

"IN A HANDFUL OF DUST"  
*The Sheridan Tapes - Season 02, Episode 50*  
*Recording Draft - May 8, 2021*

by

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Based on story and characters from  
"Homestead on the Corner"  
By Trevor Van Winkle

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Homestead on the Corner

1. INT. HIGH SCHOOL LIBRARY - DAY - MAY 15, 1998

An older digital video camera whirs to life, tape crackling slightly, the audio fairly muffled. A few people shuffle in uncomfortable plastic chairs, murmuring quietly.

KATE SHERIDAN (TEEN)  
(slightly mortified  
whisper)  
What are you doing, Dad?

ANDREW SHERIDAN  
(CHUCKLES)  
What does it look like?

KATE SHERIDAN (TEEN)  
(whispered, urgent)  
You can't record in here!

ANDREW SHERIDAN  
(unconcerned, dad joke)  
Seems mister camcorder says  
differently.

KATE SHERIDAN (TEEN)  
(exasperated whisper)  
Just put it away Dad, you're going  
to get us in trouble!

ANDREW SHERIDAN  
(CHUCKLES, sagely)  
Some things are worth getting in  
trouble for, Katey. You'll  
understand that one day. Especially  
if...  
(notices something, proud)  
Oh, there's Anna!

Andrew adjusts the camera angle slightly, bumping the mic a little. The room quickly falls silent as Anna steps up to a podium, then CLEARS HER THROAT.

ANNA SHERIDAN (TEEN)  
(slightly nervous)  
"The Waste Land," by T.S. Elliot.  
"The Burial of the Dead."  
(beat, reciting from  
memory, dramatic reading)

April is the cruellest month, breeding  
Lilacs out of the dead land, mixing  
Memory and desire, stirring

Dull roots with spring rain.  
 Winter kept us warm, covering  
 Earth in forgetful snow, feeding  
 A little life with dried tubers.  
 Summer surprised us, coming over the Starnbergersee  
 With a shower of rain; we stopped in the colonnade,  
 And went on in sunlight, into the Hofgarten,  
 And drank coffee, and talked for an hour.  
*Bin gar keine Russin, stamm' aus Litauen, echt deutsch.*  
 And when we were children, staying at the archduke's,  
 My cousin's, he took me out on a sled,  
 And I was frightened. He said, Marie,  
 Marie, hold on tight. And down we went.  
 In the mountains, there you feel free.  
 I read, much of the night, and go south in the winter.

What are the roots that clutch, what branches grow  
 Out of this stony rubbish? Son of man,  
 You cannot say, or guess, for you know only  
 A heap of broken images, where the sun beats,  
 And the dead tree gives no shelter, the cricket no relief,  
 And the dry stone no sound of water. Only  
 There is shadow under this red rock,  
 (Come in under the shadow of this red rock),  
 And I will show you something different from either  
 Your shadow at morning striding behind you  
 Or your shadow at evening rising to meet you;

**I will show you fear in a handful of dust.**

CLICK.

2. INT. JERRY PRICE'S HOME - EVENING - NOVEMBER 9, 2019

A quiet moment in the living room, with occasional sounds of movement and preparation in the background.

SAM BAILEY  
(checking for the fourth  
time today)  
You're sure you're okay with  
staying here?

ROBERT QUINCY  
(hesitant)  
Yeah, I... I think I am.

SAM BAILEY  
You're sure?

ROBERT QUINCY  
(pause, then more assured)  
I've been thinking about it, and...  
Well, I'd rather be here than at  
home right now.

JERRY PRICE  
It's okay, Sam -- We'll be fine  
until you get back.

SAM BAILEY  
(hesitant)  
I... I actually wanted to talk  
about that. There is a chance --

JERRY PRICE  
(warning slightly)  
Sam...

Sam pauses, then restarts.

SAM BAILEY  
(trying to reassure him)  
We'll do everything we can to get  
Bill out of there, Rob. But we  
might not be able to come back to  
Oslo once we do. If we're not back  
by tomorrow evening, then you and  
Jerry need to get out of here.  
(MORE)

SAM BAILEY (CONT'D)  
Don't go back to your apartment,  
don't take anything you don't need,  
just go.

JERRY PRICE  
Where?

SAM BAILEY  
Anywhere you can. Just get as far  
away from Oslow county as you can.

