

"THAT SOME END MIGHT BE"
The Sheridan Tapes - Season 04, Episode 95
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by

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Based on story and characters from
"Homestead on the Corner"

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1. INT. OSLOW PALACE - MORRISON'S DOMAIN - DAY - UNKNOWN

The vast, echoing great hall of Morrison's temple-fortress, silent aside for his muffled speech on the megaphone outside.

EDGAR MORRISON (O.S.)
(muffled through the walls)
So rejoice in your station and your place within this glorious realm, and know that there are only two paths placed before you... perdition, or paradise. Know my mercies and live, or scorn my gifts and...
(trails off, noticing Sam and Ned)
Bring them to me.

Through the walls, chaotic movement is heard as the entire regiment charges after Sam and Ned. It grows louder as Morrison pushes open the doors, then fades as he shuts them.

As soon as he's alone, HE HEAVES A GREAT, SHUDDERING BREATH, clearly in a lot of pain.

EDGAR MORRISON (CONT'D)
(worried, quiet)
Still not beating... why isn't it beating?

COMMISSARY MICHAELS
(nervous, deferential)
Uh... my Lord?

EDGAR MORRISON
(standing to his full height, authoritative)
What is it, servant?

COMMISSARY MICHAELS
(looking down, walking on eggshells)
I trust the ceremony went well?

EDGAR MORRISON
(faking confidence, authoritative)
Indeed. The thief was dispatched of and what was stolen, recovered.

COMMISSARY MICHAELS

(trying not to stare at
the scar on his chest)

I... I see. The wound is looking...
much better, my lord.

EDGAR MORRISON

(hearing the lie, growing
anger hidden)

Then I'm sure you won't mind
changing the dressings again, once
you've prepared my supper and drawn
my bath.

COMMISSARY MICHAELS

(masking exhaustion and
irritation)

Of course, god-king. I live to
serve you.

EDGAR MORRISON

(done with him)

And don't you forget it. You are
dismissed, Michaels.

The former commissioner scurries away, one of the smaller
doors off the hall opening and closing.

As soon as they're gone, MORRISON WINCES, then begins to make
his way to his throne, falling into it with A GRUNT OF PAIN.

HE TRIES TO STEADY HIS BREATHING, but it is ragged, his lungs
clearly damaged.

EDGAR MORRISON (CONT'D)

(angry, scared, and alone)

Why did Bailey's wounds heal the
moment he was out of that lake, but
mine just keep getting worse?

He asks the question to the empty hall -- but to his
surprise, an answer comes a moment later.

THE POSSESSED

(darkly playful)

I told you before, Edgar... *Quisque
suos patimur manes.*

EDGAR MORRISON

(not surprised, but deeply
annoyed)

"Each of us bears his own hell." I
am aware. And I thought I told you
to stop haunting my halls.

THE POSSESSED

(LAUGHS, amused)

If you could send me away as easily
as you dismiss your servants,
Edgar, then I would not be here at
all. You trapped me in your
labyrinth when you pulled this city
into the dark... my presence is the
price you pay for your ascension.
Every king needs his fool, after
all.

MORRISON GROWLS LOW, gesturing towards the ghostly figure. A
tongue of flame washes over them... but it has no effect.

THE POSSESSED (CONT'D)

(TUTS, shaking their head)

Edgar, Edgar, Edgar... you really
need to work on that temper. It's
gotten worse since you've stopped
needing to hide it behind civility.

EDGAR MORRISON

(pained, exhausted)

Leave me be, spirit. I'm not in the
mood.

THE POSSESSED

(taunting his
powerlessness)

Oh but Edgar!

(rushes up beside him with
a gust of wind)

That's the best time for jokes.
Here's one of my favorites: what do
you call a police chief who fancies
himself god, but can't even heal
his own wounds?

EDGAR MORRISON

(warning, growing rage)

Don't.

THE POSSESSED

Or better yet... what does that
same god do when he accidentally
drags an entire city into the void,
and can't figure out how to bring
it back on his own?

