other
all summer, and you never asked
her age?

10:27 JOHN
 (slightly defensive)
I asked...

 SETH
And...

 JOHN
She didn't want to tell me.

10:31 SETH
 (lightning up)
Whoa...She wouldn't tell you?
Oh boy, I hope you like older
women.

 JOHN
 (shakes his head)
No, no...That's not what this
is--

10:36 SETH
How do you know?

 JOHN
I just know.

 SETH
How?

10:40 JOHN
I can tell.

10:43 SETH
Uh-huh. What about her hair?
What color's that? How tall is
she? How much does she weigh?
You don't have any idea, do
you.

 JOHN
I have an idea...

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10:49 SETH
Betty's a beautiful brunette.
And she's stacked like a brick
shithouse. What about this
woman?

 JOHN
 (sarcastic)
I don't know, she hasn't sent
me her measurements. Maybe in
the next letter--

11:00 SETH
 (patronizing)
I see. You guys are on a higher
plane.

 JOHN
Yeah.

 SETH
 (still skeptical)
Yeah. What's wrong with asking
for a picture?

 JOHN
 (thinks a moment)
I don't want her to think I'm
like that.

11:09 SETH
Like what?

 JOHN
You know, focused on that
stuff.

11:14 SETH
 (laughs)
Waiting for her to ask first,
huh?

 JOHN
 (a sly smile)
That would be nice...

 SETH
Good idea. Make her think
you're respectable.

11:20 JOHN
I am respectable.

 SETH
Yeah...

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12:38 WOMAN'S VOICE (VO)
You did redeem yourself
however, when you told me that
all that afternoon...

12:42 JOHN (VO)
...All that afternoon...What I
really wanted was to be in a
tiny corner, writing you.

EXT. ROGERS HILL PARK - LATER

Betty is in the middle of telling a story. John watches her closely. We slowly MOVE in on him as he watches, almost studying her.

12:50 JOHN (VO - CONTINUED)
If that sounds like a
declaration, it is. Every time
I write you, every time I read
you, I feel a bit of my life
happening. I want to propose
something.

13:02 22. EXT. JOHN'S APARTMENT BUILDING - DAY

A MAILMAN is greeted by a dog on John's walkway. John is out mowing the grass, his LANDLADY watching from her front stoop.

WOMAN'S VOICE (VO)
Dear John...Your sweet letter
came this morning. I think our
meeting is a wonderful idea.

Wanting John to see her dog's latest feat, the Landlady directs the Mailman to let it bring John's mail to him.

The dog takes the mail, starts toward the John and the Landlady, then lays down and begins chewing it up. John sprints over to grab it.

13:18 WOMAN'S VOICE (VO - CONTINUING)
I must admit...I'm nervous.
Will you come to Philadelphia,
and be my guest? You could take
the train, and I could meet you
at the Station downtown, under
the big statue. You can't miss
it--a giant golden maiden, in
the center of the Midway,
13:31 holding two lanterns. She's
supposed to represent the East
meeting the West.

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23. INT. JOHN'S APARTMENT - DAY

John enters, reading Sarah's letter. He goes to a table, sets the rest of his mail down.

WOMAN'S VOICE (VO - CONTINUING)

13:46 I'll be celebrating
Thanksgiving that week with my
brother. Now that he knows
about you, he's asked me a
hundred questions. It's made me
realize something--I don't know
one thing about you that would
satisfy anyone else. Write me
soon...Yours, Sarah. (beat)
P.S. - I'll wear a read rose so
you can find me...(she laughs)
The same way to did before.

14:03 John puts the letter down, smiling. Pause. He glances at the pile of mail on the table. Something catches his eye.

14:08 CLOSE ON LETTER - "UNITED STATES OF AMERICA, OFFICE OF EMERGENCY MANAGEMENT" is stamped on the return.

14:16 John takes the letter and opens it. As he stares at it, a concerned look crosses his face.

14:24 WE PAN OVER THE LETTER, which begins "DEAR MR BARNES," and ends with, "You are to report to: ARMY."

14:29 John holds it in his hand, squinting at it, realizing it is a letter of military induction.

24. EXT. RESIDENTIAL DRIVEWAY - DAY

A red 1940 pickup waits. John exits the house with a suitcase, throws it in the truck. Seth and a BUDDY emerge.

SETH
(rubbing his head)
What do you think?

JOHN
It's short.

14:37 SETH
I hope they send me to Europe.

