

"THIS IS THE WAY THE WORLD ENDS"
The Sheridan Tapes - Season 04, Episode 99
Recording Script - December 1, 2023

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

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1. EXT. AGATE SHORE LAKE - VERY EARLY MORNING - 04/01/2020

Peter stands alone at the edge of the lake. The waves are calmer now, but a steady rain falls as thunder rumbles overhead.

HE SHIVERS SLIGHTLY as he pulls his coat tighter around himself, practices saying "hello" to Anna again.

PETER SLATE

(tired, trying to sound welcoming)

"Anna! Hey! How's it...?" No...
"how's it going" is probably the stupidest thing I could lead with.

(beat)

"Anna? You know what day it is?
April Fool's! Pretty funny day to..."

(beat; SIGHS)

She won't want anything jokey, not after what she's been through. Maybe... "Anna, we've missed you so much. I..."

(beat)

What if she thinks I'm being insincere?

(beat; giving up)

Just come back, Anna. And bring Kate with you.

CLICK.

MAIN THEME

2. INT. BAILEY RESIDENCE - LIVING ROOM - DAY - 03/16/2018 - SAM'S RECORDING

Before Sam can do anything else, a slightly younger Russel races around the corner, barking defensively at him.

SAM BAILEY

Russel! Russel, shhhh, it's just me, it's Sam, you need to keep quiet before--

Keys suddenly jangle in the lock, and a moment later someone pushes open the door with an armful of groceries.

ALLEN GOTT

Goddamn, it's raining like the dickens out there.

(notices Sam)

(MORE)

ALLEN GOTT (CONT'D)

Sam? What are you doing sitting out there in the dark? Come and help me with the groceries, space cadet!

SAM BAILEY

(stunned, badly masking his emotions)

A-Allen?

ALLEN GOTT

(distracted, struggling with the door)

Did you get off early or something? I thought you were on shift until late... all that extra work right now, you know?

SAM BAILEY

(finally finding his footing)

Extra work. The... the drowning cases?

ALLEN GOTT

(confused, noticing the oddness)

Sam... are you alright?

SAM BAILEY

(lightheaded)

I... I need to lie down...

Allen reaches for Sam, Sam LIGHTLY GASPS when Allen touches him.

ALLEN GOTT

Whoa, easy there sweetie...

He gently helps lower Sam down onto the couch cushions, propping his head up on one of the pillows.

ALLEN GOTT (CONT'D)

I'll be right back, I've just gotta grab those groceries. Don't you go anywhere.

Allen turns and heads back out into the rain. Russel whines softly, still suspicious of Sam... he knows something's up.

After a moment, Sam's recovered enough to pick up the newspaper from the coffee table.

SAM BAILEY
 (reading aloud)
 March 16th, 2018...
 (beat)
 So, sometime... sometime after
 those three teenagers were found
 drowned in that car...
 (beat, horrible
 realization)
 Two weeks before Allen's death.

ALLEN GRUNTS as he crosses the threshold again, laden with groceries before slamming the door shut behind him.

He hurries into the kitchen, throwing a few frozen things into the freezer. SAM BEGINS TO BREATHE HEAVILY, PANICKING.

ALLEN GOTT
 Alright, love... I'm all yours. You
 okay?

Allen enters the room again and squats next to Sam. SAM WHIMPERS IN GRIEF, and Allen pulls him close.

SAM BAILEY
 (SOBBING INTO HIS CHEST)
 I can't do this... I can't do
 this...

ALLEN GOTT
 Oh, Sam... I know, I know, the
 cases have been a lot lately. No
 wonder you're feeling this way.
 Hey...
 (sits back, makes eye
 contact with Sam)
 What do you say we get away for a
 few days? We'd could both do with
 getting out of this rain for a bit
 at least. I think we both have some
 PTO saved up...

SAM STOPS CRYING and looks up at Allen, realizing there's another option here.

SAM BAILEY
 (dazed, mind spinning)
 Out of town... somewhere far away
 from here...

CLICK.

3. EXT? THE SOURCE - SHORELINE - ??? - ANNA'S RECORDING

The black sand and black waves of The Source bear witness to Amy's betrayal as Anna stares at her, stunned.

AMY STERLING

I helped you bring Sam to this place because I knew it was the only way to get you into the Source to begin with. Do you have any idea how long I waited for this moment, unable to return to my life because I needed your memories to survive here? Now that you're trapped on this side of the veil though... I can finally return to the world I lost and get my old life back.

Anna's eyes go wide.

ANNA SHERIDAN

(stunned realization)

You... You were never going to help me, were you?

AMY STERLING

(bitter)

How does one define help? *Has* it been help you've offered me since I disappeared from your life? Refusing to forget me for over twenty years, prolonging my existence in this horrible, horrible place?

(beat; reconsidering)

And yet... and yet... your memories allowed me to become powerful beyond my wildest imagination. Gave me all the tools I needed to escape.

ANNA SHERIDAN

I'm... Amy, you *have* to help me. I'm going to die in here if you don't. I'm going/to become--

AMY STERLING

(simply)

Well, I certainly have to do something with you. You and I are two poles on a magnet, and I don't suppose our friend the Guardian will be too happy to see you and I together.

(MORE)

AMY STERLING (CONT'D)

(LAUGHS, unhappily)

Don't worry. I would never be able to forget you, not after all this. So your life here should be much the same as mine has been. Which is to say... you'll never fade away. Not truly. But you will become something... different.

ANNA SHERIDAN

(blurting out, desperate)

Amy, you can't...

(beat, DEEP BREATH, appealing to whatever humanity she has left)

I can't imagine what you've been through here, but... you can't do this to me. After everything you've been through, why would you do this to me?

A long moment of silence as Amy considers her words.

AMY STERLING

(firm, trying to make her understand)

I want to live my own life, Anna. I deserve to have my own life. A real life, a human life. I want to experience the passage of time, the change of the seasons. The warmth of sunshine. Rain on my skin. Friendships. Relationships. Sunsets. Flowers...

(Amy gains strength)

You had all of that, and you took it for granted. You isolated yourself, locked yourself away from the world, from the people who loved you the most, and refused to live your life to the fullest. You got your chance. I never did.