EDGAR MORRISON

Listen here, fool...

THE POSSESSED

(mock-celebration)

Aha! Yes, a fool's fool indeed! I
knew you'd get it in the end!

MORRISON MAKES A NOISE OF ANGER AND PAIN as he stands,
crossing the hall. The possessed just follows behind him.

THE POSSESSED (CONT'D)

Oh come now, don't be a spoil-
sport! You know I'm right.

EDGAR MORRISON

(turning on them, furious)

I just want you to know that if it
was within my power, I would cast
you into the deepest, darkest
corner of the Source and feed you
to the Guardian myself, and I
promise you, I'd sleep better at
night for it.

THE POSSESSED

Oh I'm sure you would... but alas,
you cannot risk another journey to
that place -- not now that the
Guardian has your scent. I'm sure
it would be only too happy to get
revenge on you for chaining it, now
that it's free.

EDGAR MORRISON

Not for much longer. My power grows
every time the boundaries expand,
and soon I'll be more powerful than
you could ever imagine.

THE POSSESSED

(smirking, amused)

And how much of your own power does
it take, to keep the bubble
growing? To create enough of your
"officers" to keep the city in
check? To trap all these poor souls
in their mistakes for their own
"purification?" You know, if you
wanted to the hide the fact that
you couldn't actually loop time
properly, you could have just left
them alone. It's not like any of
this is healing your wounds.

EDGAR MORRISON

(angry, determined)

I'll find a way. I haven't come this far just to die because some bitch decided to blow herself up and take me with them.

THE POSSESSED

(CHUCKLES SOFTLY)

Oh I'm sure you will. Just need to make sure Sam and Ned stay far, far away from here so they can't see just how far you've fallen. If they thought you were vulnerable, they might actually put up a fight.

On the other end of the hall, a door opens.

COMMISSARY MICHAELS

Uh... my lord! Your supper is prepared.

THE POSSESSED

(darkly, foreboding)

Go on Edgar... keep up your strength... you're going to need it.

EDGAR MORRISON

(muttered, irritated)

Oh why don't you go find someone else to haunt.

COMMISSARY MICHAELS

(confused, concerned)

My lord? Who are you talking to?

THE POSSESSED

(LAUGHING)

Ooooo, tell them you're seeing ghosts now, I'm sure that will go over great with the servants.

EDGAR MORRISON

(stonewalling,
authoritarian)

No one, Michaels. No one at all.

CLICK.

MAIN THEME

2. INT. VAN - ROUTE 50 - MORRISON'S DOMAIN - DAY - UNKNOWN

Sam quietly starts his recorder as the car rumbles down the highway, turning slightly in his seat to face away.

SAM BAILEY

(hushed, into recorder)

Sam Bailey, personal investigation -
Date and time unknown. We believe
it's only been one loop since Ned
and I returned from our exploration
of the city, but it's impossible to
know for sure. I'm still feeling
the aftershocks of... whatever
happened in Agate Shore, and Kate,
Ren, and I are on our way to
investigate -- although Ren's
asleep at the moment, since it's
still a bit early for them--

REN SUDDENLY YAWNS LOUDLY from the back seat, sitting up in confusion.

REN PARK

(slightly groggy,
disoriented)

What, are we there already?

KATE SHERIDAN

(distracted, focused on
the road)

Not yet, Ren. Still a ways to go,
we're only a few miles out of
Oslow.

SAM BAILEY

I was just making some notes,
Ren... sorry I woke you up.

REN PARK

(groggy)

No, it's fine, I'm not that tired
anyways...

(YAWNS AGAIN, shakes
himself awake)

Seen anything yet?

SAM BAILEY

Not yet. I just wanted to get
something recorded in case... you
know, the loop resets on us.

REN PARK

Huh. Yeah, good call.
 (glances around, confused)
 Where's Ned?

KATE SHERIDAN

He stayed behind with everyone at the house, remember? I think he wanted to talk to Bill and Rob about something.

