

"IN THIS LAST OF MEETING PLACES"
The Sheridan Tapes - Season 04, Episode 96
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Based on story and characters from
"Homestead on the Corner"

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1. INT. JERRY'S HOUSE - LIVING ROOM - DAWN - ???

Sam and Ned stand in Jerry's almost silent living room in the very early morning.

SAM BAILEY
(checking in, nervous)
Ready?

With a loud squelching noise, Ned transforms into one of Morrison's faceless officers.

NED LEROUX
How do I look?

SAM BAILEY
(pushing down unease)
Uh... the arms should be a little
bit longer.

Ned shifts to match his description with a small squelch.

SAM BAILEY (CONT'D)
(slight relief)
There, spot on. Oh -- wait.
Morrison's officers don't have
mouths.

NED LEROUX
Ah, right.

Another small squelch.

NED LEROUX (CONT'D)
(deeply muffled)
Like this?

SAM BAILEY
(trying to ease the
tension with a joke)
Perfect. Although you may have a
hard time not being a smart-ass
while you're out there.

Ned transforms back into himself fully, but doesn't say anything for a moment. He grabs a tape recorder.

SAM BAILEY (CONT'D)
(confused)
What do you need that for?

NED LEROUX
I'll transform around the recorder
when I head out...
(MORE)

NED LEROUX (CONT'D)

hide it in my chest cavity. I've got a long walk to Oslo, and who knows... maybe I'll leave something for you to listen to later.

SAM BAILEY

Do you remember where to find Adrian? At the studio?

NED LEROUX

Of course.

Beat. They stand there for a tense, awkward moment.

SAM BAILEY

(feeling something's off)
What's wrong, Ned?

NED LEROUX

Nothing. I mean... no, it's silly. It's just...

(beat, more honest)

Wearing the body of an officer... a soldier... it just feels... odd. I never had a problem with it before.

SAM BAILEY

Odd how?

NED LEROUX

Like, uh... wrong, somehow.

SAM BAILEY

(genuine, but not revealing much)
That's interesting.

NED LEROUX

I guess I've just gotten used to wearing a face that... feels like it's mine.

SAM BAILEY

(understanding)
...yeah.

Beat. Sam gets the feeling that he needs to take the chance to say something to Ned.

SAM BAILEY (CONT'D)

I'm... glad you stayed.

NED LEROUX

Pardon?

SAM BAILEY

When we were trapped in the rubble at Meriwether... you talked about how living is a choice. For people like us. And how there has to be a reason to stay. I don't really know your reason, but... I'm glad you stayed.

NED LEROUX

You are?

SAM BAILEY

I am, Ned. You've really... you've opened my eyes to... ugh, god.

NED LEROUX

Might as well say it, Sam. Doubt we'll get many chances for a heart-to-heart before this thing really kicks off.

SAM BAILEY

You've opened my eyes to what's possible. Outside of a... you know, normal, human life. Maybe what's possible for me too.

NED LEROUX

(moved)

Damn.

(beat)

I'm glad you stayed too, Sam.

(beat)

But I think you're still a god-awful liar. You know exactly why I stayed, don't you?

SAM BAILEY

(gently, matter-of-fact)

Love.

NED LEROUX

(gently, matter-of-fact)

I think so.

Beat. Tense silence.

SAM BAILEY

You ever gonna tell him?

NED LEROUX

Which one?

SAM SPUTTERS SLIGHTLY, SURPRISED. NED CHUCKLES, the sound a little bittersweet.

Before Sam can reply, Ned hits record, transforms around the tape recorder, and opens Jerry's door. He takes a few steps down the wooden porch stairs and towards Oslow.

CLICK.

MAIN THEME

2. INT. JERRY'S HOUSE - LIVING ROOM - LATE MORNING

Tape begins. Jerry, Sam, Kate, Rob, Bill, and Ren sit in Jerry's living room. They are mid-conversation.

SAM BAILEY

(organized, slightly
formal address to
friends)

Thank you all for being here... helping me get a handle on the plan. My connection to the lake still feels strong, so I'm confident that my powers are still keeping Morrison's prying ears away from this conversation. So... I'll summarize what we've figured out over the past few loops.

(beat)

One: Morrison's power is physically growing. This has been confirmed independently by both Amanita and the projection of Anna. By the look of things, his influence will expand over Agate Shore lake by tomorrow evening. We've also realized that this will, unfortunately, also give him access to the power of the lake itself.

