

"CHILDE ROLAND TO THE DARK TOWER CAME"
The Sheridan Tapes - Season 04, Episode 97
Recording Script - November 27, 2023

by

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

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1. EXT. AGATE SHORE LAKE - SUNSET - 3/31/20

The waves lap gently on the shores as Maria and Peter sit side by side, watching the distorted air of the bubble creeping closer and closer.

They sit in tense silence for a long moment, both dreading what's to come.

PETER SLATE

(nervous, protective)

You know... you don't have to do this.

MARIA SOL

(decided, determined)

No. I have to be there. If Sam didn't get my message, then I need to find him and tell him about the lake before it's too late.

PETER SLATE

(trying to emphasize the danger)

We don't even know what happens to people who pass through the bubble, Maria. It could kill you for all we know.

MARIA SOL

Maybe. But I have to try.

There's a long pause. A faint wind blows up some dust and rattles the heavy foliage around the lake. Finally...

PETER SLATE

(finally voicing a deep worry)

What if... what if we're already too late?

MARIA SOL

(confused, worried)

Too late for what?

PETER SLATE

(difficult to say)

What if Morrison... I mean, he hates all of you so much. What if he's already found them and... and he...

MARIA SOL
 (stopping him before he
 spirals)
 Hey -- hey! Look at me. You can't
 think like that right now. Okay?

PETER SLATE
 (guilt)
 But I could have told Kate to come
 home... I could have...

MARIA SOL
 (insistent)
 No, you couldn't have. You know as
 well as I do that you couldn't have
 talked her out of it even if you'd
 tried. This was her choice, not
 yours.

PETER SLATE
 (insistent)
 But I'm her husband... I should
 have done more.

MARIA SOL
 Listen to me Peter -- you can't
 afford to think like this right
 now. I spent most of a year blaming
 myself for what happened to Anna,
 and all it did was make me a danger
 to myself.

PETER SLATE
 (SCOFFS, clearly
 struggling)
 And what, this is better? You're
 about to jump through some kind
 of... eldritch barrier on a hunch.
 I can't just sit here and watch you
 kill yourself, Maria!

Maria goes quiet at that, Peter's words clearly triggering
 some deep emotions.

MARIA SOL
 (long pause; heavier, but
 firm)
 Did Kate ever tell you about what
 happened to me at Heceta Head?
 Right before I met her in Oslow?

PETER SLATE

(slightly confused)

Uh... I think she mentioned it,
yeah. Something about a lighthouse?

MARIA SOL

(nodding, difficult)

That was where despair took me. I
was down to my last fifty bucks
with a dozen tapes left to look
into. I could barely afford to put
gas in my van, but I still wanted
to follow up on all of Anna's
unfinished business... but I knew I
wouldn't get the chance. I told
myself I was going out into the
woods at night to look for a ghost,
but the truth is... I was just
looking for an end.

PETER SLATE

(realizing what she's
saying)

You... you mean...

MARIA SOL

(CHUCKLES SADLY)

Honestly, if that vision of Anna
didn't show up when she did, I
probably would have just thrown
myself into the sea... ended it
right there before I figured out
the truth.

PETER SLATE

(pity)

Oh god, Maria...

MARIA SOL

(pulling herself together
slightly)

No, it's fine... it didn't happen,
and I'm... well, not okay, but...
better.

PETER SLATE

(long pause, slight
confusion)

So why are you telling me this now?

MARIA SOL

(making her point)

Because I need you to understand that I'm not doing this out of desperation, or despair, or as a way to get myself killed. I'm doing this because I finally have a sliver of a hope that I'll get to see Anna again. And I'm willing to risk anything to make that happen.

Peter goes silent, realizing she's right. After a moment...

PETER SLATE

(accepting her choice,
trying to support her)

Are you sure you don't want me to come with you?

MARIA SOL

(certain)

I'm sure, Peter.

PETER SLATE

(accepting her choice, but
not entirely happy)

Well... that's your call, I guess.
(beat, with a note of
irony)

So what am I supposed to do out here? While you're all in there saving the world?

MARIA SOL

(simple, but genuine)

Kate needs hope too.

The bubble suddenly makes a energetic rippling, ripping noise as it touches the lake. The waves become more agitated, and the wind suddenly picks up.

Maria turns, TAKES A DEEP BREATH, then walks towards the barrier. Her footsteps move away from Peter, then disappear as she passes through the bubble with a crackling, energetic sound.

Then all is silent once more.

PETER SLATE

(long pause, DEEP BREATH,
accepting)

Hope.

CLICK.

MAIN THEME

2. EXT. CITY OF OSLOW - MORRISON'S DOMAIN - SUNSET - ??? -
JERRY'S RECORDING

Jerry quietly starts his tape recorder as he hides behind the wall of a narrow alley opposite Morrison's ziggurat.

MORRISON'S SPEECH (separate script) blares on the loudspeakers in the street, echoing between the buildings.

JERRY PRICE
(trying to break the
tension slightly)
God, does this guy ever shut up?

BILL TYLER
(SCOFFS)
Not for all the money in the world.

ROBERT QUINCY
Guess that's what happens when
there's no one left to tell him
he's killing the mood. Remember
that Christmas party last year?

BILL TYLER
(LAUGHS QUIETLY)
If only I could forget.
(glances out of the alley,
whispering)
Do you think Ned got into position
okay?

ROBERT QUINCY
(looking out with him,
whispering)
I'm not sure... I think the officer
next to Morrison looks a little
taller than he should be, though?

BILL TYLER
(fondly mocking)
Of course Ned couldn't resist
making himself a little taller.

JERRY PRICE
(rolling his eyes
slightly)
Focus, lovebirds. Is the uh... the
thing ready?

BILL TYLER
 (turning back to Jerry)
 You can say "bomb" Jerry, it's not
 like we're at the airport.

JERRY PRICE
 Bill, this *really* isn't the time
 for jokes.

ROBERT QUINCY
 (addressing Jerry's
 concern)
 I've got it right here in my bag,
 Jerry. And it's as ready as it can
 be... it's not like this Lara
 person made it very complicated.

BILL TYLER
 (shaking his head
 slightly)
 Still can't believe she didn't
 notice Ned take it.