SAM BAILEY

Plus... well, based on what we saw in the city, it seems like wherever we are is shielded from Morrison's senses somehow. He should be able to keep the house hidden while we're gone.

REN PARK

Huh. Wonder why that is.
 (suddenly notices something ahead, anxious)
 Kate -- Kate, stop the car!

KATE SHERIDAN

What's wrong?

REN PARK

Look!

Sam and Kate look where Ren is pointing and THEY BOTH GASP.

SAM BAILEY

(horrified)
 Holy shit...

KATE SHERIDAN

(worried)
 Is that...?

REN PARK

Pull over!

Kate does what Ren asks and pulls the van onto the shoulder, cutting the engine.

Ren and Sam are unbuckling before they stop, and jump out of the car a moment later.

3. EXT. ROUTE 50 - MORRISON'S DOMAIN - CONTINUOUS

Sam and Ren rush over to the blackened ruins Ren saw, with Kate following a moment later. The wind howls over the ashes, desolate and mournful.

SAM BAILEY

(stunned)

What happened here?

REN PARK

(growing choked up,
realizing)

Jesus Christ, there's nothing left.

KATE SHERIDAN

(slightly breathless,
horrified)

Is it...?

REN PARK

(thick with emotion)

It's the Observation Post. It's...
it's all gone.

KATE SHERIDAN

Was it... did Morrison do this?

SAM BAILEY

(trying to be logical)

He knew about ISPHA... maybe he
thought they'd be a threat,
somehow.

REN PARK

(struggling to keep it
together)

M-maybe not. They had a gas
generator as a backup... maybe
something went wrong with it? Maybe
some of them got away in time...

KATE SHERIDAN

Where would they go though? They
couldn't escape the bubble, could
they?

No one has an answer for that. After a moment of tense silence, Ren rushes forward and begins clawing through the rubble.

KATE SHERIDAN (CONT'D)

Ren! Ren, what are you doing?

REN PARK
 (almost frantic,
 BREATHLESS)
 I need to find the black box... if
 anyone made it out of here, it'll
 be caught on the recordings. We'll
 know who to look for.

SAM BAILEY
 (trying to make him be
 reasonable)
 Ren, we don't have/time to go
 looking for anyone--

KATE SHERIDAN
 (firm, but hushed warning)
 Sam.

SAM BAILEY
 (long pause, changing
 tact)
 Where would it be?

REN PARK
 (audibly distressed but
 staying in motion)
 It should be around here
 somewhere... this was where they
 were setting up central
 observation.

SAM BAILEY
 Okay... okay, Kate--?

KATE SHERIDAN
 I'm on it.

Kate and Sam wade forth into the blacked rubble with Ren,
 picking through the burnt-out remains.

REN PARK
 (growing more upset as
 nothing materializes)
 It should be right here... they
 would have it buried at the center
 of the room, that's standard
 procedure.

SAM BAILEY
 (detective mode)
 Hold on... Look at the blast marks.

KATE SHERIDAN
 (unsure what he's getting
 at, but helping)
 They all come from... what
 direction is that, west?

SAM BAILEY
 From the far side of the camp,
 right.

REN PARK
 (moment of hope)
 That's where they kept the
 generators. Maybe it wasn't
 Morrison.

SAM BAILEY
 (not endorsing that theory
 yet)
 ...maybe not. But look -- if the
 explosion was powerful enough to
 destroy the whole site, then it
 probably blew everything away from
 the center of the blast. Meaning...

KATE SHERIDAN
 (putting it together)
 Meaning central observation was
 probably further that way before!

Ren's eyes go wide, and he scrambles over a small mound of
 rubble towards the center of the blast. After a moment...

REN PARK
 (calling out, a little
 distant)
 Here it is! I've got it!

KATE SHERIDAN
 (relieved approval,
 hushed)
 Nice work, Detective Bailey.

SAM BAILEY
 (hushed, more solemn and
 worried)
 Depends what he finds in those
 recordings.

They both go quiet as Ren hustles back with the heavy steel
 case in tow.