(beat)

Now it's my turn.

CLICK.

4. INT. BAILEY RESIDENCE - LIVING ROOM - CONTINUOUS - SAM'S RECORDING

Sam sits in silence for a long moment, considering what Allen just proposed.

SAM BAILEY
 (finally able to speak
 again)
 Where would we go?

ALLEN GOTT
 I don't know... Tahoe... Truckee...
 oh, maybe San Francisco? Maybe
 that's what we both need: sea air,
 a good cup of coffee, and some
 steep hills to climb. God knows I
 need the cardio.
 (HE CHUCKLES; beat)
 We could go at the end of the month
 I think, if we put in the request
 today.

Sam pulls back from Allen slightly, feeling torn.

SAM BAILEY
 (mounting uncertainty)
 I... I'm not sure...

The sound of the rain begins to eat at Sam as HE BEGINS TO PANIC.

ALLEN GOTT
 (sympathetic, concerned)
 Oh, sweetheart...

Allen wraps his arms around him tightly, MAKING SAM'S PANIC WORSE.

SAM BAILEY
 (shaking head, panicky)
 No... no... NO...

Allen lets go of Sam.

ALLEN GOTT
 (mad at himself)
 Fuck, sorry Sam... that usually
 helps...

Sam doesn't respond, just CONTINUES TO BREATHE SHALLOW, RAPID BREATHS.

After a long moment, Allen takes a step back mentally, and addresses Sam plainly.

ALLEN GOTT (CONT'D)
 I think it's time you told me
 what's going on here.

SAM'S BREATHING CATCHES IN HIS THROAT.

SAM BAILEY

W-what?

ALLEN GOTT

Tell me what's really going on, Sam. You're supposed to be at work. But you... you look different. I don't recognize those clothes. Your hair is longer than it was when you left this morning. And your beard... I saw you shave yesterday, and you've never grown it out that much.

(beat)

Listen, Sam -- I'm not an idiot.

SAM BAILEY

(blurting out, pained)

I never said you/were, it's just--!

ALLEN GOTT

(cutting him off,
continuing)

I know there's been a lot of strange stuff happening around here. Not too long ago, I thought I heard you on the other end of a phone call... but you were right there with me, at home. So... what... are you Sam's secret twin or something? A time traveler? Some kind of doppelgänger?

SAM LAUGHS SHARPLY.

ALLEN GOTT (CONT'D)

What?

SAM BAILEY

I just... I didn't expect you to be so blunt about it.

ALLEN GOTT

(SCOFFS; amused)

You do remember how I told you I was interested in you, right?

SAM BAILEY

(with pain)

...Yeah.

ALLEN GOTT

So? Tell me what's going on.

(beat, casual)

And help me unpack these groceries, would you? I think the lettuce is starting to wilt in there.

Allen stands and walks into the kitchen. CLICK.

5. EXT? THE SOURCE - SHORELINE - ??? - ANNA'S RECORDING

The waves crash endlessly on the infinite shore as Anna stares down her former friend.

ANNA SHERIDAN

(firing back)

I waited for you, Amy. I waited for years. I never stopped talking about you, never stopped remembering you. You were my best friend. My first ghost. If you want to know what it was that haunted me all those years, what led me further into my own nightmares and cut me off from the rest of the world, it was you. I didn't fail your memory by becoming what I did... I honored it. Don't you dare use that against me now.

AMY STERLING

(returning the volley)

Don't pretend like you avoided your life out of some sense of duty. You wanted it. You wanted that isolation. You were always more comfortable engaging with the great beyond than your everyday life, more interested in stories than the people around you. I just gave you the excuse to do it. So now... I'm ready to give you what you really want. Free and open access to the endless mysteries of the infinite. A window into every universe that has ever and could ever exist. A chance to take a look behind the curtain like no human being ever could. No publisher to report back to. No family to disappoint. No friends to neglect. No lover to fail. You can have it all, you just need to let... me... go.

Those words hit Anna like a freight train.

ANNA SHERIDAN

(taken aback)

I... I could never leave Maria.
She's the/reason I stayed as long--

AMY STERLING

Oh come on. If Maria was actually
your reason, you would have fought
harder to keep her around. You
would have actually/tried to keep
her--

ANNA SHERIDAN

(fighting back harder)

You don't get to decide that! I
don't care what you've seen, I'm
the only one who gets to say what
she means to me.

(beat, softer)

But you are right about some
things, Amy. I did avoid my
everyday life. And about... the
people I disappointed with my
absence. Or my independence.

(beat)

But Maria? We worked. We had our
problems, sure. And lately, I've
kept too many secrets from her. But
at the core of us... we could be
curled up under the stars, or
howling around a campfire, or
sitting in LA traffic, or hiking up
a mountain, or sitting in a coffee
shop in Wellington, or escaping the
rain in Scotland, or comforting
each other after a nightmare, or
sharing a sleep-deprived Christmas
morning together, and we... just...
worked. We're home to each other.
And I'll be damned if I let you
keep me from my love.

(beat, sympathetic)

But you're right about one more
thing. I can't imagine the pain and
the hell you've lived through.

AMY STERLING

(quietly)

I couldn't explain it if I tried.

A silent moment passes between them and the waves.

ANNA SHERIDAN

(offering her some hope)
You know... for a long time, I actually lived two lives? One where you were gone, yes, but in the other one... I swear I saw us grow up together.

AMY STERLING

(confused)
What do you mean?

ANNA SHERIDAN

I... I saw us go to senior prom, Amy. You worked up the courage, and you kissed Samantha. And... well, it didn't go well, but/you still managed to--

AMY STERLING

(surprised, vulnerable)
Samantha? I... I kissed her?

ANNA SHERIDAN

Yeah.
(beat)
She bolted. And I held you. And you cried all night.

AMY STERLING

(deeply pained, quiet)
I always liked her.

ANNA SHERIDAN

I know.

AMY STERLING

Where is she now?

ANNA SHERIDAN

She's...
(beat)
Oh, Amy.
(beat)
She's gone. Eaten up by something awful. I can't say it was a good death.
(beat)
I'm so sorry.