ROBERT QUINCY
 Well, he did say there was a lot
 going on at the time.

With one final flourish, Morrison's speech ends, and a John
 Philip Sousa march begins to play. Bill leans back out to
 watch.

BILL TYLER
 (seeing Ned flash the
 signal to the cameras)
 That's it! That was Ned's signal --
 he made it in okay!

JERRY PRICE
 Hopefully he can make it back out
 alright.

BILL TYLER
 (confident)
 Hey, don't worry about it... Ned
 can handle himself.

NED LEROUX
 (voice squelching
 slightly, flirty)
 Oh I can handle way more than that,
 Billy boy.

Bill and Rob turn to see Ned emerge from the shadows,
 shifting from a semi-liquid form back into his human shape.

BILL TYLER
 (slightly flustered)
 ...I uh... I definitely have a
 comeback for that, just give me a
 second.

NED LEROUX
 (CHUCKLING)
 Hey, take your time... it's not
 everyday you see your boyfriend
 turn into goo.

BILL TYLER
 (recovering enough to
 joke)
 I don't know about that... Rob's
 had some pretty rough days.

ROBERT QUINCY
 (LAUGHS)
 Hey!

Rob punches Bill in the arm playfully, AND BILL STARTS
 LAUGHING AS WELL. Ned resists for a moment, then JOINS IN AS
 WELL.

JERRY PRICE
 (shaking his head, playful
 exasperation)
 Oh, get a room you two.

NED LEROUX
 Oh don't you worry -- soon as this
 is over, that's the first thing
 we're gonna do.

Suddenly, the loudspeakers pop and crackle slightly as the
 music cuts out... then a moment later, the first notes of the
 1812 Overture begin to play.

BILL TYLER
 (glancing out of the
 alley, whispered)
 Looks like that's got them
 confused, alright.

ROBERT QUINCY
 Is Morrison back in the palace?

BILL TYLER
 Yeah, yeah it looks like it...
 hopefully he stays there.

NED LEROUX

He should. I got a better look at him up on the podium... asshole looked like he needs about 20 years of bedrest.

JERRY PRICE

(uncertain)

So... we're actually doing this?

All four of them go silent, feeling the danger of what they're about to attempt. Finally...

NED LEROUX

(to Bill and Rob)

It's still a risk. A big one.

ROBERT QUINCY

We know.

NED LEROUX

There's no guarantee we all make it out of there alive.

BILL TYLER

(some hesitation)

There was no guarantee when Sam and Kate and Maria came to rescue me from Morrison. Or when you and Sam saved us from the Source. It's time to return the favor.

NED LEROUX

(getting consensus)

Jerry?

JERRY PRICE

(his mind is made up)

Oh, I'm going for sure... not missing my chance to finally kick Morrison's ass.

NED LEROUX

(smiling wickedly)

Hell yeah.

BILL TYLER

(softer)

Ned?

(beat, gathering thoughts)

Whatever happens in there... if we don't make it out, I just want to say that... that I'm just really glad we...

ROBERT QUINCY
 (placing a hand on Bill's
 arm, cutting him off)
 Thank you, Ned. For everything.

NED LEROUX
 (smiling softly, lovingly)
 It was my pleasure.

The music begins to shift into the next movement (around 1:30), and the team readies to move.

JERRY PRICE
 (shifting his bag)
 Alrighty everyone... pick your
 weapons.

BILL TYLER
 (pulling out a baseball
 bat)
 God, I wish I still had my service
 pistol.

NED LEROUX
 It would be too noisy... besides,
 these things are barely being held
 together as it is -- baseball bats
 should do the trick.

JERRY PRICE
 Come on... Let's move.

The music rises (around 2:15) as the team rushes out of the alley.

A single "officer" notices them and begins to beat its baton against the gate in warning, but ROB GRUNTS as he swings his baseball bat, crushing its hollow skull.

The creature goes down -- but a moment later, the same shrill alarm from Sam and Ned's escape begins to sound.

NED LEROUX
 (annoyed it happened so
 quickly)
 Shit, that got their attention.

BILL TYLER
 Just get that gate open, Ned! We'll
 cover you.

Ned turns and begins shifting his hands into the lock as sets of heavy, marching footsteps begins to approach.

CLICK.

3. EXT. AGATE SHORE LAKE - MORRISON'S DOMAIN - SIMULTANEOUS -
KATE'S RECORDING

Sam, Kate, and Ren stand in the empty desert at the edge of Morrison's domain. A small portable radio quietly plays the end of MORRISON'S SPEECH.

All three of them start their recorders simultaneously.

SAM BAILEY
(into recorder, official)
Sam Bailey, recording.

KATE SHERIDAN
(into recorder, sense of
occasion)
Kate Sheridan, recording.

REN PARK
(into recorder, slightly
tense)
Ren Park, recording.

ALL
(simultaneous)
Marker.

The three of them CLAP in unison.

SAM BAILEY
There we go... hopefully we won't
miss anything from here on.

KATE SHERIDAN
(trying to lighten the
mood)
I mean, it's not like we weren't
already taping everything.

SAM BAILEY
I know, but... if something goes
wrong or we get reset, I want to
make sure we know what happened.
Plus... if this works, it would be
a shame not to get it on tape.

At that moment, the radio glitches slightly as Adrian begins playing the 1812 Overture. Ren hears it and begins pressing buttons on his watch to start a timer.

KATE SHERIDAN

That's the signal. Is the lake...

SAM BAILEY

(slightly mesmerized)

It's close. I can feel it... the barrier is right at the shoreline, and the lake is fighting it as much as it can, but... it's about to give way.

REN PARK

(checking his watch,
nervous and unsure)

We're t-minus 2 minutes 15 to the attack. Hopefully Morrison is distracted enough by then not to notice us.

KATE SHERIDAN

(noticing his tone)

Something on your mind, Ren?

REN PARK

(hesitant, then beginning
to spiral)

I mean... you all know I've been struggling with the implications of the Source a lot. But this... Sam, you're trying to find one person in one specific moment in one specific timeline, and you'll have access to every second of history in every universe that's ever existed or ever could exist. What if it goes wrong? What if you end up finding the wrong Anna and bringing her back? If that happens, then the causal loop won't close, Morrison will still be in control, and he'll just kill us all when you get back. Or worse... what if you step into the wrong moment in time and break history? What if/this is all a big mistake--

KATE SHERIDAN

(shutting down his spiral)

--and what if it all works out like it should? What if this is where we finally get Anna back and stop Morrison for good? You keep saying that an infinite multiverse means anything is possible, right?