(beat)

Two: Once he controls the lake, he could potentially accelerate his conquest with the fresh infusion of power. In the worst case scenario, he could reach Reno in a matter of days. From there, he would gain more and more land under his power, trapping and subjecting the people who live there to endlessly-repeating days and cruel demands of perfection... Unless he's stopped.

(beat, grave)

(MORE)

SAM BAILEY (CONT'D)

Three: Under no circumstances can Morrison be allowed to continue past Agate Shore.

(beat)

Four: Thanks to Maria's tape and the projection of Anna, we also know that the well is currently manifesting in the form of Agate Shore Lake. This link between the two powers, along with my own personal connection to the lake itself, will allow me to bypass Morrison's blockade and enter the Source. From there it's up to me to find Anna in the correct time and place and pull her out of history.

(beat)

Five... We know for certain that I find Anna. At least, based on what we've all seen and heard from Anna within the Source. I don't have the heart to imagine what may happen if... if I don't.

(beat)

And finally: once the barrier passes over Agate Shore, Morrison will be able to perceive what's happening there. As such, he needs to be distracted in order for me to safely enter the Source and retrieve Anna. Ned is taking charge on this point, which is why he disguised himself as one of Morrison's "Officers" to enter the city today and make the final preparations.

(beat)

Alright. What am I forgetting?

CLICK.

3. EXT. OUTSKIRTS OF OSLOW - MORRISON'S DOMAIN - LATE MORNING

Ned walks along the outer wall of Oslow, in mid-conversation with himself.

NED LEROUX

(his natural voice,
slightly muffled inside
his chest)

--and anyway, did anyone ever ask me if I wanted to do all this shapeshifting still? They didn't.

(MORE)

NED LEROUX (CONT'D)

But "Ooh, Ned's a shapeshifting monster, I bet he wouldn't mind abandoning his newfound sense of self to imitate one of Morrison's butchers."

(SIGHS, annoyed)

Fine. I don't... totally mean that. Just venting. Sorry, Sam, I know the point of recording this was to make note any relevant details around me. I'm only just now getting into the city. Haven't seen any changes from our last visit yet.

(something oddly personal
in his voice)

But I meant to leave you with something good. For later.

(beat)

I mean, if me and you are the heavyweights, and you'll be entering the Source to find Anna... then yeah, that leaves me to deal with Morrison. Which, don't get me wrong... I'm not complaining. Sure, I've been looking forward to getting my pound of flesh from that fucker, but more than that... it feels necessary. Like a way to clear my name. Not for other people, but... for me.

(beat)

But I'm also the only one here who even can get close enough to him when the time comes, and my shapeshifting is...

(SIGHS HEAVILY)

It's the key to that.

He continues walking. Every now and then, the sounds of the imprisoned city around him can be heard.

NED LEROUX (CONT'D)

(LAUGHS TO HIMSELF,
amused)

I remember back when I was in France, all those many years ago. Well I should say, the second time I was in France. I was killed in the Revolution, actually. A rather thrilling way to go, although finding my pretty little head after all that mess was a nasty bit of work.

(MORE)

NED LEROUX (CONT'D)

(beat)

Or, when I joined the Crusades. I was swimming in blood. I died so many times on that battlefield before easing myself back together that it's a wonder the rumors never really caught on. I suppose too many people were dying back then for a ghost story like that to spread too far.

(beat; his memories are going deeper now)

And then of course, there was that first real cold that I experienced, not long after my birth. When I found myself frozen in ice and snow, unable to move for months on end. I had the body of the hunter then, the first person I'd ever killed. I looked human... but when my skin cracked in the cold, I did not have blood to lose to the hungry earth. I simply laid there until I thawed. Yet even that was a taste of death. A taste of boring, unending nothingness. Frozen there, like the very bottom of Dante's hell.

(beat)

That experience hardened me. Made me feel invincible. Un-moveable. If I couldn't die, then I was free to collect experiences like stamps on a passport. I could do anything and everything that a being could ever hope to want. I had the one thing humans had slaughtered each other over the millennia to try and find... just a little more time. And yet...

(beat, heavier)

Immortality is miserable. I hate to call the poets right, but they are. The existence of death -- of an expiration date for all living things -- makes life that much more... potent. Meaningful. And I suppose... in all my near-death experiences... all my war, my subjugation, my violence... I kept trying to recreate that awful, beautiful tension.