BUDDY
Why?

Seth piles his suitcase in the truck bed, flashes a big grin.

SETH
French women.

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14:49 In the b.g., Seth's young cousin, JAKE, comes out of the house sporting a fresh buzz cut and fiddling with a gun.

SETH (CONTINUING)
(picturing it)
...The way they talk, all those
French sounds pushing their
lips out...It's like they're
kissing you with every word.
(beat) Right John?

JOHN
(smirking)
That's what I hear--

In the b.g., Jake's gun GOES OFF in his hands. Everyone DUCKS. They turn and notice Jake, who is embarrassed.

SETH
(to Jake)
What in the hell are you doing!

JAKE
I'm sorry, it just went off...

SETH
What did you bring that out
here for?

JAKE
(looking at them,
self-consciously)
We're going to war.

14:59

Pause.

SETH
You don't bring your own gun.
They give you a gun!

15:05 John and the Buddy stifle a laugh. Seth looks at them, incredulous. Beat.

SETH (CONTINUING)
Give me the gun.

JAKE
But...

15:12

SETH
Walk over here and give me that
thing!

Jake does it.

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SETH (CONTINUING)
Where's your bag?

Jake motions toward the house.

15:17 SETH (CONTINUED)
Go in the house and get it so I
can put it in the truck. Go!

Jake lumbers off, dejected. Seth turns to the group.

15:23 SETH (CONTINUED)
Can you believe I'm related to
that?

They all get in the truck, John in the passenger seat. As Seth gets in and starts the engine, John looks off down the quiet street, thinking. Slowly, his smile fades. HOLD.

SCENE 41 INSERTED - EXT. RURAL HIGHWAY

The red pickup zooms away, into the empty fields which stretch as far as the eye can see.

15:34 JOHN (VO)
Sarah... Just as I received
your letter, inviting me to
Philadelphia, I received
another, ordering me to
15:50 Tennessee. I wish it'd been the
other way around...

CUT-TO:

25. EXT. CAMP DICKSON - TRAINING FIELD - DAY

A stern-faced SERGEANT SCREAMS instructions at a company of uniformed RECRUITS. In the middle of the formation, we see John and Seth, at attention, their heads freshly cropped.

15:55 SERGEANT
Fall in! Men, yesterday we
practiced Port Arms. Today,
we're going to see what you
remember. P-O-R-T...A-R-M-S!

BEGIN MONTAGE OF CORRESPONDENCE:

16:03 JOHN (VO)
Dear Sarah...I'm at a true
loss to convey the relentless
pace of things at Camp Dickson.
Seven days a week we march from

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16:12 class to class where the non-comms try to teach us everything from first aid to rifles, to how, when, and what to salute.

26. INT. MILITARY CLASSROOM - DAY

An INSTRUCTOR shows a room full of recruits, including John and Seth, how to disassemble a .50 caliber machine gun.

16:22 JOHN (VO - CONTINUING)
I'm sure it's no picnic for them either. The sound of their efforts is the sound of being in the Army, and it echoes off the buildings from Reveille until Taps.

16:36 I think if you asked anyone, they'd tell you the most important thing that happens on this base is mail call. But it seems to be an annual event. Letters arrive by the truckload or not at all...And not always in the order they were sent.

16:52 It's not uncommon to see soldiers shuffling envelopes like decks of cards, sorting them by postmark. You have to read the oldest letters first, or else it's like...Turning ahead in a book.

17:07 27. INT. BARRACKS - NIGHT

MOVING PAST rows and rows of bunk beds, we come to a bunk where John lies under a tiny lamp, writing a letter to Sarah.

17:11 JOHN (VO - CONTINUING)
I know we decided not to do this, but I've been thinking I'd like to have a picture of you. I've never been a great follower of tradition, but I would cherish having your face to carry around with me.

17:25

John takes out the black and white photo from the picnic, looks at it. He encloses it in Sarah's letter and seals it.