REN PARK
(panting slightly,
recovering slightly
emotionally)
Got it! I don't think I'll be able
to open it until we get back to
Jerry's though... don't have the
tools.

KATE SHERIDAN
That's okay Ren. We still have a
long drive ahead of us.

CLICK.

4. INT./EXT. VAN - ROUTE 50 - MORRISON'S DOMAIN - LATER

Kate pulls the van to a stop, then cuts the engine as they
all stare out at the scene before them.

KATE SHERIDAN
(slightly lost)
Is that... a rubber chicken?

SAM BAILEY
Amongst other things. Morrison
won't be happy about litter in his
perfect little kingdom.

REN PARK
(confused)
How far are we from the city?

KATE SHERIDAN
(checks dash)
Must be... At least 50 miles, going
by the odometer. Why?

REN PARK
I just didn't think anyone was
living that far out of Oslo
anymore.

SAM BAILEY
(static rising slightly,
Sam sensing the truth)
They aren't. This comes from...
outside.

KATE SHERIDAN
(surprised)
Outside? This is...

SAM BAILEY

The barrier. The edge of Morrison's domain. Agate Shore is just beyond it... I can feel it now.

Sam, almost on autopilot, unbuckles and steps out of the van, moving towards the litter. Static increases as he get closer.

KATE SHERIDAN

(climbing out of the van,
following him)

Sam! Sam, don't get too close, I've got a bad feeling about this.

REN PARK

(following them)

Me too -- I think something's wrong.

SAM BAILEY

(sensing what they can't)

It's the barrier. It's making you feel that way... trying to keep anyone from crossing it without Morrison's permission. But the lake... the lake is holding it back. Keeping it from expanding any further.

(beat, slight worry)

For now.

KATE SHERIDAN

(catching up with him,
grabbing his arm)

Sam!

The static fades slight as Sam is yanked back by Kate, pulling him out of the trance.

SAM BAILEY

(coming back to himself)

Hey! What was that, Kate?

KATE SHERIDAN

(slight dread)

Sam, look.

Sam turns, finally seeing the distortion in the air in front of him.

SAM BAILEY

(dread, realization)

Oh shit... I almost just walked into that, didn't I?

KATE SHERIDAN

Yeah. Maybe just... take it easy with the spooky-sense while we're out here?

SAM BAILEY

(trepidatious)

Yeah, good call. I think the lake is trying to call me back.

REN PARK

Could we even cross it though? It looks like all this stuff made it through from the other side okay, so...

SAM BAILEY

(unease)

I don't think so. It feels like... a one way barrier. I'm guessing if we tried to get across it, we'd get reset to the start of the loop like before. Or worse.

KATE SHERIDAN

(looking around)

Who even put all this stuff here? There's nobody left in Agate Shore, is there?

SAM BAILEY

Not since the flood.

REN PARK

(notices something)

Hey, look at this--

SAM BAILEY

(realizing something)

Hold on... I can feel more of what's going on with the lake now that we're closer. Kate, can you/make sure I don't--

KATE SHERIDAN

(takes hold of his arm)

I've got you. I'll shake you out of it if I need to.

SAM BAILEY

(relieved)

Thanks.

SAM TAKES A DEEP BREATH and reaches out with his abilities. Familiar static rises again.

SAM BAILEY (CONT'D)

(slightly distorted)

The waters of the lake are still now... still and undisturbed, as they have been since the child of Agate Shore last plunged into the dark below. For a time, the land throve as the green and living world was restored, breaking concrete and steel and asphalt. But now, they are disturbed. Now, those waters grow restless once more. A darkness is coming, and the source is hidden from our eyes. It closes around our shores, but we fight it with all the might of the waters which birthed these waters... but it will not be enough. And now a human has returned -- a single human caught between the dark and the water and waiting for an answer. She cast something into our depths, and we consumed it -- cold and metal but burning with rage and blood, a tool that is a weapon that is a message for those who might understand...

Sam trails off, the static and distortion fading.