ROBERT QUINCY  
(thinking it through)  
I've got an idea where we could go.  
Do you think Morrison would know  
about --

SAM BAILEY  
(cutting him off)  
Don't -- don't tell me where you're  
going. Don't tell anyone. If we're  
caught, it's better that we don't  
know how to find you.

ROBERT QUINCY  
Oh. Right.

SAM BAILEY  
(to Jerry)  
Can you take Russel with you if you  
go?

JERRY PRICE  
(CHUCKLES)  
Of course. Can't leave that guy  
alone for ten minutes, you know  
that.

SAM BAILEY  
You don't have to if you don't --

JERRY PRICE  
(SCOFFS)  
Sam, I wouldn't still be taking  
care of your dog if I didn't want  
to. And honestly, I like his  
company more than I like yours  
sometimes.

SAM BAILEY  
(CHUCKLES, reassured)  
That's fair enough.

ROBERT QUINCY  
(earnest)  
Please get Bill out of there, Sam.  
Please.

SAM BAILEY  
(determined)  
We will. I promise.

CLICK.

3. INT. MARIA SOL'S VAN - SUNSET - NOVEMBER 9, 2019

Sam stops the tape, then begins to rewind it again. The tires hum on the highway, and a few cars drive past.

MARIA SOL  
(slightly annoyed)  
Would you stop listening to that  
already?

KATE SHERIDAN  
(slight warning)  
Maria...

SAM BAILEY  
It's fine, Kate -- I should really  
be using headphones anyway. I'm  
just trying to make a link, that's  
all.

KATE SHERIDAN  
(slightly lost)  
Make a -- what?

SAM BAILEY  
(struggling to explain)  
As far as I can tell, everything  
I'm able to do is linked to strong  
emotions... Emotional connections  
with other people and places. I can  
-- sense the way others are  
feeling, draw power from them, even  
emotionally push back on them...  
But I need to feel a strong link to  
whatever I'm doing for it to work.

MARIA SOL  
(SCOFFS)  
What, saving Bill isn't strong  
enough?

SAM BAILEY

No, no... It is. But if I'm going up against De Witt... I don't want to take any chances. And guilt can be a powerful motivator, in the right circumstances.

MARIA SOL

(realizing she's already doing the same thing)  
Oh. Yeah, I... I guess you're right.

SAM BAILEY

(disbelieving, incredulous)  
What was that?

MARIA SOL

(SCOFFS)  
Enjoy it while it lasts Bailey, because I'm never saying it again.

SAM BAILEY

(smug, crossing his arms)  
Yeah. Sure.

KATE SHERIDAN

(amused, but trying to hide it)  
Oh, wipe that smug look off your face, Sam.

SAM BAILEY

(CHUCKLES)  
Yes Ma'am --

Sam freezes, as if listening to something.

SAM BAILEY (CONT'D)

(slightly distracted)  
Are... Are we getting close?

MARIA SOL

(distracted)  
Yeah, the turn-off's just up ahead. Kate, could you grab my backpack? It's just behind that seat.

KATE SHERIDAN

(slightly straining as she lifts it)  
Jesus Maria, what do you have in here, a pile of bricks?

MARIA SOL  
(mischievous)  
Well...

SAM BAILEY  
(creeping dread)  
Oh my god...

KATE SHERIDAN  
(concerned)  
What is it Sam? What's wrong?

SAM BAILEY  
(disturbed)  
I can... Feel them now -- all of  
them. The creatures trapped in  
Morrison's cages. I can feel their  
desperation. Their pain. Their  
fear. It's feeding De Witt, and De  
Witt is...

Sam trails off, uncertain.

MARIA SOL  
(worried)  
De Witt is what?

SAM BAILEY  
(slightly confused,  
unnerved)  
I... I don't know.

CLICK.

#### 4. INT. MKCTS FACILITY - CONTINUOUS

BILL COLLAPSES IN HIS CAGE, PANTING. Morrison and Leroux can  
be heard arguing faintly through the glass.

EDGAR MORRISON  
(impatient, muffled)  
Anything?

NED LEROUX  
(PANTING, tired and  
annoyed, muffled)  
Close. We're close.

EDGAR MORRISON  
(muffled)  
How close is close?



NED LEROUX

(sick of this question,  
muffled)

A few days. Just a couple more  
days, and the aperture should be  
small enough to close on its own.