(MORE)

KATE SHERIDAN (CONT'D)

Well what if we're in the timeline
where we win?

SAM BAILEY

(determined)

I know the risks, Ren. We all do.

REN PARK

(shaking his head, still
worried)

I don't know how you're staying so
calm, Sam.

SAM BAILEY

(LAUGHS, vulnerability)

I'm really not. Tell you the truth,
I'm fucking terrified of going back
in there. But this is our one
chance to finally set things right.
I'd say that's worth the gamble.

There's an energetic rippling, ripping noise from behind them
as the barrier passes over the lake, and the sounds of
lapping waves are heard.

REN PARK

(slightly hopeful, good
sign)

Huh... right on time, I guess.

KATE SHERIDAN

(relieved, hopeful)

The lake... it's back.

SAM BAILEY

(touched, reassuring)

I'll bring her back, Kate. I
promise.

KATE SHERIDAN

(nodding)

We'll be waiting for you right here
when you do, Sam. You've got this.

The music shifts slightly (around 2:30), and Sam turns
towards the lake, TAKES A DEEP BREATH... and then begins to
wade in.

Static rises on the tape as he enters the water, sloshing
through the shallower waters... and a moment later, there's a
loud splash as he's pulled down.

KATE SHERIDAN (CONT'D)
 (whispered, emotional)
 Good luck, Sam.

A moment later, there's a smaller crackling, energetic sound, and Maria passes through the bubble with her eyes closed. She stands there for a moment, then opens her eyes.

MARIA SOL
 (relieved)
 Oh good... I'm not dead.

REN PARK
 (surprised, shocked)
 ...Maria!?

MARIA SOL
 (all spilling out in
 relief and worry)
 Ren...? Kate! Oh thank god... did
 you get my message? Where's Sam?

Before either of them can answer, Maria wraps them both in a massive bear hug. KATE AND REN GRUNT in surprise.

MARIA SOL (CONT'D)
 (happy tears)
 God, I was so worried I'd never see
 you again.

KATE SHERIDAN
 It's okay Maria... We're okay. We
 got your message, and Sam... Sam's
 already on his way.

MARIA SOL
 (realizing, hopeful)
 You mean...

KATE SHERIDAN
 (smiling, happy to share
 this news with her)
 He's going to find Anna, Maria.
 He's bringing her back to us.

MARIA SOL
 (slightly overwhelmed)
 Oh my god... it's finally
 happening.

REN PARK
 (slightly strained)
 Um... Maria...
 (MORE)

REN PARK (CONT'D)

great to see you, but I'm... kinda
having trouble breathing here.

MARIA SOL

Oh right! Sorry!

Maria releases them both immediately, and REN COUGHS
SLIGHTLY.

REN PARK

(recovering slightly)
Thanks Maria... and I mean that.
I'm really glad you're okay.

MARIA SOL

Me? You're the one whose been stuck
in this... whatever this is.

KATE SHERIDAN

It... Hasn't been the best time,
no. But it'll all be over soon.

MARIA SOL

(smiling, slightly
mischievous)
I hope so... cause you'll never
guess who's waiting for you on the
other side of the bubble.

CLICK.

4. EXT. CITY OF OSLOW - MORRISON'S DOMAIN - SIMULTANEOUS -
JERRY'S RECORDING

Ned continues picking the lock as Jerry, Bill, and Rob knock
out any "officer" who comes close.

JERRY PRICE

(GRUNTS AS HE SWINGS,
impatient)
How's that lock coming?

NED LEROUX

(focused, vaguely annoyed)
It'll go slower the more you
distract me.

BILL TYLER

(GRUNTS AS HE SWINGS, more
direct)
We can't hold them off forever Ned!

NED LEROUX
Almost... there...

There's a sudden mechanical clunking noise, followed by rapid clicking and whirring from inside the lock.

NED LEROUX (CONT'D)
(frustrated)
Dammit! Morrison keeps changing the lock, it's fighting me!

ROBERT QUINCY
(GRUNTS AS HE SWINGS,
almost panicked)
What about the bomb?

JERRY PRICE
(GRUNTS AS HE SWINGS,
insistent)
No, we need that to get into the palace, and we've only got one!

The alarms ringing in the streets suddenly change pitch -- a signal. Dozens of "officers" suddenly pour out of the surrounding streets, closing in on them.

BILL TYLER
(panicked)
Fuck! Ned, we need to get this open, now!

NED SNARLS IN FRUSTRATION AND RAGE, the sound distorting as his body warps and grows before he physically rips the lock apart.

NED LEROUX
(PANTING, still slightly
distorted)
It's open! Come on!

JERRY PRICE
(terror and adrenaline)
Too late, here they come!

The "officers" are nearly on top of them, and the four turn to face them before--

BOOM! An explosion suddenly rips through the far side of the street, throwing several "officers" into the air. The marching footsteps stop in confusion.

BANG! BANG! BANG! A rifle fires rapidly from one of the roofs, and more "officers" crumble to the ground.

NED LEROUX
 (realizing, surprised)
 Holy shit, it's Lara!

Lara continues to fire from the rooftop, and half the "officers" detach from the main group, marching towards her. The rest turn back to the four.

BILL TYLER
 (worried)
 Ummm... they're splitting up guys,
 I don't think that's...

Suddenly, a heavy, metallic scraping noise is heard from the street as manhole covers are pushed aside from below.

Completely confused, the approaching "officers" stop marching, staring down into the dark.

ROBERT QUINCY
 (confused, nervous
 whisper)
 What the hell is happening...?

AMANITA (O.S.)
 (supernaturally amplified,
 echoing)
 Morrison! The Source of all that
 was and was not and will be again
 has seen your crimes, heard your
 words, weighed and judged your
 actions as god-king of this world,
 and it has found you... lacking.
 Behold now, oh king of kings... the
 power of the Prophet of the Earth.

A low growling, snarling noise is heard as dozens of semi-converted "officers" begin to crawl out of the manholes.