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- JOHN (VO - CONTINUING)
- 17:29 With all of this between us
now, I guess I'm in the mood to
face things. If we are only
- 17:38 good on paper, maybe we should
find that out now.
- 17:46 Suddenly a VOICE YELLS "LIGHTS OUT!" John scrambles into
bed, throws the letter under his pillow. The lights go out.
- Pause. John grabs the letter from under his head, carefully
opens it again. He removes the picture and re-seals it.
28. OMMITTED.
29. EXT. TRAINING GROUNDS - DAY
- 17:54 A JUNIOR OFFICER **calls out names** and throws mail to
soldiers from the back of a truck. John is reading a letter
from Sarah, walking away from the crowd.
- WOMAN'S VOICE
- 17:59 Dear John... You're right, I
don't approve, and you'll find
no picture of me in this
letter. Nor do I want one of
you. I've come to believe our
letters are the only way I can
avoid the disappointments of my
past...Disappointments I know
we have in common.
- 18:13 We HEAR a sudden "YEEE-HAA!" John turns to see a SOLDIER in
the b.g., waving a photo of his sweetheart in the air.
- WOMAN'S VOICE (VO - CONTINUED)
- 18:17 I ask no promises, John. We've
come this far, let's not spoil
it now.
30. INT. MILITARY CLASSROOM - DAY
- 18:24 An Instructor glances at a stop-watch as John, blindfolded,
assembles a machine gun quickly.
- JOHN (VO)
- 18:33 Sarah...I don't want to spoil
anything. I can't help feeling
that I'm only getting further
and further from the day I'll
be able to look at you. And I
am ready to do that. If for
some reason that terrifies you,
then maybe I have more faith in
you than you do in me.

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18:48 31. INT. BARRACKS - DAY

John, Seth and the Men are shining shoes at their bunks. A JUNIOR OFFICER enters, tacks a piece of paper to the wall.

18:52 **JUNIOR OFFICER**
Orders are in!

The Junior Officer exits. Everyone drops what they are doing and rushes over to the wall.

CLOSE ON PAPER - a list of transfer orders.

19:09 We see John's name on the list with "WESTBURY COMMAND, WESTBURY, ENGLAND" printed next to it. Just under that is Seth's name, followed by "ALLIED HQ VERIGEATE, ITALY."

BACK TO SCENE.

John and Seth look at each other. Pause. Suddenly, we HEAR the DOOR SWING OPEN. The Sergeant enters.

19:15 **SERGEANT**
At ease!

The Men turn their attention toward the Sergeant.

19:21 **SERGEANT (CONTINUING)**
Those headed for the Mediterranean theatre of operations will ONLY RECEIVE A THREE DAY LEAVE. See the first Sergeant for time, date and place of embarkation. If any of you miss that date, I will come looking for you, and put you on a boat myself. (beat) As you were!

19:31 The Sergeant exits. John and Seth stare at each other, speechless.

32. INT. SMOKY BAR - NIGHT

VARIOUS SHOTS OF THE BAR - packed with soldiers and officers.

Several SOLDIERS are crowded around a small table. They are all listening to John.

19:37 **JOHN (VO)**
I have news, Sarah. Real news this time. They're splitting my company up. By the time this reaches you, I'll be gone. I'd

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tell you where, but the censor would just snip it out.

19:55

Tonight I sat with my company-mates for the last time. We talked about wives, fiancées, sweethearts. I told them about you. I think each man made you up in his mind to suit him, as I have.

20:12

I still hope when this is all over, I can come to Philadelphia and meet you. Until then, I won't be writing any more. And I don't think you should either.

20:26

33. INT. BARRACKS - DAY

John is at his bunk, writing to Sarah. Seth enters, excited.

SETH

(snatching the pencil from John's hands)

20:30

She can wait. (beat) We had a problem, but I fixed it. We don't have to ship out on the troop train with the other guys.

(pulling tickets from his pocket - a big grin)

20:37

I got us four tickets to New York City. They got Carriers leave twice a day. We can embark from there. Not bad, huh? (beat) I gotta tell the other guys.

Before John can say anything, Seth is running out the door. John watches him go, amused. Beat. He returns to his letter.

20:49

34. INT. BARRACKS - DAY

In his dress uniform, John is packing a large barracks bag.

He pulls the blue book from his shelf, stares at it for a long moment. Beat. He packs it.

END MONTAGE.

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21:06 SCENE 44 INSERTED - EXT. RURAL TRAIN PLATFORM - DAY

Seth and a group of Soldiers walk energetically toward the train. John walks a step behind, preoccupied. After a moment, he stops in his tracks.

SETH
(to John)
21:13 What are you doing?

John stares at Seth, a vacant expression on his face.

JOHN
21:18 I...Left my hat in the station.

Beat.

SETH
Well, go get it.

John turns mechanically and heads back to the station.

21:27 SCENE 45 INSERTED - EXT. PHONE CLOSET

John rushes into the closet, suddenly animated. He lifts the receiver, waits a moment.