AMY STERLING

So she's gone.

ANNA SHERIDAN

Yes.

AMY STERLING

(beat, curious)

What about my parents?

ANNA SHERIDAN

I...

(SHE SIGHS; beat)

In the timeline that... seems the most real... they didn't stay together. They divorced and moved away the year after you disappeared. I remember my parents talking about it. It sounded like they'd never had a child and just... went their separate ways.

AMY STERLING

(masking her own emotions)

I... see.

Another moment of silence passes between the old friends.

ANNA SHERIDAN

(trying to let her down
easy)

I'll never understand what you've had to survive in here, Amy. And I know it would only seem fair to let you have a turn at life... let you be the one to remember me, for a change. But...

(she hesitates, afraid to
push it too far)

What would even be there for you, Amy? Samantha's gone. I'd be trapped here. Your parents... I don't know if they'd even be able to recognize you. You've been here so long, you... you've changed. You're all... blurry around the edges. Like you're not really there.

(beat; gently)

I'm not sure you would survive out there, Amy. There's no point in losing both of us. I can still go back... I don't know if you can anymore.

AMY STERLING
 (deflating; after a beat)
 I wasn't expecting you to be so...
 kind.
 (beat, considers; TRYING
 NOT TO CRY)
 You're right. I was afraid you
 would be.

Anna hesitates, then takes a step towards Amy. AMY FLINCHES.

AMY STERLING (CONT'D)
 (suspicious, tender)
 What are you doing?

ANNA SHERIDAN
 (compassionate)
 I'm giving my friend a hug.

CLICK.

6. INT. BAILEY RESIDENCE - KITCHEN - CONTINUOUS - SAM'S
 RECORDING

Sam and Allen unpack groceries. Their actions are casual, but
 their conversation is not.

SAM BAILEY
 I'm... I'm not even sure I *can* tell
 you anything.

ALLEN GOTT
 Alright. How about this... you
 looked surprised to see me when I
 came in. Like... you hadn't seen me
 for a while.

SAM BAILEY
 (beat; PAINED BREATH)
 ...Yeah.

ALLEN GOTT
 (long beat)
 What happened?

SAM BAILEY
 (difficult not to tell
 him)
 I... don't think that's something I
 can tell you. No matter how much I
 want to.

ALLEN GOTT
That bad, huh? Hmm. Okay... did we
break up?

SAM BAILEY
(insistent)
Allen, I *can't* tell you.

ALLEN stops unpacking groceries, SIGHS, and takes a long
moment to look at Sam. He can feel what Sam can't say.

ALLEN GOTT
(accepting)
So what do I do, then?

SAM BAILEY
(painful)
Keep loving me. Pretend like you
never saw me... this version of me.
You can't mention this to anyone,
but especially me. There's too much
at stake.

ALLEN GOTT
(attempting some levity)
Matter of life and death, is it?

SAM BAILEY
Basically... exactly that. Yes.

Beat. When Allen speaks again, he takes his time to be
gentle.

ALLEN GOTT
(softly)
I'm only going to ask this once...
Is there any way to avoid what's
coming?

SAM BAILEY
(SCOFFS, pained)
I've thought about that every
single day since... since it
happened.
(pause)
My time with you... including right
now... is utterly unforgettable. I
never thought I'd get to have this
conversation with you. Trust me,
I've wished for it for...
(he stops himself, right
before mentioning time)
I've missed you so much, Allen.

ALLEN GOTT

How is it that you're right here
talking to me, and I feel like I
haven't seen you in years?

(beat)

You've done some growing. I can
tell.

SAM BAILEY

I've tried.

ALLEN GOTT

And I'm so proud of you.

There's a long, tender pause.

SAM BAILEY

(aching beat)

I need to go, Allen. I have
somewhere I need to be. Someone who
really needs me. A whole lot of
someones, actually.

ALLEN GOTT

And you... the you that's still at
work... needs me here.

SAM BAILEY

He really does.

Beat. Sam feels sick to his stomach.

ALLEN GOTT

Before you go, then...

SAM BAILEY

Yes?

ALLEN GOTT

Let me kiss you. And then I'll let
you go.

7. EXT? THE SOURCE - SHORELINE - ??? - ANNA'S RECORDING

Anna and Amy face each other on the black sand beach. Amy is
tired, but determined to help Anna.

ANNA SHERIDAN

So do you really not know where I
need to go to get out of here?

AMY STERLING

You don't need to worry about that.
The moment is coming, I think.
There is just one last thing...

ANNA SHERIDAN

What is it?

AMY STERLING

There are two aberrations that
haven't been patched. Two final
threads in the timeline that need
to be woven.

ANNA SHERIDAN

Which are...?

AMY STERLING

Your tapes. They need to be taken
from Sam's room at the Meriwether
facility on January 30th, 2020, and
left in your van on October 31st,
2018 for the police to find.

ANNA SHERIDAN

...and how am I supposed to do
that?

AMY STERLING

(CHUCKLES)

Don't worry... I'll make sure you
land at exactly the right
moments...

In a wave of her arm, Amy creates a doorway for her.

ANNA SHERIDAN

Just... through there?

AMY STERLING

Better hurry. Sam will be back any
moment now.

Anna hesitates, then steps through the doorway... then CRIES
OUT in alarm.

ANNA SHERIDAN

(yelling)

What the hell Amy?! You didn't tell
me this place was falling apart!

AMY STERLING

Better grab them fast then! They're
under the bed!

ANNA GRUNTS as she slides under Sam's bed, grabs the case, and scrambles back through the doorway.

The door slams shut behind her. Amy opens another doorway, directly into Anna's abandoned van.

AMY STERLING (CONT'D)
And the drop off...

ANNA SHERIDAN
(grumbling)
This is so weird...

Anna steps into her van, shoves the tapes under the passenger seat, and turns back.

ANNA SHERIDAN (CONT'D)
Whoa. I don't feel so...

She wobbles through the doorway, and TRIES TO STOP HER DIZZINESS. Amy closes the door.

ANNA SHERIDAN (CONT'D)
(lightheaded, sick)
I don't feel so good.
(beat)
What's the second one?