In the distance, he hears a citizen vaguely cry out for help, before they are detained and dragged back inside.

NED LEROUX (CONT'D)

(deep, righteous anger)

The sooner we've sorted this mess, the better.

(beat)

I've sent people to their deaths firsthand over and over again... but I don't wish to forget. If I were to forget their deaths, I'd forget the responsibility that I feel now.

(beat)

Shit, I had a point before, what was it?...

(beat, he finds it again)

I've spent so much time around death that it almost became an afterthought... or less than that. I didn't think of it at all, most of the time. It was enough to dull my horror of the thought of being dissolved back into the Source.

(beat)

But then, I found myself back in there. With Sam, and Bill, and Rob. The Source of all that was and... all that jazz. And I guess I saw a new side of it. Maybe before, I didn't have enough *me* to really appreciate what the Source actually *is*. Or what it can be.

(he scoffs)

Maybe I was literally too fluid, before. I'd never had a face that I actually wanted to stick. But this one... this one is loved. And that's something new.

CLICK.

4. INT. JERRY'S HOUSE - LIVING ROOM - MIDDAY

The tape resumes as the team sits around Jerry's living room.

KATE SHERIDAN

(not wanting to think about splitting up again)

Alright... now that we've got that figured out, it's time to decide who's going where.

BILL TYLER

(firm, decided)

Rob and I want to go with Ned. To Oslo.

ROBERT QUINCY

We know we can't do what Ned can, but we can at least be there as backup.

JERRY PRICE

(worried about their safety)

I don't know how I feel about you being so close to the action like that. It's going to be dangerous.

ROBERT QUINCY

It's going to be dangerous no matter where we are. I don't think we'd be able to...

BILL TYLER

This could be it, Jerry. If we don't stand with Ned now, we don't get another chance. And after everything he's done...

ROBERT QUINCY

After everything you all did to get us back... to fix all of this... There's no way I could just stay behind and wait for a call. Not again.

BILL TYLER

(firm, protective)

We're not letting Ned go alone.

Tense beat of silence.

JERRY PRICE

(SIGHS, resigned)

Fine. Then I guess I'd better not let you go alone either.

KATE SHERIDAN

That makes sense to me. I know I don't need to tell you to stay--

BILL TYLER

(with affection)

Stay safe? You got it, Katey.

KATE SHERIDAN

Thank you.

(beat, DEEP BREATH)

I want to go with Sam. I want to be there, as a... a marker for Sam and Anna, so they can find their way out.

REN PARK

I'll go with Kate too. I'm no use in a straight fight, and I can keep a lookout for us at the lake... man the radio and all that.

SAM BAILEY

(urgent worry)

Wait. I just realized... once I enter the Source, I won't be able to shield the lake from Morrison's senses anymore.

Beat. They consider this.

KATE SHERIDAN

Well, there's... there's no other way, Sam. We'll just have to hope Ned's team can keep him distracted long enough for you to find Anna, or outlast whatever comes our way if not.

REN PARK

(trying to comfort her,
not really feeling it)

That's all we can do, Kate -- Hope.

5. EXT/INT. CITY OF OSLOW - RADIO STUDIO - LATER

Ned turns a corner, then makes a SATISFIED NOISE as he spots the familiar door.

He opens it, steps through, closes it, then stands waiting, facing the closed door of the studio proper.

ADRIAN BRIGGS

(muffled, unconvincing)

--for his streets will be paved with obsidian, silver, and sapphires. And your Lord's light shall fill the city at all times.

As Adrian continues, NED SIGHS and slouches.

NED LEROUX
 (annoyed and
 uncomfortable)
 This officer suit is itchy.

Ned begins to lean against the wall, then hears footsteps approaching from further down the hallway.

NED LEROUX (CONT'D)
 (whispered, nervous)
 Shit...

He stands up straight as 2 "officers" approach Adrian's door, see Ned, and stop their approach. They tilt their heads, and a faint, curious sound like garbled radio signals is heard.

NED IS BREATHING HARD inside the impassive "officer" shell.

NED LEROUX (CONT'D)
 (internal, panicky)
 They know something's up... what do
 I do what do I do what do I...
 maybe they'll go away if I just...
 salute them?

Ned offers a sharp, fast salute. The "officers" stand there for a moment, then pass by him and through the exterior door. NED SIGHS WITH RELIEF.