EDGAR MORRISON

(irritated, muffled)

We might not have a couple more  
days. We might not have a couple  
more hours. If Bailey realizes Bill  
is gone and decides to do something  
about it --

NED LEROUX

(exasperated, muffled)

What do you want me to do? Bend the  
laws of paranormal metaphysics even  
further than we already have? Push  
all of the subjects past their  
breaking point? We do that, and  
then it'll be you who's back to  
square one.

EDGAR MORRISON

(annoyed, muffled)

Try not to sound so pleased about  
the idea.

NED LEROUX

(starting to yell,  
muffled)

If I thought that --

Ned stops suddenly, distracted by something.

EDGAR MORRISON

(slightly concerned,  
muffled)

What is it?

NED LEROUX

(distracted, slightly  
amused, muffled)

Nothing, just... An odd feeling.  
(beat, muffled)  
I need to get some fresh air.

EDGAR MORRISON

(annoyed, muffled)

What, now?

NED LEROUX  
 (not really meaning it,  
 muffled)  
 I'll start the next trial as soon  
 as I'm back, I just need to... Deal  
 with something.

EDGAR MORRISON  
 (relieved he's not  
 fighting him, muffled)  
 Fine. Make it fast.

Ned hurries out of the room, his footsteps vanishing quickly.  
 Morrison looks over at Bill's cage, THEN CHUCKLES, switching  
 on the microphone.

EDGAR MORRISON (CONT'D)  
 How you doing in there, Bill?

BILL TYLER  
 (weak, pained)  
 Fuck... You....

EDGAR CHUCKLES, amused.

CLICK.

##### 5. EXT. DESERT - CONTINUOUS

The wind blows over a stark and barren plane, sand hissing  
 slightly over rock.

SAM BAILEY  
 (counting quietly to  
 himself)  
 One hundred fifty three. One  
 hundred fifty four. One hundred  
 fifty five.  
 (beat, listening)  
 Alright then.

Sam quietly sets his recorder on the ground, THEN BREATHES  
 IN, focusing on the task at hand.

SAM BAILEY (CONT'D)  
 (meditative, slightly  
 nervous)  
 Alright, De Witt. Leroux. Been a  
 while since we talked. Thanks for  
 helping with the Echo, by the way.  
 I appreciate it. But right now --  
 you have my friend down there. And  
 I can't let that stand. So...

Static rises on the tape, and Sam's voice grows distorted.

SAM BAILEY (CONT'D)  
(command)  
Come Here. Face Me.

The sound of waves appears, matching the static. It's at odds with the desert surrounding Sam, but it grows louder and louder until...

The hatch creaks open a few feet away as Ned climbs out of the tunnel.

NED LEROUX  
(mocking bravado)  
Well hi there, Bailey. Long time no see.

SAM BAILEY  
(bitter)  
Not long enough.

NED CHUCKLES, closing the hatch behind him and marching over. He stops a few feet from Sam.

NED LEROUX  
(noticing the tape recorder)  
Still recording anything and everything you hear, huh? I thought you'd have broken that habit by now.

SAM BAILEY  
(demanding an answer)  
What have you done with Bill?

NED LEROUX  
(LAUGHS)  
So much for small talk then, huh? You know, you should be the one stalling, not me.

SAM BAILEY  
(unimpressed)  
Is that so?

NED LEROUX  
(amused)  
What, you think you can win this fight?

SAM BAILEY  
(flat threat)  
Who says it's going to be a fight?

NED LEROUX  
(almost admiring)  
Ooooh... Cocky Bailey -- six months  
away, and you've got cocky. It's a  
good look on you.

SAM BAILEY  
(running out of patience)  
Save it. Is Bill alive?

NED LEROUX  
(CHUCKLES)  
Of course he is. Can't say he's too  
happy about the fact, but he's  
alive. For now.

SAM BAILEY  
Who else is down there?

NED LEROUX  
(taunting)  
Why -- can't you feel them? Can't  
you hear them screaming --

SAM BAILEY  
(growing impatient)  
You know what I mean. Is Morrison  
down there? Are there any other  
officers with him?

NED LEROUX  
(mocking)  
Oh... You still can't read people,  
can you? Then again, *human*  
*connection* was always a bit hard  
for you, wasn't it? I guess it's  
not really surprising that you're --

Static rises on the tape, and Sam's voice distorts slightly.

SAM BAILEY  
(command)  
Tell Me.

The sound of the waves rises behind his voice.

CLICK.