AMY STERLING
Kate needs to remember the well,
and me, in order for the team that
finds you to be ready. But there's
a moment in time, close by, where
we may be able to reach her...
through your mother.

ANNA SHERIDAN
My mother...?

AMY STERLING
We could send the message through
her.

ANNA SHERIDAN
(beat; weak)
I'm not sure... I'm not sure I can
send another message, especially
not after...

AMY STERLING
(beat; taking pity)
For all you've... tried to do for
me... I suppose I can take care of
it.

(MORE)

AMY STERLING (CONT'D)
 (she takes a final breath,
 looking at her friend)
 Remember, Anna. The moment is
 coming. Listen.

With that, Amy winks out of sight with a hiss of distorted static.

8. INT. BAILEY RESIDENCE - LIVING ROOM - CONTINUOUS

SAM AND ALLEN PULL APART FROM THEIR LAST KISS. As they do, Sam's body begins to fade back into the Source.

ALLEN GOTT
 (pain and wonder)
 You're... you're fading.

SAM BAILEY
 (despair)
 Oh, God. No, no, not yet.

ALLEN GOTT
 I... didn't know it would look like
 this... this is...

SAM BAILEY
 (muted, but crying out)
 Allen! Allen!

On Sam's second cry, he is floating back in the void. SAM BREATHES HEAVILY, TRYING NOT TO SOB.

SAM BAILEY (CONT'D)
 Don't cry... don't cry... keep your
 wits about you...
 (beat; with pain)
 Nice of you to finally take me back
 in.
 (quieter; to the Source)
 Goddamn you.

9. INT. THRONE ROOM - MORRISON'S PALACE - ??? - JERRY'S RECORDING

Bill, Rob, Jerry, and Ned stand huddled behind a pillar.

BILL TYLER
 (firm, decided)
 No.

NED LEROUX
 No?

BILL TYLER

If you're right, then there's no point in running either. If Morrison wins here, then sooner or later there won't be anywhere left to run.

NED LEROUX

(still unsure)
...it could buy us a little bit more time.

BILL TYLER

Maybe. But I've spent too much of my life letting people like Morrison win. I'm not running anymore.

JERRY PRICE

And neither am I.

ROBERT QUINCY

Me neither.

Ned looks around at all three of them, THEN SIGHS.

NED LEROUX

Hell. Figure I'm not running either.

JERRY PRICE

It's now or never, Ned. We need to do something.

MORRISON LAUGHS from his throne.

EDGAR MORRISON

(taunting, cruel)
Come out of your hiding hole, brave heroes. There's more than one way to drive a rabbit from its warren.

Morrison YELLS IN TRIUMPH as he opens several other rifts into the Source.

EDGAR MORRISON (CONT'D)

(thinking he's about to win)
Behold! Your doom has come to you, O inhabitant of the land. The time has come; the day is near, a day of tumult, and not of joyful shouting on the mountains!

Suddenly, an earth-shattering BOOM rocks the palace. MORRISON YELLS IN FURIOUS ALARM.

EDGAR MORRISON (CONT'D)

What the -- NO! No!! My soldiers,
they... she destroyed them!

MORRISON BREATHEs HARD IN RAGE, then quiets. Bill, Rob, Ned, and Jerry sit in tense silence for a long moment.

Finally, Bill pokes his head out slightly from behind cover.

BILL TYLER

(confused)

What the... where the hell did he
go?

A moment later, the massive doors leading to the courtyard slam shut behind Morrison as he retreats.

JERRY PRICE

Is he running away?

ROBERT QUINCY

How did he get over there so
quickly?

NED LEROUX

No, and probably a short hop in and
out of the Source. Clever bastard.

BILL TYLER

What's he doing out there?

A low, pulsing sound begins to build just outside the throne room, muffled by the door.

NED LEROUX

If I had to guess... raising some
more "officers" to replace the ones
who just went boom.

ROBERT QUINCY

...shit.

NED LEROUX

(trying to stay focused)

Let's try to find a better position
while we can. We don't have long,
Morrison will be back any moment
now.

Distantly, the sound of a ferocious power grows.

NED LEROUX (CONT'D)
 And I think he'll have backup.

10. EXT. AGATE SHORE LAKE - ??? - REN'S RECORDING

Ren stands on the shoreline, facing his doppelgänger.

REN PARK (OTHER)
 What now, Ren? They can't hear you.
 You can't help Kate against the
 apparition of Morrison. And you
 can't help Maria against her vision
 of the Echo.

(turns, looking at them)
 Do you see how terrified they look?
 How lost? How alone? For all the
 times you've refused to intervene
 to stop the suffering of others...
 now you have no choice.

DOP. REN PARK LAUGHS, distorted.

REN PARK (CONT'D)
 (desperate, demanding)
 Why are you doing this? What do you
 want?

REN PARK (OTHER) (CONT'D)
 A nightmare wants nothing. Only
 your suffering. Are you suffering,
 Doctor Park?

REN PARK (CONT'D)
 Kate! Maria!

REN PARK (OTHER) (CONT'D)
 (sardonic, sadistic)
 I have told you already this is
 useless. But do feel free to
 scream. I would so enjoy hearing
 your throat dry out and crack.

REN PARK (CONT'D)
 I'm going to find my way out of
 here -- I'm going to help my
 friends.

REN PARK (OTHER) (CONT'D)
 Will you? Are you sure that you
 even can? How do you know, for
 instance, that you're really here?
 That you still exist? That you ever
 did?

REN PARK (CONT'D)

What?

REN PARK (OTHER) (CONT'D)

Well, if Kate and Maria can't see you... can't hear you... then how do you know this isn't entirely in your own head? How do you know you haven't already died -- been killed in an instant by some piece of debris on the shores of the lake, your blood mingling in the foamy waves as your dreams of reaching the stars die on the sand?

REN PARK (CONT'D)

Because I don't believe my mind would ever create you.

REN PARK (OTHER) (CONT'D)

Oh, really? And how do you know I'm not a manifestation of your guilt? For all the experiments you've run, the humans and almost-human creatures you've let suffer under the scope of your work, the relationships you've let fall...