Morrison's soldiers immediately start swinging their batons, taking out a few... but Amanita's thralls grab hold of them.

Unnatural, inhuman screams like breaking hydraulics fill the square as the mycelia crawls over the unconverted "officers," turning them in a moment.

ROBERT QUINCY
 (sounds like he's about to
 be sick)
 Oh my god...

NED LEROUX
 Quick! This is our chance -- come
 on!

All four of them turn and run through the almost-empty courtyard, BILL AND JERRY taking out an "officer" each WITH A HEAVY GRUNT.

A moment later, they reach the outer wall of the ziggurat, and Ned turns to Rob.

NED LEROUX (CONT'D)
(urgent order)
Rob, your bag, now!

ROBERT QUINCY
Here!

Robert tosses it over and Ned pulls out the IED, removing one side of the adhesive tape before sticking it to the wall.

Pressing a few buttons to prime the explosive, Ned sets a short timer and then turns.

NED LEROUX
Get back! Back!

The team rushes to Morrison's podium and ducks behind it.

A moment later, a massive BOOM rocks the courtyard.

CLICK.

5. INT? THE SOURCE - UNDERWATER - ??? - SAM'S RECORDING

Heavy static and muffled waves rise on the tape as Sam sinks further and further into the waters of the Source.

SAM BAILEY
(slightly distorted
throughout, curious)
Huh... yeah, looks like the recorder is still working... even though it looks like I'm underwater. I guess I'm not really, though -- just how my brain is seeing it. It's strange... this feels different from the other times I've entered the lake. I can breathe, for one thing. Although maybe that's because it's not really the same lake anymore... it's the well. Or... the power behind the well, I guess.

Sam turns, looking around with a faint sound of watery movement.

SAM BAILEY (CONT'D)

I think I've stopped sinking now... guess I'm fully in the Source now. I'm going to try to keep describing what I see as best I can... Not sure how much of this will actually read on the tape. Not that I can see that much, anyways... it's pitch black down here. Nothing to navigate by... nothing except intention, I guess.

SAM TAKES A LONG, SLOW BREATH, the distortion rising higher.

SAM BAILEY (CONT'D)

(slightly mesmerized,
almost a prayer)

Anna Sheridan. Hear me in your final moment, in your greatest danger. Show me how to find you.

A moment of silence... then HUNDREDS OF VOICES call out at once -- snippets of Anna's voice we've heard before, at her moments of greatest fear or despair.

They strike Sam in an overwhelming wave AND HE CRIES OUT, flying backwards and spinning through the waters.

SAM BAILEY (CONT'D)

(disoriented, pushing them
back with his power)

Ah! No, no -- enough!

The voices fall away almost immediately. SAM PANTS SLIGHTLY, collecting himself.

SAM BAILEY (CONT'D)

(growing worry)

God, Ren was right... it's like finding a needle in a haystack in here. Or... infinite haystacks. God, my kingdom for a fucking magnet...

Sam trails off, hearing something strange... the sound of someone WHISTLING "RING AROUND THE ROSIE."

SAM BAILEY (CONT'D)

(confused)

Is... what is that...

ANNA SHERIDAN (OTHER)

(distant, mocking)

Well now...

(MORE)

ANNA SHERIDAN (OTHER) (CONT'D)
 isn't this an unpleasant surprise.
 Never thought I'd hear that
 irritating voice again.

SAM BAILEY
 (growing dread)
 Who said that... who's there!?

ANNA SHERIDAN (OTHER)
 Oh you know well enough, Bailey...
 after all, you're the one who put
 me here.

SAM BAILEY
 (realizing who this is)
 You... no. No, it can't be -- I
 destroyed you.

There's a faint sound of watery movement and static as the
 speaker approaches, finally becoming visible.

ANNA SHERIDAN (OTHER)
 (irritated, angry)
 And of course you managed to fuck
 that up too... like everything else
 in your miserable little existence.

SAM BAILEY
 (finally acknowledging
 what he's seeing)
 Echo.

ANNA SHERIDAN (OTHER)
 (full of spite)
 Detective.

SAM BAILEY
 (demanding answers)
 What the hell are you doing here?

ANNA SHERIDAN (OTHER)
 (mocking him)
 What do you mean? You called,
 didn't you?

SAM BAILEY
 (not having it)
 I called *Anna*, not you. And you
 didn't answer my question -- how
 are you still alive?

ANNA SHERIDAN (OTHER)
 (bitter)
 I'd hardly all this *living*, Bailey.
 (MORE)

ANNA SHERIDAN (OTHER) (CONT'D)

And you're the one who offered me up to your patron, remember? Handed me over on a silver platter so it wouldn't take you. Only that means I was pulled back across the veil, but not by the power that made me. So...

SAM BAILEY

(connecting the dots)

So you can't actually die. Not unless the lake releases you.

ANNA SHERIDAN (OTHER)

(bitter)

And it's not going to do that on its own any time in the next eternity.

SAM BAILEY

(realizing something)

Echo... are you still linked to Anna? Like you were before?

ANNA SHERIDAN (OTHER)

(SCOFFS)

Obviously -- otherwise I wouldn't still be wearing her face.

SAM BAILEY

(urgent)

Look... I know you have no reason to help me, but I'm trying to find Anna. Apparently there's a causal loop and it all... it's important. I need to find the moment she disappeared in Oslow -- can you lead me there?

ANNA SHERIDAN (OTHER)

(dangling it in front of Sam)

Maybe I could... for a price.

SAM BAILEY

(slightly worried)

What do you want from me?

ANNA SHERIDAN (OTHER)

(long beat, blunt)

Let me die.

SAM BAILEY
 (taken aback)
 I... what?

ANNA SHERIDAN (OTHER)
 You trapped me here, Bailey... took
 me from the world but didn't finish
 me off. And I am done. Let me fade
 back into the dark. Let me die.

SAM BAILEY
 (long beat, finally
 agreeing)
 Okay.

CLICK.

6. INT. CORRIDORS - MORRISON'S PALACE - SIMULTANEOUS -
 JERRY'S RECORDING

Bill, Rob, Ned, and Jerry make their careful way through the
 winding, almost silent halls of Morrison's temple/palace.