SAM BAILEY (CONT'D)

(confused)

A hammer?

KATE SHERIDAN

(immediately connecting
it, relieved)

It's Maria! It has to be.

REN PARK

(surprised, relieved)

Maria!

KATE SHERIDAN

She's okay, she's in Agate Shore!
She must have realized what
happened to us and came looking!

SAM BAILEY

(confused)

But why would she throw her hammer
in the lake... Unless...

(realization)

Unless she knew I would feel it,
and she was trying to get a signal
through the barrier. She must have
figured out something we need to
know!

Sam begins searching through the objects on the ground,
examining them one by one. Kate and Ren join in as well.

KATE SHERIDAN

(half-joking)

I don't think it's the rubber
chicken, do you?

SAM BAILEY

No, probably not... look for, I
don't know... paper, tapes, flash
drives, anything that might have a
message for us.

REN PARK

(picking something up a
little further away,
excited)

Holy shit... Sam! Kate! I think
I've got something!

Sam and Kate rush over to Ren, who holds up a bundle of
paper.

SAM BAILEY

(recognizes it)

Is that...

REN PARK

It definitely looks like a page
from the manuscript. And look...

Ren unwraps it, revealing a single cassette tape inside.

SAM BAILEY

(with a sense of
inevitability)

A tape. Of course.

KATE SHERIDAN

(noticing something on the
paper)

(MORE)

KATE SHERIDAN (CONT'D)

And a message. "PLAY ME." That's Maria's handwriting, alright.

SAM BAILEY

Do you have your recorder Kate?
Mine's already running.

KATE SHERIDAN

Yeah, I've got it. Let me see the tape.

Ren hands the tape over to Kate, who slips it into her own portable tape recorder. A moment later, the recording of Maria's séance begins to play.

MARIA SOL (V.O.)

(DEEP BREATH)

Okay.

(long pause, uncertain)

Um... Anna? Are you there? Can you hear me?

(long pause, nothing happens)

Anna? It's Maria. I have your manuscript. I know it's your thoughts pushed through the veil. Say something if you can hear me.

(long pause, frustrated)

Oh please tell me I don't need a ouija board for this to work, mom will kill me if she sees me bring a-

(Cold draft blows through the room, SHIVERS, annoyed)

Goddammit dad, why do never run the heat in the...

(trails off, realizing something and growing nervous)

Shit.... I put towels under the door. There shouldn't be any way for a draft to get in.

(long pause, uncertain)

A-Anna?

ANNA SHERIDAN (V.O.)

(faint, slightly distorted)

I'm here, Maria. I can hear you.

MARIA SOL (V.O.)
 (stunned, awash in
 emotions at hearing her
 voice)
 Oh my god... Anna.

The tape continues to play in the background.

SAM BAILEY
 (stunned)
 Holy shit, she figured it out.

KATE SHERIDAN
 (stunned, voice heavy)
 That's Anna.

SAM BAILEY
 (static rising, sensing)
 No, it's not. At least... not
 completely.

REN PARK
 (confused)
 How do you know that?

SAM BAILEY
 I can... Feel her. Through the
 tape. Like I could feel Anna
 through hers sometimes, except...
 stronger, here. It's not her,
 but... it *comes* from her.
 (tilts head, curious)
 Huh. It's almost like... like she's
 been pressed into the tape as well.
 I wonder if...

Static rises slightly as Sam pushes at the recording. The
 tape suddenly catches and begins to loop on Anna's words.

ANNA SHERIDAN (V.O.)
 To tell you what you need to know
 to find me -- find me -- find me --
 find me -- find me find me findme
 findme findmefindmefindmefindme--

The tape suddenly cuts out as the recorder sparks and breaks.
 KATE CRIES OUT and drops it, and the plastic cracks as it
 hits a sharp stone.

5. CONTINUOUS

A wash of white noise rises on the tape as something like living TV static pours out of the crack -- eventually forming into a flickering, translucent image of Anna Sheridan.