(beat)

Tell me Ren, are you so sure that you know yourself? How can you know that what you think and believe about yourself is true?

At this, Ren begins to sink into the sand.

REN PARK (CONT'D)

What? No... no!

REN PARK (OTHER) (CONT'D)

Now tell me, Doctor... are you actually sinking into the sand, or is this just another trick? Oh, I do enjoy this.

The DOPPELGÄNGER LAUGHS. Ren stops panicking and becomes oddly calm.

REN PARK (CONT'D)

Well, if none of this is real... I suppose it's just as true to say that everything is real.

REN PARK (OTHER) (CONT'D)
 Yes... yes... everything is real. A nuclear warhead could drop on this spot at any moment. Somewhere, patient zero will die from what will soon become an extinction-level pandemic. Everything and everyone you've know will forget you, and your legacy will die in the dust.

REN PARK (CONT'D)
 And somehow, in the grand realm of possibility, *Salut d'amour* plays on Morrison Propaganda FM.

REN PARK (OTHER) (CONT'D)
 (confused, intrigued)
 ...Oh? Oh, what an interesting new game. I like--

The opening of *Salut d'Amour* whirs to life on the radio, slightly out of tune at first but growing stronger.

REN PARK (OTHER) (CONT'D)
 (confused, almost
 mesmerized)
 What is... that music. It's...
 it's... transcendent.

The doppelgänger's strength begins to fade.

REN PARK (CONT'D)
 Sure, you do a good job embodying my greatest fears. But you're also great at embodying all of my loves. Unfortunately for you.

The DOPPELGÄNGER SINKS TO THE GROUND, WITH A PLEASED SIGH, losing its strength and integrity as it fades to nothing.

As it fades, REN STRUGGLES OUT OF THE SAND, recovering slightly as the music continues to play.

CLICK.

11. EXT. AGATE SHORE LAKE - CONTINUOUS - KATE'S RECORDING

Kate pauses as she hears *Salut d'amour* playing on the radio lying on the beach beside her.

EDGAR MORRISON

Oh, a pretty piece of music? Little good that will do you now.

KATE SHERIDAN

(realization)

No... I know this music...

(beat; resolute)

Ren is here. He isn't gone... that's just another illusion. Like Andrew in the lake. Like you.

EDGAR MORRISON

(SCOFFS)

And you think that means you're safe here? That I won't still find you and kill you when the time comes?

KATE SHERIDAN

(determined)

Yes, it does. You can't hurt me anymore. You tried to take my sister from me, and you failed. You tried to take Bill and Rob away from us, and you failed. You tried to crush our spirits, and you failed. Your time is over, Morrison... leave.

At that, the illusion breaks for Kate, and Morrison disappears WITH A VANISHING CRY.

After a moment, Kate turns slightly to see Ren.

KATE SHERIDAN (CONT'D)

Ren! Ren, come here!

Distantly, we hear REN RUN TO HER, PANTING.

REN PARK

Kate! Oh my God, are you okay!?

KATE SHERIDAN

Just untie me, and I will be.

12. EXT. AGATE SHORE LAKE - CONTINUOUS - MARIA'S RECORDING

The distant strains of *Salut d'amour* drift over to where Maria stands facing the Echo, and her fire returns.

MARIA SOL
 (realizing, snapping out
 of it)
 That music... Ren...
 (fully herself,
 commanding)
 Sorry, I guess I forgot what I'm
 dealing with here. I command this
 illusion to melt away. I *KNOW* Ren
 is here. You are not.

ANNA SHERIDAN (OTHER)
 Are you sure? I'm as close to the
 real Anna as you'll ever see again.
 And I know you'll regret sending me
 away.

MARIA SOL
 No, I won't. I want my Anna, or
 none at all.

The ECHO VANISHES, WITH A SCOFF. Maria turns, looking around
 her.

MARIA SOL (CONT'D)
 Where are--Kate! Ren!

Maria runs towards them. CLICK.

13. EXT? THE SOURCE - SHORELINE - ??? - ANNA'S RECORDING

Anna stands on the beach, unclear where she should go next.

ANNA SHERIDAN
 (repeating the end of her
 speech from 76-1)
 As soon as I escaped from the cabin
 and the fires were extinguished,
 the first person I called was
 Maria. In the heart of that
 inferno, I'd realized just how much
 she meant to me... that she'd been
 my anchor for these last few
 months, holding me steady in the
 storm. Even when I couldn't get out
 of bed, I still wanted to talk to
 her... to hear her voice... to know
 she was okay. To tell her that I
 loved her.
 And for that reason... I need to
 get back to her. I need to escape
 this place. I need you to *find me*.

Anna listens to the waves as her final words echo mysteriously in the space around her.

After a moment, SHE SHIVERS. She slowly turns and begins to walk down the shoreline.

ANNA SHERIDAN (CONT'D)
(frozen despair)
Where do I go now?

Anna numbly opens a door, steps through, and finds herself inside an impossibly dark cave.

ANNA SHERIDAN (CONT'D)
Oh shit, I can't see a goddamn
thing in here...

She feels behind herself for the door. It's not there.

ANNA SHERIDAN (CONT'D)
(beginning to panic)
Where did the door go?

ANNA'S BREATHING IS QUICK. She begins to take slow steps forward.

ANNA SHERIDAN (CONT'D)
Not by sight... not by sight...
come on, Anna. It's worked before,
and Amy told you to listen. Not by
sight... Not by sight...

All we hear is the swish of her coat and the odd, echoing drip of water. Suddenly, two figures zoom up at her.

NED LEROUX
(pre-recorded)
Who is...

Anna turns, and GASPS IN RELIEF.

ANNA SHERIDAN
(pre-recorded; relieved)
Sam! You're okay, you're here!

SAM BAILEY
(pre-recorded)
...Anna?

NED LEROUX
(pre-recorded)
Oh my God.

ANNA SHERIDAN

(pre-recorded)

Wait... no... no, this isn't right.

(looking at Ned)

Who are you?

NED LEROUX

(pre-recorded)

Ned Leroux. Why do you look so...

SAM BAILEY

(pre-recorded)

Wait... Anna, you know me?