BILL TYLER
 (finally breaking the
 silence, cheap joke)
 ...it's quiet... too quiet.

JERRY PRICE
 Not now, Bill.

BILL TYLER
 (still trying to lighten
 the mood)
 Would you prefer "I have a bad
 feeling about this?"

JERRY PRICE
 I'd prefer you didn't give us away
 by making cheap jokes.

BILL TYLER
 What are you talking about? We
 haven't seen anyone since we got in
 here.

JERRY PRICE
That's what's worrying me.

NED LEROUX
 I hate to say it Bill, but... I
 think he has a point.

ROBERT QUINCY
 (growing concern)
 What's wrong?

JERRY PRICE
 What's wrong is that we haven't
 seen anyone since we got past the
 walls. Didn't you say that Morrison
 could make as many of those things
 as he wants?

NED LEROUX
 It definitely seems like it.

JERRY PRICE
 So why are they all outside
 fighting Lara and that... Amanita
 person? Morrison must know we're in
 here... why isn't he trying to stop
 us?

Bill stops up short, the weight of that realization hitting
 him. The other three stop a moment later, looking around.

NED LEROUX
 (finally noticing where
 they are)
 Wait a second... this doesn't look
 right.

ROBERT QUINCY
 (confused, concerned)
 Certainly looks... familiar.

BILL TYLER
 Ned, do you think this is/actually
 the old PD--

NED LEROUX
 Yeah, that's what it looks like it.

JERRY PRICE
 (slightly lost, tense)
 Like what?

ROBERT QUINCY
 OCPD headquarters, Jerry... the old
 OCPD, before Morrison changed it.

BILL TYLER
 (distracted, curious)
 Shit... that looks like the door to
 Sam's old office.

Bill takes a few steps towards the door, setting his hand on the door knob and preparing to open it.

JERRY PRICE
(growing urgency)
Wait... Bill, wait, stop!

Jerry jumps forward and snatches Bill's hand away violently.

BILL TYLER
(cries out)
Ow! What the hell, Jerry?

JERRY PRICE
(urgent, firm)
Bill, look around you. This place isn't supposed to be here. Think about what Sam and Ned found -- Morrison's entire MO in Oslow is making people relive their worst moments and brainwashing them into obedience. How many bad memories do we all have in these exact same halls?

Everyone goes silent, looking around nervously.

ROBERT QUINCY
Shit... I think he's right.

Suddenly, a low, FAMILIAR LAUGHTER begins to echo through the halls.

A rumbling rises on the tape before the walls suddenly fall away like a poorly constructed set.

7. INT. THRONE ROOM - MORRISON'S PALACE - CONTINUOUS

The claustrophobic halls give way to the vast, echoing expanse of Morrison's empty Great Hall, lined with pillars and torches.

In the center, MORRISON SITS LAUGHING in amusement in his massive throne, clapping slowly in mocking congratulations.

EDGAR MORRISON
Oh well done, you four... well done. I honestly wasn't expecting you to make it out of that little trap. It's good that one of you knows how to keep a level head. Congratulations, uh... Terry?

JERRY PRICE
 (still scared, but
 seething slightly)
 Jerry.

EDGAR MORRISON
 (mock congratulations)
 Jerry, of course. Well done on
 seeing through that ruse.

JERRY PRICE
 (somewhat false bravado)
 Your bullshit never fooled me
 before, Morrison... it's not going
 to start working now.

MORRISON GROWLS IN ANGER, then rises to his feet, lashing out
 with one hand. A jet of flame shoots past them, and BILL,
 ROB, AND JERRY CRY OUT SLIGHTLY as they duck.

EDGAR MORRISON
 (petulant rage)
 How DARE you speak to me like that!
 I am not a man to be mocked... I am
 not a man at all! I am your god and
 your king and you will bow down and
 honor me in the flames of hell!

Silence falls over the hall AS MORRISON PANTS SLIGHTLY,
 CATCHING HIS BREATH as he calms... then tilts his head,
 curious.

EDGAR MORRISON (CONT'D)
 (slight concern,
 confusion)
 Though you are not the only one
 who's quick to spot a ruse,
 Jerry... my eyes are quicker still.
 I thought you came here to kill me,
 but looking at you now... what
 weapons have you brought to this
 battle? Sports equipment, hand
 tools, a couple of heavy rocks? You
 used a bomb to breach the walls of
 my home... why didn't you bring
 another, if you truly meant to
 dispatch you mortal enemy?

BILL TYLER
 (whispered, worried)
 Ned... how bad is this?

NED LEROUX
(whispered, dread)
Very fucking bad, Bill.

EDGAR MORRISON
(connecting the dots,
amused smile)
I thought the sniper on the rooftop
and the monsters from below were
meant to be a distraction from your
attack, but no... *this* is the
diversion. You meant to keep my
eyes from wandering outside the
city, and Sam... Sam is missing
from your little raiding party. I
hardly think he'd pass up a chance
to take his revenge on me.

MORRISON TAKES A DEEP, SOMEWHAT WHEEZING BREATH as he focuses
his senses... THEN HE CHUCKLES, seeing what's happening in
Agate Shore.

EDGAR MORRISON (CONT'D)
(amused)
Ahh... so he managed to find his
way back into the Source after all.
Always clever that one... when he
wasn't too stupid to live. Oh! And
it looks like dear Maria has joined
Kate and Ren at the lakeside,
waiting for Sam's return. Good...
I've rather been looking forward to
paying her back for the pain she
caused me in the tunnels.

Morrison raises his hand again, then sweeps it through the
air with an energetic crackling noise.

EDGAR MORRISON (CONT'D)
(amused menace)
I assume Sam is trying to rescue
poor Anna from her fate. Maybe
he'll even succeed. But the three
interlopers awaiting his return
will be no trouble to deal with. In
the meantime... I'll deal with you
four myself.

CLICK.

8. EXT. AGATE SHORE LAKE - SIMULTANEOUS - MARIA'S RECORDING

Maria starts her tape deck. The waves of the lake churn more aggressively now, as if tossed by a far-off storm.

MARIA SOL
(official)
Maria Sol, recording - Marker.

Maria claps, then turns to Kate and Ren.

MARIA SOL (CONT'D)
That should have been picked up on your recorders as well... syncing shouldn't be a problem if we need to compare them.