## 6. INT. MKCTS FACILITY - CONTINUOUS

Back inside the cage.

EDGAR MORRISON

(CHUCKLES)

At least you still have some spirit. More than Hyde, at least. Not that it will do you much good -- not in there.

BILL TYLER

(weak, struggling just to speak full sentences)

You're... You're not going to get away with... Someone's going to figure out...

EDGAR MORRISON

(SCOFFS, arrogant, confident)

Figure out what? That I'm keeping monsters locked up in a government facility nobody knows exists? At best, they'll be dismissed as crazy -- at worst, a liar. And even if people accept that monsters exist... Well, no one will object to my trying to fix one of my own mistakes.

BILL TYLER

(confused, not quite all there)

What are you... What?

EDGAR MORRISON

(beat, trying to convince Bill to join him)

We're trying to close a door, Tyler. A door I helped open a long time ago.

(beat)

I was two months out of officer training when I was assigned here... Middle of the Cold War, the DOD throwing everything at the wall to see what stuck. The scientists who built this place were running experiments in parapsychology, testing the limits of the human brain. I thought most of it was nonsense, but I was here to serve my country.

(MORE)

EDGAR MORRISON (CONT'D)  
Turns out, we were all stepping  
into the middle of a much older  
war. And when we opened that door  
into hell and let these things  
loose on Oslow county -- Andrew  
Sheridan ended up on the wrong  
side. As did his daughter.

BILL TYLER  
(anger creeping through  
the delirium)  
What are you... Even talking about?

EDGAR MORRISON  
(disappointed, angry)  
I just thought you'd like to know  
why you're here before your brain  
is burnt to a crisp. I thought I'd  
do you that favor, at least.

BILL TYLER  
(confusion, fearful)  
You're... Sam was right. You're  
insane.

EDGAR MORRISON  
(giving up on him)  
I'm the only person sane enough to  
know the truth. And you really  
should have killed Sam when I told  
you.

BILL TYLER  
(fearful confused, angry)  
He's my... My friend! Why would  
I... Would I...

EDGAR MORRISON  
(shaking his head)  
Because I had faith in you. In what  
you might become. What a  
disappointment you've turned out to  
be.

BILL TYLER  
(growing fear)  
It's... I'm not...

Suddenly, the lights shut off with a heavy clunk, and the  
cage goes silent.

EDGAR MORRISON  
(frustrated)  
Dammit...  
(MORE)

EDGAR MORRISON (CONT'D)  
Generator must have seized up  
again. Hope you're not afraid of  
the dark, Tyler --?

The intercom outside suddenly crackles on, and a haunting,  
distorted voice suddenly fills the chamber.

MYSTERIOUS VOICE  
(creepy whisper)  
Edgar...

EDGAR MORRISON  
(confrontational)  
Who's there?

MYSTERIOUS VOICE  
(creepy whisper)  
Morrison... Hunter of blood,  
murderer of the innocent... Your  
time has come...

Morrison draws his gun, cocking it.

EDGAR MORRISON  
(confrontational)  
So one of you finally found this  
place? How about you show yourself -  
- I might even let you live, if I  
can spare a cage for you.

THE VOICE LAUGHS, a cacophonous, echoing sound that is almost  
painful.

EDGAR MORRISON (CONT'D)  
(growing anger)  
Enjoy it while you can... You won't  
be laughing for long.

MYSTERIOUS VOICE  
(daring him)  
Come and find me then.

The voice falls silent. MORRISON CHUCKLES TO HIMSELF.

EDGAR MORRISON  
(clearly enjoying this)  
Sit tight, Tyler.

Morrison walks off, his footsteps receding before he opens  
and closes one of the steel doors. The moment he's gone, Bill  
starts moving, feeling around the cage.

BILL TYLER  
 (slightly frantic)  
 Need to get out of here. Need to  
 get out, need to get out, need to  
 get...  
 (PAINED GROAN, collapsing  
 on unsteady legs)  
 No, no, could be a trap -- can't  
 trust what I'm seeing, Morrison  
 is...

A door opens outside the cage, amplified on the still-active  
 microphone.

BILL TYLER (CONT'D)  
 (panicked thinking it's  
 Morrison)  
 Shit shit shit --

Footsteps approach and stop in front of the glass. Bill is  
 stunned silent.

BILL TYLER (CONT'D)  
 (fearful, not sure if it's  
 really her)  
 K--Kate?