ANNA SHERIDAN

(pre-recorded)

No, no, this isn't right...

Anna begins to back away in terror.

SAM BAILEY

(pre-recorded)

Anna, listen to me -- I've been looking for you. We're here to take you back to the other side. It's time to go.

ANNA SHERIDAN

(pre-recorded)

No! Something's wrong!

The air swirls around them. Anna looks behind Sam, AND SHE GASPS. Sam and Ned begin to look behind them.

ANNA SHERIDAN (CONT'D)

(pre-recorded; terrified)

Don't look! Don't look behind you!

SAM BAILEY

(pre-recorded)

Wait, why?

ANNA SHERIDAN

(pre-recorded)

This isn't the right time. You aren't here yet. Go where you need to be! RUN!

With her final word, SHE GRUNTS as she shoves them both away from her, and they zoom away through the reaches of the Source.

14. CONTINUOUS

Only a moment later, Sam is there again, relieved and heartbroken.

SAM BAILEY
(still emotionally tender)
Anna? Is that you?

ANNA SHERIDAN
(relieved)
Oh thank god... this has to be right... you're the right Sam, aren't you?

SAM BAILEY
(realizing)
...Was that the moment I thought it was?

ANNA SHERIDAN
(still on edge from adrenaline)
Still seems like you know a lot more about this place than I do.

SAM BAILEY
I wouldn't be so sure about that. You helped me find two very important friends. Thank you.

ANNA SHERIDAN
(a little dry)
Anytime.

SAM BAILEY
I'm not letting go of you again, Anna. It's time for us to get out of here.

ANNA SHERIDAN
(desperate to be out of here)
Promise?

SAM BAILEY
(determined)
I promise.

15. INT. THRONE ROOM - MORRISON'S PALACE - ??? - BILL'S
RECORDING

Ned, Jerry, Bill, and Rob sit quietly for a moment, waiting
for Morrison's return.

EDGAR MORRISON (O.S.)
(heard through the door)
Rise, soldiers of the Lord! You
have been made manifest and
summoned to bring my kingdom into
being on this earth, that none
shall stand in our way!

NED LEROUX
(worried)
He's taking his time out there.
Probably making sure he has enough
soldiers to finish us off.

BILL TYLER
Shit.

JERRY PRICE
What's our plan when he comes back?

Ned is quiet. Then...

NED LEROUX
Bill. Rob. Whatever happens next, I
need you to stay hidden.

BILL TYLER
Wait, what--?

ROBERT QUINCY
Ned... you've gotta give us more
than that.

Suddenly, Morrison enter the throne room again, followed by a
new crowd of "officers" marching in lockstep.

EDGAR MORRISON
(menacing, low)
Come out... come out... wherever
you are...

NED LEROUX
(quietly despairing)
No... no... that's even more than I
thought...

EDGAR MORRISON

(LAUGHS, taunting)

What's wrong, my children? Do not
fear the dark that waits you beyond
the veil... fear me, for that is
the beginning of--

MORRISON'S CUTS OFF SUDDENLY, WITH AN AUDIBLE WINCE OF PAIN
as he grasps his chest.

BILL TYLER

(quietly; great hope)

He winced.

NED LEROUX

He just goddamn winced.

ROBERT QUINCY

(peaking out, hopeful)

Guys -- careful, but... look.

Rob waits as Bill and Ned take a closer look at Morrison.

ROBERT QUINCY (CONT'D)

Looks like he's favoring one leg.

NED LEROUX

When did that happen?

They watch as Morrison turns carefully to the side, lifts his
shirt, and examines the wound.

NED LEROUX (CONT'D)

(realizing the truth)

Oh my god... look, look at his
chest.

BILL TYLER

It looks like there's a piece of
him that never made it back.

ROBERT QUINCY

And those... black streaks? Oh my
god. It looks like... like poison.

BILL TYLER

His heart... it never healed
correctly. Maybe his body is
rejecting it?

NED LEROUX

No part of that wound is clean,
that's for sure.

Ned turns to Jerry.

NED LEROUX (CONT'D)
 Jerry, Bill, Rob... As soon as he's
 distracted, I need you to keep
 those officers busy. Here Rob, take
 my bat. And Bill...

Ned picks up a nearby metal pipe with a QUIET GRUNT, shook
 loose in all the chaos.

NED LEROUX (CONT'D)
 Put those broad shoulders to good
 work, would you?

BILL TYLER
 Yes, sir.

JERRY PRICE
 Everyone ready?

ROBERT QUINCY
 Ready.

BILL TYLER
 (beat, hesitant)
 And what do you plan on doing?

Ned turns back to Bill and Rob.

NED LEROUX
 What I have to. You just stay
 alive. I love you, Bill. You too,
 Rob.

NED KISSES BILL AND THEN ROB ON THEIR FOREHEADS.

Then he turns, runs to Morrison, and takes a running leap.
 Morrison, still examining his wound, is caught off guard .

EDGAR MORRISON
 You little--AAAAAHHH!

Ned and Morrison topple to the ground.

16. EXT? THE SOURCE - SHORELINE - ???

Anna clings to Sam as they zoom through the winds of the
 Source. SHE STRUGGLES TO HANG ON.

ANNA SHERIDAN
 (raising her voice)
 How are we supposed to get back?

SAM BAILEY

The causal loops have all been closed now. Our only hope is to concentrate on Agate Shore: on Kate, Maria, and Ren, waiting for us.

ANNA CHOKES OUT AN EMOTIONAL LAUGH.

ANNA SHERIDAN

I can't believe they all came together for this.

(beat; fear)

They must be so angry with me. I definitely would be.

As she speaks, reality begins to warp in fearful ways around them. Discord. Terror.

SAM BAILEY

Anna, careful! You have to watch what you say--

Something swipes at them.

SAM BAILEY (CONT'D)

Hang on!

SAM GRUNTS, and pulls them out of a bubble of fear that nearly snags them. ANNA CRIES OUT IN ALARM.

After a moment, all is calm again. ANNA PANTS IN RELIEF AND EXHAUSTION.