KATE SHERIDAN
(slightly nervous)
I just hope we've got enough tape left... we've been rolling since Sam went in there.

MARIA SOL
We should be fine... I've got 90 minutes left on this thing. I doubt Sam's going to be gone that long.

REN PARK
Hard to say... Time's won't exactly be flowing smoothly for him either.

MARIA SOL
("you have a point")
Hmm.

Maria turns back to the lake, and Kate does the same.

KATE SHERIDAN
(slightly worried)
The water's getting choppier. I don't think it's happy about what's happening either.

REN PARK
Well if it was fighting the barrier before, I'm guessing it can feel when it's being...

MARIA SOL
(finishing his thought)
Consumed.

They all go quiet, not liking the idea very much.

A moment later, a noisy splash is heard from the middle of the lake.

REN PARK
(surprised)
What was that?

KATE SHERIDAN
(straining to see in the dark)
I... I think I saw someone out there.

MARIA SOL
(moment of hope)
Is it Sam? Is he back already?

REN PARK
(squinting)
I can't see anything... Are you sure?

KATE SHERIDAN
(slightly agitated)
Yes! I don't think it's Sam, it looked like--

Another loud splash, AND KATE GASPS IN HORROR.

MARIA SOL
What? What is it?

KATE SHERIDAN
(horrified)
It's a kid... there's a kid in the water!

MARIA SOL
What? Where?

KATE SHERIDAN
(pointing)
There! Right--!
(long beat, horrified)
Oh my god it's Andrew.

MARIA SOL
("that's impossible")
...what?

Kate doesn't respond -- instead, she bolts for the shore, ripping off her jacket.

REN PARK
 (yelling after her)
 Kate, stop!

MARIA SOL
 (already chasing after
 her)
 Kate!

Maria races after Kate, just managing to jump onto her and push her down onto the rocky beach before she reaches the water.

KATE SHERIDAN
 (screaming in despair)
 What are you doing, let me go! He's drowning!

MARIA SOL
 Kate! Kate, listen to me, there's no one out there!

KATE SHERIDAN
 (trying to buck her off,
 desperate)
 Yes there is!!

MARIA SOL
 (struggling to hold on)
 No there isn't! Ren! Don't just stand there, help me--

Maria looks back, then cuts off suddenly. The beach behind her is empty -- Ren has vanished.

MARIA SOL (CONT'D)
 (confused, momentarily
 distracted)
 Ren?

KATE CRIES OUT as she momentarily gets loose, but MARIA MANAGES TO GET A HOLD OF HER ONCE AGAIN.

KATE SHERIDAN
 (despairing wail)
 Nooooo! Andrew!!!! Let me go,
 Maria -- Let me go!!

MARIA SOL
 (PANTING, mind reeling)
 Kate, there's no one out there, Ren is gone, and this is...
 (trails off, dreadful realization)
 (MORE)

MARIA SOL (CONT'D)

Oh god... it's Morrison. He knows
we're here.

CLICK.

9. INT? THE SOURCE - UNDERWATER - ??? - SAM'S RECORDING

Sam follows the Echo through the dark waters of the Source,
their movement slow and almost like swimming.

SAM BAILEY

(after a long silence,
worried)

Are you sure we're going the right
way?

ANNA SHERIDAN (OTHER)

(annoyed)

Yes Bailey, I'm sure.

SAM BAILEY

(not fully convinced, but
trying not to antagonize)

Right, right, just... checking.

Both of them go silent again. After a moment...

ANNA SHERIDAN (OTHER)

(CHUCKLES DARKLY)

Funny, isn't it?

SAM BAILEY

What is?

ANNA SHERIDAN (OTHER)

How far you've gone, just to end up
here... back in the lake, back in
Agate Shore, back with me... seems
like you've spent a long time
searching, just to end up going in
one big circle.

SAM BAILEY

(rising to the bait
slightly)

It's... it's a bit more complicated
than that. There were a lot of
things I had to figure out before I
could do this in the first place --
and back then, I was still
convinced Anna was dead.

ANNA SHERIDAN (OTHER)
 Still, would have been simpler if
 you'd just done what you were
 supposed to in the first place...
 ignored Maria and accepted that I
 was Anna. Would have saved you a
 lot of pain in the long run. And
 was it so much to ask for you to
 let me live in peace? All I wanted
 to do was exist, same as any living
 thing, and you couldn't/even let me
 have that--

SAM BAILEY
 (cutting her off
 brusquely)
 --Don't act like you were some kind
 of victim here. You didn't want
 your own existence... you wanted to
 take Anna's away from her.

ANNA SHERIDAN (OTHER)
 (long beat, shrugs)
 It doesn't matter either way. You
 already took away my chance at a
 real life... all I can hope for now
 is to die for good.
 (beat, notices something)
 Speaking of which...

The Echo stops, and Sam does the same, noticing what she did -
 - a buzzing, glowing, energized gash in the fabric of the
 Source directly ahead of them.

SAM BAILEY
 (nerves on edge)
 What is that?

ANNA SHERIDAN (OTHER)
 (dismissive)
 At a guess... it's one end of your
 little causal loop. The point where
 Anna's timeline meets the Source.

SAM BAILEY
 And you're sure it's the right
 Anna?

ANNA SHERIDAN (OTHER)
 (slightly offended)
 Of course I am.

SAM BAILEY

(unsure)
...right.

ANNA SHERIDAN (OTHER)

What, do you not trust me?

SAM BAILEY

I mean, I certainly have good
reason not to.

ANNA SHERIDAN (OTHER)

(sensing there's more to
this)

But...

SAM BAILEY

I don't know... it just feels too
easy.

ANNA SHERIDAN (OTHER)

(SIGHS, annoyed)

Well I don't know what to tell you.
I know it's her, sure as I know
whose face I'm wearing. I've
fulfilled my part of the bargain...
now it's time for you to do yours.

SAM BAILEY

(surprised)

What, now?

ANNA SHERIDAN (OTHER)

(bitter, biting)

If it's not too much trouble?

SAM BAILEY

(trying to buy himself
insurance)

Can't you just... wait until I get
back with Anna?