KATE SHERIDAN  
 (relieved, but also a  
 little smug)  
 Hi Bill.

CLICK.

# 7. INT. MKCTS FACILITY - CORRIDORS - CONTINUOUS

The recording switches to a slightly crackly, echoing  
 intercom monitor. Morrison's footsteps echo in the dark,  
 narrow hallway before he throws open a door, scanning the  
 room.

MYSTERIOUS VOICE  
 (taunting, sing-song)  
 All around the mulberry bush...  
 The monkey chased the weasel...

Morrison ignores the voice, throwing open another door.

MYSTERIOUS VOICE (CONT'D)  
 (DARK LAUGHTER)  
 You're getting colder, Morrison...



EDGAR MORRISON  
(irritated growl)  
I will find you. Sooner or later, I  
will find you.

MYSTERIOUS VOICE  
(taunting him)  
I'm sure you will...

MORRISON MAKES AN IRRITATED, ANGRY NOISE, then opens another  
door. Nothing's there, and he moves on.

MYSTERIOUS VOICE (CONT'D)  
(taunting him)  
Are you a religious man, Edgar?

EDGAR MORRISON  
(darkly amused)  
Why? Are you trying to save my  
soul?

MYSTERIOUS VOICE  
Do you really think you have a soul  
to save? After everything you've  
done?

EDGAR MORRISON  
(certain)  
Everything I've done, I've done for  
my fellow man. For those too weak  
to protect themselves.

MYSTERIOUS VOICE  
And what about Anna Sheridan? What  
threat was she?

Edgar pauses, throwing open a door and scanning the room  
behind it. After a moment, he moves on.

EDGAR MORRISON  
(annoyed)  
She wasn't a threat... Not by  
herself. But I've seen what  
Sheridans do when faced with  
something they don't understand.  
They push harder. Keep looking for  
answers. And sooner or later, they  
open a door they should never have  
been opened. One they can't close.  
And people suffer because of it.

A momentary pause as Morrison opens another door, looking  
into the room beyond. Silence and stillness.

EDGAR MORRISON (CONT'D)  
 (muttered, under his  
 breath)  
 Where the hell are you --

MYSTERIOUS VOICE  
 (softer)  
 Do you know how Andrew Sheridan  
 died?

EDGAR MORRISON  
 (confused)  
 What?

MYSTERIOUS VOICE  
 (growing more angry,  
 disguise slipping  
 slightly)  
 Do you know how he died, in the  
 end? After he "opened a door?"  
 Heart failure. Congenital. A  
 condition he lived with his entire  
 life. He spent thirty years  
 teaching physics to high school  
 students, helped them understand  
 the universe. He raised two  
 daughters. He loved his wife. He  
 was kind. Patient. Quiet. And in  
 the end, he died in his sleep. So  
 tell me, Edgar Morrison -- who,  
 exactly, suffered because of Andrew  
 Sheridan?

Morrison pauses midstep -- then smiles.

EDGAR MORRISON  
 (sadistic glee)  
 Well hello there, Miss Sol.  
 Pleasure to finally meet you.

MYSTERIOUS VOICE  
 (terrified)  
 What? No, I --

Someone moves on the other side of the mic, and something  
 falls. The moment it does, the distortion and effects on  
 Maria's voice fall away.

MARIA SOL  
 (over intercom)  
 Shit.

EDGAR MORRISON

(CHUCKLES)

How are you enjoying my P.A.  
system? I know it's not quite the  
level of equipment you're used to  
working with, but...

Maria turns off the PA with a loud pop, and the speakers fall  
silent.

EDGAR MORRISON (CONT'D)

(CHUCKLES)

Good. It's been a very long day for  
me, so -- please, do try to run.

CLICK.

8. EXT. DESERT - CONTINUOUS

Static still crackles on the tape from Sam's last words.  
Instead of answering, however, NED LAUGHS DARKLY.

NED LEROUX

(amused)

Bailey, Bailey, Bailey... You still  
have no idea how this works, do  
you?

SAM BAILEY

(confused)

What?

The static and waves fall away.

NED LEROUX

(SIGHS)

You're able to push people. You can  
make them feel certain ways, warp  
their perceptions, maybe even  
influence their choices a little.  
But you can't compel them to do  
anything they don't want to do in  
the first place. You might be more  
powerful than most of us, but even  
you can't do that.