ADRIAN BRIGGS
 And no one shall be in want in this
 great city, for those who find
 themselves in want are not fit
 vessels for our lord's mercy.
 (beat)
 And behold, Oslow, this great city,
 shall rise from the dust of
 ignominy to become the capital of
 his great kingdom to come. Rejoice.
 Rejoice. Rejoice.

Adrian ends the broadcast and GROANS/SIGHS into his hands. Ned gently knocks on the door. Adrian pauses, then stands and opens the door cautiously.

ADRIAN BRIGGS (CONT'D)
 (nervous)
 Hello officer, what...

Ned pushes past him into the booth, closes and locks the door behind him, then transforms into his regular self.

ADRIAN REACTS IN HESITATION AND FEAR throughout, but not loudly.

NED LEROUX
(audibly stretching)
Aaah, that's better.

ADRIAN BRIGGS
What in the--

NED LEROUX
Listen, I don't have much time, so
I've gotta cut to the chase. We're
going to be back in the city
tomorrow, around sunset.

ADRIAN BRIGGS
(growing excitement)
Is it... is it time?

NED LEROUX
It's time. Let's chat.

CLICK.

6. INT. JERRY'S HOUSE - LIVING ROOM - AFTERNOON

The team sits quietly, everything decided but nothing
settled.

SAM BAILEY
Well... I think we've talked
through just about everything we
can. Now it's time to... do
whatever you need to get done. Or
want to. Whatever you need to
prepare for tomorrow.
(beat)
Good work, everyone.

After a moment, Bill and Rob stand.

BILL TYLER
Thanks, Sam. We'll be in our room,
if anyone needs us.

ROBERT QUINCY
(pulling him away softly)
Come on, Billy.

They retreat. Jerry stands.

JERRY PRICE

Come on, Russel. Time for a walk.
Let's make sure there aren't any
more dumbass "paranormalists"
who've gotten themselves stuck out
here.

RUSSEL YIPS EXCITEDLY, then he and Jerry leave out the front door.

7. CONTINUOUS

The living room is quiet. Only the ticking of a clock heard.

KATE SHERIDAN

(tired, quiet)

If things were at all way they
should be, this is the time I'd
call Peter. God, I miss him.

KATE STOPS TALKING, HER TEARS THREATENING HER. A beat while she collects herself.

SAM BAILEY

Listen, Kate... you know I'm not
very good at... goodbyes...

KATE SHERIDAN

(cutting him off, fiery)

Sam Bailey, you will not say
goodbye to me.

SAM BAILEY

But if/it all goes--

KATE SHERIDAN

(insistent)

You will not. Either we survive
this and the goodbyes won't be
needed, or we... die... without
letting go of hope.

REN PARK

I agree, for what it's worth. And
you know, since we're still stuck
in some sort of time anomaly, that
"goodbye" couldn't be held too
tightly anyway.

KATE SHERIDAN

What do you mean?

REN PARK

(beat, collecting
thoughts)

I guess my ultimate belief in this moment is that... reality doesn't exist until you measure it. So in a poetic sense, or a quantum one... in this moment, we may really be saying goodbye. But if we never see the end arrive... if we're erased? Goodbye never has to happen.

(beat, slightly
embarrassed)

Sorry, forgot to mention... I took my last edible about an hour ago.

KATE AND SAM LAUGH, TENSE BUT GENUINELY TICKLED.

SAM BAILEY

(groaning, making fun of
him)

Not the last edible...

REN LAUGHS WITH THEM FOR A MOMENT, then all fall silent, still feeling the tension.

KATE SHERIDAN

That sounds like a dark way of looking at the world, Ren.

REN PARK

(some old Ren coming back)

Dark isn't all bad. I've spent my career dancing around concepts of darkness. Dark matter... Dark energy... empty space... There's such a world of mystery in that. I'm in awe of it. I have to believe that when we finally learn what's hiding at the heart of that mystery, it'll revolutionize everything... Humanity's identity. Our collective conscious. Existence. I believe we'll get there, someday. That humanity will. That's what Dana believed, at least.

Ren goes quiet, pain evident on his face.

SAM BAILEY

(worried for his friend)

Did you figure out how to access the black box?

REN PARK

(trying to stay in
control)

I did. It was...

(GETS CHOKED UP A BIT,
beat to recover)

Dana gave her life to try and stop Morrison. He killed everyone in the observation post, but *she* was the one who blew it up in the end. Tried to take him out with her. And it got me thinking...