KATE SHERIDAN
(stunned, emotional)
...Anna?

ANNA SHERIDAN
(flickering, distorted)
Who's there? I can't... see very
well like this.

KATE SHERIDAN
It's... it's me, Anna. It's Kate.
Kate, and Ren, and... uh... I don't
know if you know him, but/he's the
detective who's been looking for
you--

ANNA SHERIDAN
(relieved)
Bailey? Bailey is that you?

SAM BAILEY
(not sure how to react)
Uh... yes, yes, I'm here.

ANNA SHERIDAN
Oh thank god... I was worried
someone else might have found the
tape before you got here.

KATE SHERIDAN
(surprised, slightly hurt)
And what are we, chopped liver?

ANNA SHERIDAN
(slightly annoyed, trying
to defuse conflict)
I... I didn't mean it like that
Kate. I'm glad you're here too.

REN PARK
Don't bother Kate. I'm guessing
it's some kind of... projection. A
copy of the Anna Maria talked to.
She's not actually her.

ANNA SHERIDAN
(SCOFFS, irritated)
Good to know you haven't lost your
concern for my well being, Ren.

SAM BAILEY
(trying to stay focused)
Come on guys, we don't have time
for this. Anna -- why did Maria
send you through the barrier?

ANNA SHERIDAN
Well, I don't think she really knew
she was sending me through, to be
honest. But reality is already
being bent out of shape here, so
it's... easier for me to manifest.
And enough of me got pressed into
the tape from the manuscript for me
to hold on, but just barely.

SAM BAILEY
(insistent)
But what is it that you need us to
know so badly? Why did you send the
manuscript through the veil in the
first place?

ANNA SHERIDAN
Well that was Amy's idea, but...
you need to know how to find me.

SAM BAILEY
But I saw you in the Source
already. You told me it wasn't the
right time then... What's changed?

ANNA SHERIDAN
(confused)
I... I don't think that's happened
yet.
(beat, shakes it off)
But I'll just tell you what I told
Maria. The well is the key, Bailey.
You need to reach it, and soon.

REN PARK
We know that already, Anna -- we
couldn't find it anywhere in Iowa,
and it hasn't shown/up again since
I saw it--

ANNA SHERIDAN

(growing annoyance,
outburst)

--Yes it has, you just can't reach
it yet!

(pause, growing dread,
distortion rising)

Oh god... Morrison knows I'm here.

KATE SHERIDAN

Where is it, Anna? Where is the
well?

ANNA SHERIDAN

It's in Agate Shore, Kate.

SAM BAILEY

(confused)

It's in... what?

ANNA SHERIDAN

Listen to me very carefully,
Bailey: Morrison's meddling with
time drew the well's attention. On
the other side of the veil, there's
a... creature called the Guardian
that hunts down and destroys people
and objects that fall through the
veil. The well is its...
counterpart, on this side. It finds
points where time and space have
been broken and draws the paradoxes
into the Source to be consumed. And
when Morrison pulled Oslow out of
time...

SAM BAILEY

(connecting the dots)

The well showed up to remove
people's memories of the city...
like it removed any signs of Amy's
existence from history.

ANNA SHERIDAN

Only here, it wasn't a single
person whose timeline was broken,
it was an entire city and the
12,000 people who lived here.
12,000 lives pulled out of history,
with hundreds of thousands of
people whose lives touched
theirs'. The well couldn't do it
alone, so it...

(MORE)

ANNA SHERIDAN (CONT'D)

co-opted a place of power as a vessel. A place I think you're very familiar with.

SAM BAILEY

(taken aback)

Are you saying that... the Lake and the Well are...

ANNA SHERIDAN

One and the same. And that means the lake is now a direct line to the Source. Morrison's kept you from crossing the veil and escaping until now, but the lake... he could hardly keep you two apart if he tried.

SAM BAILEY

(lost)

But... the barrier. The lake's on the other side of it, and we can't get through... we already tried that, and we just got zapped back to Jerry's house.