SAM BAILEY

(slightly lost)

I... I thought --

NED LEROUX

(mocking)

I find that highly unlikely. Since when did you start *thinking*, hm?

SAM BAILEY

(recovering, more aggressive)

You're one to talk.

NED LEROUX

(taken aback)

What's that supposed to mean?

SAM BAILEY

(mocking)

I thought you were supposed to be some kind of trickster. Always on top of things, keeping people on their toes. And now you're, what -- Morrison's guinea pig? Helping him run his little experiments so he doesn't kill you? Wearing that face because he told you to --

NED LEROUX

(suddenly hostile)

I chose this face for myself, Bailey. More than you chose yours. And nobody's forcing me to do anything. This whole operation was my idea. Morrison had no idea what he had down there. I was the one who taught him how to use it.

SAM BAILEY

(SCOFFS)

Sure thing, De Witt --

NED LEROUX

(growing anger)

Call me De Witt again, and I'll rip the skin from your bones right here and now. De Witt was who I was. Leroux is who I am. And I quite like being me, actually -- more than I like most of the people I've been. Sure, neither of them are real, but -- Well. Neither are you.

SAM BAILEY

(changing tactics)

Fine. But why the hell are you working for Morrison?

(MORE)

SAM BAILEY (CONT'D)  
 You can't agree with what he's  
 doing, can you?

NED LEROUX  
 (beat, mischievous)  
 Who says I do?

CLICK.

9. INT. MKCTS FACILITY - CONTINUOUS

Kate fiddles with a control panel briefly, then flips a heavy-sounding switch. Locks disengage one after another, and the door to Bill's cage very slowly releases with a hiss of pressurized air. As it does, Kate search the cages.

KATE SHERIDAN  
 (looking at Amanita's cage  
 )  
 Anna? Are you in here? Oh... No,  
 sorry, I thought you might have  
 been my sister. Sorry.  
 (moves to next cage)  
 Is that... No, that's one of the  
 creatures from the mine. And that's  
 some kind of... glowing person, and  
 a...  
 (beat, disgusted)  
 Oh my god... What the hell is that  
 thing? Are those... Mushrooms?  
 (stifled sound of almost  
 being sick)  
 Don't look at that one, don't look  
 at... Wait. Is that cage empty?  
 (walks over to it)  
 Oh... No, it just has a... A doll  
 in it?  
 (beat, confused)  
 Eunice?

BILL COUGHS as his door finally opens. Kate shakes off her concerns and walks back to his cage.

KATE SHERIDAN (CONT'D)  
 (a little smug)  
 William Tyler, how come every time  
 we meet, I end up saving your --  
 (finally gets a good look  
 at Bill)  
 Bill? Are you... Are you okay?

BILL TYLER  
(weak, fearful)  
Stay back... Stay away!

KATE SHERIDAN  
(growing worry)  
Bill? Bill, it's me... It's just  
Kate!

BILL TYLER  
(starting to spiral)  
No, no no, you're not her... You  
can't be. Morrison wouldn't let you  
in here...

KATE SHERIDAN  
(trying to reassure him)  
Morrison doesn't know I'm here.  
Maria's keeping him distracted  
while I get you out of here and  
look for Anna --

BILL TYLER  
(paranoid, delusional)  
You're lying... Trying to trick  
me... I saw Sam there yesterday,  
and he was --

KATE SHERIDAN  
(parental reassurance)  
Bill, listen to me. I'm real. You  
can trust me. You need to get out  
of that cage.

BILL TYLER  
No, no... I can't leave... There's  
no way out. I did this... I  
deserve...

KATE SHERIDAN  
(walking towards him)  
Come on Bill, we don't have time  
for --

BILL TYLER  
(panicked yell)  
No!

Bill takes a panicked swing at Kate when she's in reach. She  
barely manages to avoid it.

KATE SHERIDAN  
 (confused, angry, and  
 hurt)  
 Bill!?

BILL TYLER  
 (cornered animal)  
 Stay away from me!

KATE SHERIDAN  
 (stunned realization,  
 worried)  
 What did they do to you?

BILL TYLER  
 (calming slightly,)  
 They... It was --

One of the doors flies open, and Morrison marches back in,  
 holding Maria at gunpoint.

KATE SHERIDAN  
 (horrificed)  
 Maria!