JOHN
(on phone)
21:35 Yes, operator. I need to reach
a Sarah Parker in Philadelphia.

OPERATOR (VO)
Do you have an address?

JOHN
21:47 1327, west 46th street.

There is a long pause while the phone rings at the other end. John looks out toward the train nervously.

A MAN'S VOICE comes on the phone. It is a poor connection.

MAN ON PHONE (VO)
Hello?

JOHN
(on phone)
Is Sarah there?

MAN ON PHONE (VO)
Who is this?

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21:50 JOHN
(on phone)
It's John Barnes. I'm a friend
of hers.

MAN ON PHONE(VO)
(suddenly excited)
This is John Barnes?

JOHN
(on phone)
Yes. Is Sarah there?

MAN ON PHONE(VO)
She's not here now.

CUT-TO:

21:59 THE PLATFORM -

Where Seth stands in the vestibule, looking impatiently for John. A conductor walks by, BLOWS HIS WHISTLE and SHOUTS, "ONE MINUTE!"

CUT-TO:

THE PHONE CLOSET -

John looks off toward the train nervously.

22:06 JOHN (CONTINUING)
(on phone, loudly over
terrible STATIC)
...Listen, I don't have much
time. I'm coming to
Philadelphia. I'm taking the
9:15 from Nashville. Tell Sarah
if she wants to meet me, I'll
be waiting under the big
statue. (pause) They're sending
me to Europe...

22:17 MAN ON PHONE(VO)
(writing it down)
Okay, okay. Just a minute...

22:21 JOHN
(on phone)
...Tell her to wear a rose.

MAN ON PHONE(VO)
A rose?

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- JOHN**
(on phone)
She'll understand. (pause) I'll
have the book. (long silence)
Did you get that? Hello?
- John realizes the connection is gone. Suddenly, the train gives THREE SHORT BLASTS O.S.
- 22:24**
- 22:51** SCENE 44 INSERTED - EXT. RURAL TRAIN PLATFORM - DAY
- John approaches the train. Seth stands in the vestibule.
- SETH**
Did you find it?
- Pause. John takes a deep breath.
- JOHN**
I'm not going.
- SETH**
What?
- JOHN**
I'm going to Philadelphia. I
can disembark from there.
- Seth looks at John, realizing what he is saying.
- SETH**
(exasperated)
Not Charlotte Bronte again.
- 23:02**
- JOHN**
I need to know.
- SETH**
Why right now? We ship out in
three days--
- 23:11** They are interrupted by a LONG BLAST from the TRAIN WHISTLE. John and Seth stare at each other until it subsides. Pause.
- Seth suddenly seems to soften. He holds out a ticket to John.
- SETH**
Here. This will get you to New
York. (beat) Just in case she's
not everything you want her to
be.
- 23:24**
- 23:36** We HEAR the TRAIN START. John looks at Seth. He takes the ticket. The train starts to pull away slowly.

List of Dialogues for "The Book and the Rose"

DISSOLVE-TO:

23:46 FADE DOWN.

FADE UP ON:

23:52 1. INT. PHILADELPHIA STATION - DAY

2. PLATFORM -

23:56 John steps off the train, as at the beginning. He straightens his uniform, watches the crowds of people.

24:20 3. GREAT HALL -

John reaches the big clock in the center of the station. He surveys the area, the blue book in his hands.

The beautiful Woman in the Green Dress emerges from the crowd, heading straight for John. He is captivated. She smiles, as if about to speak to him. She doesn't. As she walks past, John is dumb-struck.

JOHN
(turning)
24:28 Sarah...

The Woman in the Green Dress stops, turns. An awkward pause.

WOMAN IN GREEN DRESS
Excuse me?

As John is about to speak to her, he notices there is no rose on her lapel. He stops himself. Pause.

WOMAN IN GREEN DRESS
(a laugh)
24:34 Catch you next time,
lieutenant.

24:48 The Woman in the Green Dress turns and continues on her way. As John watches her go, he sees something in the background, just beyond her.

24:55 35. JOHN'S POV - SARAH PARKER stands several yards away.

She is well past 40 and plump, with graying hair tucked under a worn hat. Pinned to the lapel of her thick coat is a white rose. She is looking away and does not see John.

BACK TO SCENE.

John looks at Sarah, motionless. He lowers his head. He is devastated. Beat.

He glances toward the station entrance.