ANNA SHERIDAN (OTHER)

You're jumping into the last
moments of her life, Bailey -- I
have no guarantee you'll make it
back at all.

SAM BAILEY

(realizing she has a
point, dread)

...ah.

ANNA SHERIDAN (OTHER)
 (slightly more personal)
 And besides... I'd rather not run
 into Anna face to face again, if
 it's all the same to you? It might
 go... poorly.

SAM BAILEY
 (long pause; then nods,
 solemn)
 Okay.

SAM BAILEY TAKES A DEEP BREATH, distortion rising on the tape
 as he uses his powers to push against the Echo's spirit.

SAM BAILEY (CONT'D)
 (slightly distorted,
 almost reverent)
 Go in peace, child of the void --
 return to the Source of all you
 were and are and might have been,
 and know at last the quiet of
 oblivion.

The Echo begins to disintegrate into patches of static-like
 energy, blowing away with a sound like a long exhale.

ANNA SHERIDAN (OTHER)
 (almost grateful)
 Good luck, Bailey...

Her voice fades and is gone, and Sam is alone in the dark
 waters once more.

HE TAKES A LONG BREATH, gathering his strength... then pushes
 himself through the wound in the Source.

CLICK.

10. EXT. DESERT OUTSIDE OSLOW - NIGHT - 10/31/18 - ANNA'S
 RECORDING

The end of Maria and Anna's last argument -- Maria is already
 storming off into the desert as Anna stands beside her van.

ANNA SHERIDAN
 (already recorded)
 Maria, stop pouting for once and
 help me! Maria? Maria!

MARIA SOL

(already recorded)

I'm done with you treating me like
this! Tell me the truth, or fuck
off!

Anna doesn't respond to that, and a moment later Maria is out of earshot over a small hill.

As soon as her footsteps fade, ANNA HEAVES A LONG, HEAVY SIGH of exhaustion and dread.

Turning away, Anna takes a few steps, then pulls open a creaking metal hatch in the desert floor, carefully descending the rusted metal rungs.

11. INT. MKCTS TUNNELS - MAIN ENTRANCE - CONTINUOUS

Anna's footsteps echo in the confined space. She wastes no time marveling at the strange, secret construction below the desert... clearly, she knew what she would find.

After a moment, she makes the short hop to the floor, GRUNTING SLIGHTLY. Reaching into her bag, she switches on her flashlight.

ANNA SHERIDAN

(hushed, to recorder,
vulnerable)

I'm sorry Maria. If you're hearing this, then I want you to know that I'm sorry for lying to you. I didn't want to, but I didn't have any other choice. My dreams... They almost always come true when I tell them to other people. Sometimes they don't if I keep them to myself... not always, but sometimes. I have to hope this is one of those times.

(beat, examining something
briefly before moving on)

And I'm sorry for making you come out here with me. Trust me, I've wanted to ask you to join me so many times on this last journey, and every time I resisted... until now. Until I realized I'd found what I was looking for... the place where I saw my own death. And I couldn't face that alone. I hope you'll be able to understand that, someday.

(MORE)

ANNA SHERIDAN (CONT'D)

I hope you're able to forgive me --
and I really hope you don't blame
yourself for whatever comes--

There's a sudden creak of a metal blast door far ahead. Anna freezes mid-step, then slowly draws and cocks her pistol.

ANNA SHERIDAN (CONT'D)

(whispered, hyping herself
up slightly)
"Dauntless the slug-horn to my lips
I set
And blew. "Childe Roland to the
Dark Tower--"

BANG! A single pistol shot rings out in the silence, and ANNA CRIES OUT as she drops to the floor, scrambling backwards.

EDGAR MORRISON

(calling after her,
taunting)
Sheridannnn... Oh Sheridannnn....

BANG! Another gunshot, and ANNA YELPS, PANTING as she stands and bolts for the ladder.

EDGAR MORRISON (CONT'D)

(LAUGHING, reveling in his
power)
What? You think I didn't know you
were looking for me? That I
wouldn't be prepared?

Anna manages to reach the ladder, grabbing hold of it AND STARTING TO CLIMB -- but a moment later Morrison fires again, the bullet sparking off the rungs.

ANNA CRIES OUT, dropping from the ladder in shock and terror and TUMBLING TO THE GROUND.

A moment later SHE GETS BACK TO HER FEET AND STARTS RUNNING AGAIN, firing her own gun wildly behind her.

EDGAR MORRISON (CONT'D)

(LAUGHS SHARPLY, mocking)
Not even close, Anna! Didn't your
father teach you to look where
you're shooting? Screw your courage
to the sticking place and shoot me
already!

ANNA SHERIDAN
 (yelling back, terrified
 and distraught)
 Shut up!

EDGAR MORRISON
 (LAUGHING)
 Oh, I've been waiting a long time
 for you to find your way back
 here... "the sins of the father are
 to be laid upon the children,"
 after all.

ANNA, COMPLETELY OUT OF BREATH, STUMBLES over a loose piece
 of rubble... then looks up to see the tunnel is completely
 blocked.

ANNA SHERIDAN
 (terrified, breathless,
 despair)
 No... no no no...

EDGAR MORRISON
 (gloating, victorious)
 And where do you think you're
 going, Anna? That tunnel's been
 collapsed since before your father
 left... it's a very dead end.

ANNA SHERIDAN
 (whispered pleading,
 goodbyes)
 I'm sorry Maria, Ren... Kate, Mom,
 I'm sorry I'm sorry I'm sorry
 I'm/sorry--

SAM BAILEY
 (urgent, whispered)
 Anna.

ANNA CRIES OUT IN FEAR, spinning and firing without thought.

SAM BITES BACK AGONY as the bullet passes cleanly through his
 side, grabbing the wound and holding up his hand to stop her.

SAM BAILEY (CONT'D)
 (through pain, whispered)
 Anna wait, please -- I'm here to
 help you, you need to listen to me.

ANNA SHERIDAN
 (completely overwhelmed,
 confused)
 Who the fuck are you?

SAM BAILEY
 (pained, desperate
 whisper)
 I'm not with Morrison, and that's
 all you need to know right now. I'm
 going to get you out of here.

ANNA SHERIDAN
 (confused, suspicious,
 terrified)
 How? We can't get to the ladder.