EDGAR MORRISON  
 We were hurting him, Mrs. Sheridan.  
 That's what we were doing.  
 Transmitted emotional and physical  
 pain directly into his nervous  
 system. Enough to shatter the will  
 and push the mind beyond itself...  
 Or to break it.

BILL TYLER  
 (fearful, confused)  
 Maria...? Why are you --?

EDGAR MORRISON  
 (taunting Bill)  
 She's here because they're trying  
 to rescue you, Bill. Or did you  
 think this was all another  
 illusion?

BILL TYLER  
 (confused, to Kate)  
 This... You're really here? You  
 came to get me?

KATE SHERIDAN  
 (almost hurt)  
 Of course we did. We couldn't leave  
 you here.

BILL TYLER  
(coming to himself a  
little, still fearful)  
Morrison... You let her go now. Let  
her go, or I swear I'll...

EDGAR MORRISON  
(SCOFFS, mocking)  
You'll what? You can barely stand.  
There's no way you can get to me  
before I pull the trigger on your  
little friend.

MARIA SOL  
(irritated, masking fear)  
Oh, why don't you go fuck yourself.

BILL TYLER  
(warning her)  
Maria, don't...

Suddenly, Kate cocks her pistol, aiming it at Morrison.

KATE SHERIDAN  
(shaky, unsure)  
Drop the gun, right now!

MARIA SOL  
(freaked out)  
Whoa, Kate --!

EDGAR MORRISON  
(SCOFFS)  
So you actually do have a gun. I  
thought Leroux was making that up.

KATE SHERIDAN  
(heavily faked confidence)  
Yes, I have a gun. Yes, I know how  
to use it. And yes, I will -- I  
will shoot you if you don't let  
Maria go.

EDGAR MORRISON  
(arrogant)  
Will you, now?

KATE SHERIDAN  
(obviously bluffing)  
Yes, I will!



EDGAR MORRISON

(CHUCKLES)

Kate, I know this isn't something you've had much experience with, but you're not the first person to pull a gun on me. I know exactly what it sound like when someone's actually willing to pull the trigger... And when they're bluffing.

KATE SHERIDAN

(desperate, shaky)

I'm not bluffing! I'll do it, I swear!

EDGAR MORRISON

And there comes the fifth assurance that you're going to shoot me. Care to notice what I haven't been saying?

(mocking, sarcastic)

"Nobody move, or I blow Maria's brains out!"

(beat)

If you were actually going to shoot me, you wouldn't be trying so hard to talk your way out of doing it. No one's buying it... Least of all, you. So why don't you put that gun down and save us all a lot of trouble.

Kate's gun is shaking audibly now.

KATE SHERIDAN

(falling apart slightly)

I... I can't...

CLICK.

10. EXT. DESERT - CONTINUOUS

Sam and Ned stand in the desert, facing off with one another in silence. After a tense moment -- NED STARTS LAUGHING.

SAM BAILEY

(annoyed)

What's so funny?

NED LEROUX

(THROUGH LAUGHTER)

You think I'm working for Morrison?

(MORE)

NED LEROUX (CONT'D)  
That I'm actually trying to help  
him with his "kill all monsters"  
crusade? You really think there's  
any chance of this thing working?

SAM BAILEY  
(confused)  
I... I thought this was all your  
idea?

NED LEROUX  
(clearly enjoying this)  
Oh, it is. Honestly, that should  
have been the only clue you needed.

SAM BAILEY  
(realizing)  
You're... You're not --

NED LEROUX  
(SIGHS, mocking)  
I told you my whole story the  
second time we met, Bailey. You  
know exactly who I am... And what I  
do.

SAM BAILEY  
(putting this together)  
You... You lie.

NED LEROUX  
(CHUCKLES)  
And the light is finally on up  
there. Took you long enough.

SAM BAILEY  
(struggling slightly)  
This whole thing is... What, some  
kind of trick? A way of --

NED LEROUX  
(EXASPERATED SIGH)  
It's a con, Bailey. A scam. After  
what happened with the Echo, I  
needed a new angle... A new way to  
stay on top. Morrison could give me  
that -- I just had to convince him  
not to put my ass back in the deep  
freezer. And I've been around Oslo  
for a very, very long time now. I  
knew about what those scientists  
were trying to do back in the day.  
(MORE)

NED LEROUX (CONT'D)

It was just a matter of pushing the  
right ideas into his head, and then  
--

SAM BAILEY

(putting the last few  
pieces in place)

You tell him your plan. Make him  
think you're the only one who can  
pull it off, now that I'm gone.  
Make yourself indispensable.