SAM BAILEY (CONT'D)

(battle speech)

Anna... they all desperately want you back. All of them. And right now... more than ever... we need to focus on the good memories you have with them. You need to picture them waiting on that shoreline with open arms.

ANNA SHERIDAN

(doubtful; sounding weak)

Okay... I'll try...

They continue their journey.

ANNA SHERIDAN (CONT'D)

(fading)

How long... how long will it take to get back?

SAM BAILEY
 (lying)
 Any moment now. Just hang on.

17. INT. THRONE ROOM - MORRISON'S PALACE - ??? - JERRY'S
 RECORDING

Ned and Morrison GRAPPLE amidst the sounds of battle all around them. HEAVY BREATHING, TACKLES, PUNCHES, AND CRIES OF PAIN (from both).

NED GETS A GOOD HIT ON MORRISON, who stumbles back, but rises to his feet quickly, GROWLING IN ANGER.

NED SWINGS at Morrison's side, but Morrison steps out of the way, GRABS NED around the waist, and THROWS HIM down.

NED HITS THE FLOOR WITH A HEAVY OOMF, and Morrison stands and BEGINS TO KICK HIM.

BILL TYLER
 (calling out mid-swing,
 exposing himself)
 Ned!

MORRISON LAUGHS DARKLY, and takes a step towards Bill.

EDGAR MORRISON
 Hello again, Bill--

Ned, in immense pain, takes this opportunity to LAND AN UPWARD KICK DIRECTLY INTO MORRISON'S SIDE.

MORRISON CRUMBLES to his knees, WHEEZING DEEPLY. NED CONTINUES TO KICK.

BILL TYLER
 Hell yeah!

JERRY PRICE
 Get him, Ned!
 (beat; sudden realization)
 Oh my God! I figured it out! The
 third act turn, oh it's perfect!!

WITH A YELL, JERRY TAKES DOWN ANOTHER OFFICER. As he swings, the recorder flies out of his pocket, clattering on the floor near Ned and Morrison.

Ned steps back, TAKING RECOVERY BREATHS.

JERRY PRICE (CONT'D)
 (to the officers)
 If I didn't hate y'all so much, I'd
 thank you in my dedication!

Ned LODGES MORRISON'S HEAD into his clenched arm, and DRAGS
 HIM towards a nearby rift.

EDGAR MORRISON
 (struggling)
 What the... what are you doing,
 Ned!?

NED LEROUX
 (growling)
 Go to Hell, Morrison.

18. EXT. AGATE SHORE LAKE - DAWN - ??? - MARIA'S RECORDING

Ren, Maria, and Kate stand in the relative peace of the
 shoreline of the lake, water lapping near their feet.

MARIA SOL
 Would you look at that? The first
 slivers of dawn. The stars are
 disappearing.

KATE SHERIDAN
 (realizing)
 The day didn't loop on us.

REN PARK
 Our first real dawn in ages.

MARIA SOL
 It's beautiful.
 (after a beat)
 What do we do, now?

KATE SHERIDAN
 I don't know. It seems like
 Morrison is distracted, whatever is
 going on.

MARIA SOL
 Is that why we were able to broke
 out of his illusion like that?

REN PARK
 Who knows. Was it that, or the
 music?

MARIA SOL

I hope it's because he's getting
his ass kicked.

REN PARK

(CHUCKLES)

Me, too.

Beat.

KATE SHERIDAN

What we can do now -- the only
thing we can do... is we hope. We
fix ourselves as hard as we can to
this spot, and the image of Sam and
Anna coming out of that lake.

19. INT. THRONE ROOM - MORRISON'S PALACE - ??? - CONTINUOUS -
JERRY'S RECORDING

MORRISON GROWLS as he bites down on Ned's arm and comes away
with a mouthful of tar.

HE GAGS IN DISGUST as Ned throws him on the ground, DIGGING
HIS FIST into Morrison's wounded chest.

MORRISON CRIES OUT IN IMMENSE PAIN, then LAUNCHES HIMSELF AT
NED, rolling around on the ground like a wild animal.

After a moment they separate, PANTING as they stare at each
other.

EDGAR MORRISON

(wild)

What's got into you, Ned? Why are
you still fighting for these
pathetic humans?

NED LEROUX

(PANTING)

I figured... it was about time I
tried something new.

EDGAR MORRISON

(slight surprise;

LAUGHING)

...What?

Ned replies by LAUNCHING HIMSELF FORWARD AND PUNCHING
MORRISON IN THE TEETH.

20. EXT? THE SOURCE - ??? - SAM'S RECORDING

Sam and Anna zoom through the waters of the infinite, nearly out of the Source.

SAM BAILEY

There's a glimmer ahead! It looks like water! Anna, I think we're almost--

Anna CRIES OUT IN EXHAUSTION, her grip weakening

SAM BAILEY (CONT'D)

(desperate)
Anna, please hold on. We're almost there.

ANNA SHERIDAN

(nearly nodding off)
I'm... trying...

21. INT. THRONE ROOM - MORRISON'S PALACE - ??? - JERRY'S RECORDING

Morrison is crumpled on the ground, and NED IS BREATHING HARD, nursing his bruised ribs and injuries everywhere.

MORRISON STANDS, and then NED STANDS. Behind Morrison, an open rift to the Source ripples.

EDGAR MORRISON

(taunting)
And what do you think you're going to do now, huh? We're both exhausted, but you can never beat me. You can't risk it. Your friends will lose strength. Doorways to chaos lie all around us, and soon, that chaos will manifest fully in this world.

(beat)

Shall I remind you of how you fear the dark? The dissolving... endless... chaotic... darkness. The place where all things are worn down and reformed for purposes no mortal mind could ever understand.

(beat; DARK LAUGHTER)

Do you remember the deal we made? When you were still DeWitt, crawling inch by inch towards your torn and scattered legs.

(MORE)

EDGAR MORRISON (CONT'D)

I picked you up. I made you an offer you were only too desperate to accept.

NED LEROUX

(disgusted)

I remember.

EDGAR MORRISON

I offered you power. A position at OCPD. A chance to be a first among my many... many monsters.

NED LEROUX

(snapping)

I said I remember.