(beat, tries to gather
thoughts)

Whether we die tomorrow, or 60 years from now... as the particles that make us up dissolve back into the great energy and matter soup of the universe... maybe we'll get to experience the magic of being understood and witnessed. By other humans in the future, or maybe by other beings. That future may hold a kind of magic... a kind of science... that we could never dream of.

Ren looks at his friends.

REN PARK (CONT'D)

I hope that transition into death won't come for any of us, not for a long time to come. But the way I see it, it's all a mystery. And it's all beautiful. And it's all neverending.

KATE SHERIDAN

(touched)

..Is that your way of saying that you love us?

REN PARK

I suppose it is.

SAM BAILEY

(after a beat)

Thank you Ren. I love all of you, too.

CLICK.

8. INT. CITY OF OSLOW - RADIO STATION - AFTERNOON

Ned points to a monitor on Adrian's desk.

NED LEROUX

That's the monitor with the live feed of Morrison's podium?

ADRIAN BRIGGS

It is. I've never had any connection issues. Guess that makes sense -- if you control the whole city, you can certainly make sure the wifi works.

NED LEROUX

(sarcastic)

One single clap for our maniacal overlord.

ADRIAN BRIGGS

(sarcastic)

Here here.

NED LEROUX

So you have that feed for...

ADRIAN BRIGGS

Cueing music, announcing his speeches... that sort of stuff.

NED LEROUX

Do officers ever accompany Morrison onto the podium?

ADRIAN BRIGGS

Usually one or two, at least.

NED LEROUX

Alright. That's how we're gonna do this then. I'll be disguised, like you saw earlier. Take out an extra officer if I have to, then... stand with Morrison on the podium during his speech. Once he's finished, I'll follow him off, flash you a signal as I leave, and then... are you getting this?

ADRIAN BRIGGS

What's the signal?

Ned does a "rock on" gesture.

ADRIAN BRIGGS (CONT'D)
Rock on. Classic.

NED LEROUX
Wait until Morrison is back in the
ziggurat. Then... broadcast some
music over the radio for me.

ADRIAN BRIGGS
What music?

NED LEROUX
(smirking)
I was thinking the 1812 Overture,
if you've got it.

ADRIAN BRIGGS
(intimidated)
I like you man, but you scare me.
(beat)
Are we gonna talk about the
shapeshifting?

NED LEROUX
We both make it out of this alive,
I'll tell you anything you want.

ADRIAN BRIGGS
Word.

NED LEROUX
So. Once you play the music, that
signals the other half of our team
to move. It is... *vital*... that
Morrison is distracted at that
point.

ADRIAN BRIGGS
What's your plan for that?

NED LEROUX
(TUTS at Adrian; says
matter-of-factly)
I trust you enough to know you want
out of this situation and you're
willing to help. But I can't give
you that info. I sense that you
would buckle far too easily under,
uh... under torture.

ADRIAN BRIGGS
(after a heavy pause)
Oh.

NED LEROUX
You know, hypothetically.

ADRIAN BRIGGS
Of... of course.

NED LEROUX
Not saying it will definitely
happen.

ADRIAN BRIGGS
(feeling a little sick)
No, for sure.
(beat)
So... what is supposed to happen to
me, once I play an unauthorized
song on Morrison's radio station?

NED LEROUX
(after a moment)
How fast can you run?

CLICK.

9. EXT. JERRY'S BACKYARD, EVENING

Sam sits alone in Jerry's backyard, the quiet desert breeze
all around him.

SAM BAILEY
(after a moment, very out
of it and emotional)
I guess I should probably say
something... never turned this
recorder off.
(beat)
You know, I... I don't know what to
add. Not at this point. It's the
calm before the storm. Again.
There's been a lot of storms, this
last year.
(beat)
What will I do if this all actually
works out? Obviously if it
doesn't... well, that's it. But if
it does...
(beat)
Finding Anna was my reason for
staying.

He sits with that thought, unsure what to say.

CLICK.

10. EXT. JERRY'S HOUSE - FRONT YARD - NIGHT

Ned approaches Jerry's house after his long day, late at night. Bill and Rob stand and call out to him from the front porch.

BILL TYLER
(excited, calling out)
Ned! Rob, Ned's back! He's back!

ROBERT QUINCY
(rushing over to him)
You okay? No issues in the city?

Ned transforms back into himself, catches the recorder, and embraces them as they approach him.