ANNA SHERIDAN

(shrugs)

I don't know how, but you must have managed it somehow. You'll figure out a way.

SAM BAILEY

(frustrated)

Fucking causal loops... do you know how frustration it is to keep being told things have to happen because they've already happened? That doesn't make it any easier to figure out/what we're supposed to do you know--

KATE SHERIDAN

(finally realizing something)

Wait, Sam... remember what Amanita told you about the barrier?

SAM BAILEY

(remembering, it finally connects)

That it's... expanding.

KATE SHERIDAN

And you said that Agate Shore is just on the other side here, right? If Maria signaled us now, that must mean it's nearly time.

REN PARK

(nervous)

But... but if we wait until Morrison's bubble reaches the lake, then he'll be able to see us. He'll know what you're trying to do. Even if you find manage to save Anna, you'll just come back to an army of those... faceless officer things waiting for you.

ANNA SUDDENLY CRIES OUT and doubles over. White noise increases on the tape, along with a faint crackling noise.

KATE SHERIDAN

(mounting panic)

Anna? Anna, what's happening?

ANNA SHERIDAN

(strained, in pain)

It's Morrison... he's doing something to me, trying to stop me from talking.

REN PARK

(alarmed, urgent)

Can't you protect her, Sam?

SAM BAILEY

(voice distorting slightly, straining)

I can try, but she's already barely here -- there's only so much I can do.

ANNA SHERIDAN

(strained, in pain)

Listen -- I don't have much time... this tape has been here for more than a day, and he didn't do anything about it until I started talking. He isn't aware of everything that happens in his domain... not all at once. If you can keep him distracted while Sam enters the lake, it'll buy you a window...

(MORE)

ANNA SHERIDAN (CONT'D)
 maybe not for very long, but
 hopefully it's enough to stop him.

REN PARK
 (finally seeing some hope,
 edge of excitement)
 Stop him? How can we stop him,
 Anna? What do we need to do?

ANNA SHERIDAN
 (strained, in pain)
 This... all of this, everything
 he's built... he's only been able
 to do it because time is already
 broken. Until the loop is closed,
 there's nothing stopping him from
 expanding his domain until he has
 control of the entire world. Close
 the loop...

SAM BAILEY
 And he'll lose his power. Oslow
 will go back to normal.

ANNA SHERIDAN
 (strained, in pain)
 I don't know... maybe. But at the
 very least, he'll be vulnerable.
 And you can actually kill him.
 (CRIES OUT IN INCREASED
 PAIN, strained)
 I'm sorry, I can't hold on any
 longer... the rest is up to you.

REN PARK
 Hold on, Anna!

ANNA SHERIDAN
 (strained, in pain)
 Good luck.

KATE SHERIDAN
 Anna!

Too late -- Anna fizzles and glitches out of existence with a
 sound between chunky static and a crackling fire.

6. CONTINUOUS

Silence settles over the desert once more.

After a moment, Kate steps forward and picks up the broken
 tape recorder, ejecting the tape.

KATE SHERIDAN
(hesitant, melancholy)
Can you... can you get her back?

SAM BAILEY
(reluctant, but honest)
I'm sorry Kate, but... there's no
trace of her in there. It's just a
recording now.

KATE SHERIDAN
(accepting, but still
heavy)
Well... a recording's better than
nothing. At least until we get her
back.

Kate slips the cassette into her pocket.

SAM BAILEY
(hesitant, but needing to
voice his doubts)
We can try Kate, but... she still
didn't say *how* I was supposed to
find her. It was hard enough
finding Bill and Rob when they were
already in the Source, and that was
with both me and Ned looking. I
need to find Anna in one specific
point in one specific timeline and
pull her out of history... and I
don't even have a guide. How am I
supposed to save her if I can't
even find her?

Kate goes quiet, not knowing how to answer that. Finally...

REN PARK
(shrugs, uncertain)
What choice do we have, though? I
mean... it's already happened,
hasn't it?

The silence that follows is full of doubt and fear.

ROLL END THEME
AND CREDITS