EDGAR MORRISON

I learned things from you, Ned. Things... in our proximity... that I couldn't have learned in a thousand years of study. I learned your manipulation. The way that you would... *bend* reality.

Morrison raises his hand, widening a nearby portal as he LAUGHS WICKEDLY.

EDGAR MORRISON (CONT'D)

I have treasured our time together. But now I fear it's time for you to go. Back to the place you fear. The place that now... bends... to my will.

NED LEROUX

Does it now?

EDGAR MORRISON

(surprised, growling)

Of course it does.

NED LEROUX

What about that wound in your side? If the power beyond was truly subject to you... couldn't you have healed yourself by now? If you were really master of the Source... would I even be able to touch you?

Ned takes a step towards Morrison, and Morrison steps back. NED LAUGHS, truly a cowboy at his last stand.

BILL TYLER
 (glancing up from the
 fight)
 What's happening?

ROBERT QUINCY
 (worried)
 No Bill, Don't get any closer!

Morrison's eyes WIDEN IN FEAR AS HE SHIVERS LIGHTLY. Ned knows that he's won.

NED LEROUX
 I've kept a list, my whole life, of the things I've done. I've killed with arrows. With the sword. With my own two hands. I've stood on the tallest mountains in the world, swam its depths, made my home in the deep. I've seen hundreds of generations of man, I've seen empires crumble, and I've seen brilliance rise and fall through the ages in a million forgotten ways. I've cheated. I've stolen. I've betrayed. I've lied.

(beat)
 But one thing remained. That first... thing. The one everyone else does, when they first get started living. The one I overlooked. I've done everything, but it hasn't meant anything... not until I've loved.

(beat)
 I think at some point, in the great mystery of all this, we must have made a trade. You took on my manipulation. And I...

(beat)
 I made use of your humanity. But then again, I've always been more resourceful than you.

EDGAR MORRISON
 (SCOFFS, uneasy)
 Centuries of smooth-talking, and the only thing you can say now is a cliché? Love? A thing like you wouldn't know the meaning of it. You're a twisted hunk of tar. But you have always known fear, and you *will know fear now.*

NED LEROUX

(calm)

I don't think fear can reach me anymore. Not where I stand now.

EDGAR MORRISON

(desperate threat)

I will cast you into the void! You will dissipate into nothingness! Into ephemeral rot!

NED LEROUX

(unnervingly calm)

No. You won't.

EDGAR MORRISON

What?

NED LEROUX

(self-assured, decided)

You know what I think? I think that's the very last thing you're going to do. Because in your state? If you get any closer to these portals you've so carelessly torn open... Hm. Well. Those wounds of yours are looking worse than ever... and you just spent most of your remaining energy creating new officers.

(quietly)

I think there's a very real chance that if you go back in there, you lose it all.

EDGAR MORRISON

(sizing him up)

That's what you think, is it?

NED LEROUX

(mocking him)

What are you so stressed about, anyways?

MORRISON

Excuse me?

NED LEROUX

What are you so afraid of, huh? Is it the Guardian? Now that its chains are broken... now that you've been weakened... it would unmake you just the same as any of us, wouldn't you?

(MORE)

NED LEROUX (CONT'D)

(beat)

Especially if someone made sure you stayed there until the bitter end.

Mutedly, in the background, we hear Bill and Rob.

BILL TYLER

Ned... Ned, what's happening?

ROBERT QUINCY

No. No...

MORRISON

You better watch it. I'm counting down from 10... 9... 8... 7... 6... 5... 4... 3... 2... 1...

NED LEROUX

The void. The void is only an ocean. Mother... Chaos... And I've lived full. Seen and done it all. And it would be... my pleasure... to be the reason...

Morrison falls silent at the end of his countdown.

NED LEROUX (CONT'D)

...that My love lives on.

EDGAR MORRISON

(desperate whisper)

Ned... no... wait...

NED LAUNCHES AT MORRISON WITH A GRUNT, and MORRISON SCREAMS AS THEY FALL INTO THE VOID, the rift slamming shut with a burst of energy.

A shocking, thundering beat of silence -- and then the ripples effects fill the room: other portals closing, the faceless officers collapsing as their power leaves, JERRY CRYING OUT IN SURPRISE, and an echo of energy reverberating out into Oslow and beyond.

JERRY PRICE

(surprised, overjoyed)

What -- what's happening?!

The sound of wind howling slowly calms. Bill and Rob stand there for a moment.

BILL TYLER

(confused, denial, shock)

Ned? Ned? Where are you?

There is no response. After a moment, Jerry steps over to Bill and Rob and pulls both of them into a silent hug.

Agonizingly slowly, the sound of birds return.

22. EXT. THE SOURCE/AGATE SHORE - ??? - SAM'S RECORDING

Sam and Anna are nearly at the lake, when a deep, echoing noise is heard ahead.

SAM BAILEY

Wait--something's happening...

He looks in the distance, and GASPS.

SAM BAILEY (CONT'D)

Ned! He's got!...

(beat; tragic triumph)

He's got Morrison!

(beat; choking his name out)

Ned...?

A moment later, Sam and Anna rise through the final barrier, and THEY BREAK THE SURFACE WITH CHOKING GASPS.

KATE SHERIDAN

(distantly)

Anna!!

MARIA SOL

Oh my God, Anna!!

ANNA SHERIDAN

(COUGHING, CHOKING)

Maria!?

REN PARK

Sam!! Anna!!

SAM BAILEY

(GASPING, CHOKING)

Come on, Anna! Swim! Swim for the shore!

Their friends CRY IN STUNNED SILENCE on the shore while SAM AND ANNA SWIM for several seconds, struggling in the waves.

They finally climb out of the water, COLLAPSING ONTO THE SAND. Everyone remains in stunned silence.

After a moment, Anna looks up, COUGHS, and doesn't know what to say. They're all QUIETLY CRYING IN RELIEF.

With a shimmering whine of energy, the bubble of evil dissipates around them. The world returns to normalcy, and early morning birds begin to sing.

Distantly, we hear...

PETER SLATE
(distantly)
Anna! Anna, is that you?!

CLACK. The final recording ends.

ROLL END THEME
AND CREDITS