SAM BAILEY
 (pained whisper, trying to
 make her understand)
 There's... I have another way out.
 But you need to trust me.

EDGAR MORRISON
 (calling out, closer now)
 Sheridannnnnn?

Another gunshot from Morrison pings off the rubble above
 them.

ANNA SHERIDAN
 (terrified, no other
 choice)
 Where? How?

SAM BAILEY
 (wincing, realizing how
 much this will suck for
 both of them)
 I'm sorry about this.

ANNA SHERIDAN
 (completely lost)
 About what--

Sam suddenly grabs her by the shoulders and pushes her
 forward. ANNA SCREAMS as the veil rips open around her--

CLICK.

12. INT. MKCTS TUNNELS - CONTINUOUS - CCTV CAMERAS

From deep within the main MKCTS test chamber, we hear the
 echoes of Morrison's cries of confusion.

EDGAR MORRISON
 (yelling, anger at losing
 his prize)
 Sheridan?! Where are you? Where did
 you go?

Silence -- the only answer is his own echoes.

After a long silence, MORRISON BEGINS TO LAUGH -- a long,
 disturbing, giddy laugh of triumph.

Suddenly, his radio crackles to life.

ELLIS SPENGLER
 (nervous)
 Greyhound? Greyhound, come in --
 what the hell's going on down
 there? Status report.

EDGAR MORRISON
 (beat, into radio, more
 controlled)
 This is Greyhound. All clear.

BEEP.

13. INT? THE SOURCE - SHORELINE - ??? - SAM'S RECORDING

Sam's recording resumes as he and Anna tumble through the
 energized gash, landing on the black sand beach.

ANNA'S SCREAM CONTINUES, HALTING SLIGHTLY AND THEN RESUMING
 IN NEWFOUND TERROR as she sees the unfiltered, swirling chaos
 of the infinite void.

SAM BAILEY
 (desperately trying to
 calm her down, pained)
 Anna! Anna, it's okay, you're safe,
 you're alright!

ANNA SHERIDAN
 (SCREAMING, mind breaking
 at the infinite)
 What is this? What the fuck is
 this!??

SAM BAILEY
 (finally realizing what's
 wrong)
 Shit... Come here, look at me.

Sam steps forward and places his hands on Anna's temples, then pushes a thought into her mind.

SAM BAILEY (CONT'D)
(distorted, static rising)
See with my eyes, Anna.

ANNA'S SCREAMING CUTS OFF, LEAVING HER PANTING AND TRYING TO CATCH HER BREATH. Sam falls back, relieved AND SLIGHTLY BREATHLESS HIMSELF.

SAM BAILEY (CONT'D)
(PANTING SLIGHTLY)
There... sorry about that. I forgot how... disorienting this place can be if your mind isn't prepared for it.

ANNA SHERIDAN
(still lost and scared, but curious)
What is this place? What happened to the tunnels -- who are you?

SAM BAILEY
I'm... my name is Sam Bailey. I'm a... I used to be a detective. I was assigned your case last year, and I've been looking for you ever since.

ANNA SHERIDAN
Last... what?

SAM BAILEY
(wincing slightly, knowing this won't make sense)
We'll get to that. As for this place... I've heard it called a lot of things. The beyond, the infinite, the abyss, the void... I call it the Source. It's where pretty much everything... supernatural comes from. It exists outside the bounds of space and time, so... that's how I came to find you. To bring you home.

ANNA SHERIDAN
(still confused, not believing it)
So... you came from the future?
From... 2019?

SAM BAILEY
(honest, but cautious)
2020, actually.

ANNA SHERIDAN
(stunned)
20... how long have I been missing?

SAM BAILEY
According to official records, you disappeared outside Oslo on Halloween night, 2018. It's been nearly a year and a half since anyone's heard from you. Most people thought you were dead.

ANNA SHERIDAN
(slightly suspicious)
So you're... what, some kind of time traveler? Changed history just to save me? That's new.

SAM BAILEY
(hates how complicated this is to explain)
Not... exactly. Turns out, I was... always the reason you disappeared out of the tunnels.

ANNA SHERIDAN
(completely lost)
You were... but if you hadn't pulled me in here yet, then how could I have be missing in the first place? How could you be looking for me at all, that's/not how it works--

SAM BAILEY
(throwing up his hands slightly)
Blame the Source... cause and effect don't really matter too much in a place outside time, just so long as history stays consistent in our timeline.

ANNA SHERIDAN
So it's... a causal loop, then.

SAM BAILEY
Exactly.
(noticing something)
(MORE)

SAM BAILEY (CONT'D)

And one that looks like it's closed now.

ANNA SHERIDAN

How do you know?

Sam gestures towards the wound in the Source as it begins to shrink with an energized buzzing, finally vanishing.

SAM BAILEY

That was the scar it left behind. Looks like that should be the end of it.

ANNA SHERIDAN

(beat, concerned)

So... what now? We're not just stuck here, are we?

SAM BAILEY

Of course not... all we have to do is go back the way I came, and...

Sam trails off, suddenly realizing something. He turns, looking frantically around at the beach.

ANNA SHERIDAN

(growing worry)

What is it? What's wrong?

SAM BAILEY

(mounting panic)

This... this isn't where I came through. We should be... I don't know where we are.

ANNA SHERIDAN

(growing dread)

But you know how to get back... right?

SAM BAILEY

(realizing, dread)

I... no. No, I don't. The Source is linked to every moment in space and time in every possible universe... it's infinite. And I don't know how to get back to where I came from.

ANNA SHERIDAN

(trying to problem solve, still not understanding)

But... the causal loop?

(MORE)

ANNA SHERIDAN (CONT'D)

If everything's already happened,
doesn't that mean we have to be
able to get out?

SAM BAILEY

(deep dread, realizing the
depth of his
miscalculation)

Oh god.

ANNA SHERIDAN

What? What's wrong?

SAM BAILEY

The only thing the loop required
was that I pull you out of time at
the right point. Now that you're
here... the loop is closed. We're
on our own.

ANNA SHERIDAN

(long beat, mounting
horror)

What does that mean?

SAM BAILEY

It means that unless I can find a
way out... then we're trapped in
here. Forever.

CLACK. The recording ends.

ROLL END THEME
AND CREDITS