NED LEROUX
(into Bill's neck)
I missed you two.
(he pulls back)
You both got some rest while I was gone, right?

ROBERT QUINCY
(nodding)
We sure did.

BILL TYLER
Is it all set?

NED LEROUX
It is.

Beat. Rob notices a dark look in Ned's eyes.

ROBERT QUINCY
Ned... what's going on? Your eyes look...

NED LEROUX
(looking away sharply)
It's nothing.

ROBERT QUINCY
No. Come on, Ned. I've dealt with stubborn types before. If we're all walking into certain danger and likely death tomorrow... this isn't the time to keep things to yourself.

BILL TYLER

(gentler approach)

Listen, whatever it is, we can handle it. We've dealt with just about the worst shit a person can go through. We can take it.

A SCARED HALF-LAUGH ESCAPES NED. He looks them in the eyes.

NED LEROUX

You really wanna know? I've known for weeks now. Maybe longer.

BILL TYLER

(worried)

We can wake the others if--

NED LEROUX

I'm in love with you, Bill.

(heavy pause)

And Rob? I hope you don't hate me for that, because I care about you, too. It's different than how I feel about Bill, but... I care.

They don't respond right away.

NED LEROUX (CONT'D)

It's not enough to say I've done a bunch of things the wrong way. And not just to you two. I've used people, strung people along, been married or pledged dozens of times - sometimes to more than one person, sometimes being more than one person myself.

BILL TYLER

(struggling for words)

So... you've sorta... been through this before? This... more than one person thing?

NED LEROUX

(a little lightheaded)

Not at all.

(beat)

I've never been in love before I met you.

ROBERT QUINCY

Ned... I'm sorry. I don't know what to say.

BILL TYLER

(heart and mind racing)

I... I don't...

NED LEROUX

I don't need you to feel the same way Bill, not really. I certainly don't want you to pretend.

(beat)

I don't know if you remember this, but... when I was... not-Ned... the first time we met, you actually tried to shoot me.

BILL TYLER

(with a chuckle)

Damn. I guess you're right...

NED LEROUX

But I was so different then. Even when I chose this face and started calling myself Ned, I still felt like that old version of me.

(beat)

And then I met you. And... we had an immediate sort of bond. You made me feel like... like a real person. And I betrayed that. I betrayed you. And I've come to deeply... deeply regret that. So much so that my whole being began to change.

(beat)

And Rob, you... the first thing we had in common was how much we loved Bill. But I recognize a kind of strength in you... a goodness. And it... it made me want to be...

(he tries to find the words, then realizes he already has them)

...to Be.

(beat)

That's what made it impossible for me to leave you to your fate in the Source. I had to know... even if only for a little bit, what would have become of Orpheus if he'd made it out with his Eurydice. Or... Eurydices? Ah, God, the metaphor is breaking down.

His nervous rambling is stopped by a hand on his shoulder, then another hand.

BILL TYLER
 (difficult to admit)
 Listen... I don't know how this
 works, and I feel like I shouldn't
 but... I love you too, Ned.

He looks over at Rob.

BILL TYLER (CONT'D)
 (nervous)
 Is that okay?

ROBERT QUINCY
 (LAUGHS WARMLY)
 Ned... I... maybe I don't feel the
 same way Bill does about you,
 but...
 (beat)
 Well, Bill, we're practically at
 the end of the world. If you want
 him in your life... in our life,
 then that's how it's going to be. I
 have to admit that it feels good
 having Ned around. And it feels
 good to hear it all said out loud.
 You two aren't half as subtle as
 you think you are.

Bill and Ned LAUGH, somewhat uneasily.

ROBERT QUINCY (CONT'D)
 Maybe this is crazy, but... I trust
 you Ned. I don't know how I
 couldn't, after what you did for
 us. After how we've all seen you
 change... Ned isn't just another
 mask. He's you.

NED EXHALES in a moment of pure relief and elation. And then
 he CRIES SOFTLY, turning dark and heavy.

BILL TYLER
 Big day tomorrow.

NED LEROUX
 It is.

ROBERT QUINCY
 I'm guessing we've got a little
 over an hour until midnight.

NED LEROUX
 And everything resets.

A pause.... Then BILL LEANS IN, KISSING NED.

BILL TYLER
(with love and tenderness)
Not everything. Let's get you
inside, huh?

NED LEROUX
(rapture)
...Okay.

CLACK. The recording ends.

ROLL END THEME
AND CREDITS