NED LEROUX

Now you're getting it. Pretty  
slick, huh?

SAM BAILEY

(disbelieving)

And he believed you? He trusts you  
with this?

NED LEROUX

(SCOFFS)

Oh, hell no. He's not an idiot. But  
he still thinks he can make it  
work, even after all the times it's  
failed. He's so focused on his  
mission that he can't see anything  
else... not even the hook dangling  
from his jaw. And he won't. Not  
until it's too late.

SAM BAILEY

(suddenly nervous)

What do you mean, "too late?"

NED LEROUX

(CHUCKLES, darkly)

Like I said -- I like being Ned.  
And I can't say I like the idea of  
being Morrison very much. But  
sooner or later... He'll figure it  
out. And when Morrison realizes  
I've been stringing him along and  
turns on me -- I'll strip the flesh  
from his bones and take his place.

SAM BAILEY

(horrified)

Wait... You're going to...

NED LEROUX

What can I say... Chief of Oslow  
County Police Department seems like  
a pretty cushy job, by the sound of  
it. I think it'll suit me just  
fine.

SAM STAMMERS SLIGHTLY, not quite able to believe what he's  
hearing. NED CHUCKLES.

NED LEROUX (CONT'D)

Try not to look so surprised,  
Bailey. You know what I am. I can't  
change that. After all -- Character  
*is* fate.

(beat)

Now... If we're done talking,  
then...

Ned cuts off as he hears the sound of an approaching car on  
the dirt road. Sam hears it as well, turning to look.

SAM BAILEY

(quiet, confused)

What the hell?

NED LEROUX

(confused)

You expecting someone?

SAM BAILEY

(lost)

No, I -- I have no idea who that  
is.

NED LEROUX

(suspicious, hostile)

Is that a lie, Bailey?

SAM BAILEY

No, I swear, I have no idea who --

The car has stopped, and the door slams shut. Someone walks  
across the desert towards Sam and Ned, wheeling a metal dolly  
along behind them.

NED LEROUX

If I didn't call them, and you  
didn't call them, then what are  
they...

(beat, worried)

You don't think that Morrison --?

The stranger stops just in front of Sam, appraising the two of them.

REN PARK  
(curious, almost friendly)  
Sorry to interrupt, but... Is one of you... Ned Leroux? Or is it Leroo? I wasn't quite sure.

SAM BAILEY  
(confused)  
Doctor... Doctor Park?

NED LEROUX  
(totally lost)  
That's... Uh, yeah, I'm Ned. Who the hell are you?

REN PARK  
(satisfied)  
Right. Try to hold still.

NED LEROUX  
(confused)  
Excuse me?

Ren lifts a long metal hose off the metal dolly, levels it at Ned, and sprays. A jet of frozen gas shoots from the nozzle, engulfing the shapeshifter.

NED SCREAMS IN ALARM as his limbs begin to stiffen and seize.

NED LEROUX (CONT'D)  
(pained, panicked)  
Bailey! Bailey, stop him, he's going to -- AHH --!

The cry freezes in Ned's throat as the last of his body turns solid. After a few more seconds, Ren stops the flow. An eerie silence falls back over the desert.

REN PARK  
(relieved)  
Good. I was worried that might not work.

SAM BAILEY  
(slightly horrified)  
What the hell did you do to him?

REN PARK  
(a little smug)  
Liquid nitrogen.  
(MORE)

REN PARK (CONT'D)

It's crude, but it should immobilize him for the next few hours.

SAM BAILEY

He's not... You didn't --

REN PARK

(slightly exasperated)

No, it won't kill him, if that's what you're asking. He won't enjoy it, but he should recover with minimal damage. *If* he doesn't try to move before he's thawed out.

SAM BAILEY

(suddenly suspicious)

How did you know he'd be here?

(beat)

Wait, no -- Better question. How did you know *I'd* be here?

REN PARK

I don't have time to explain right now. Short answer -- I've been keeping an eye on you since May. All of you.

SAM BAILEY

(taken aback)

You've been what?

REN PARK

(annoyed)

I told you, I don't have time to explain. Not right now. Where are the others?

SAM BAILEY

(playing dumb)

What others?

REN PARK

(pushing through it)

Kate, Maria, and Bill. I assume they're either down in the tunnels, or they've already escaped. Which is it?

SAM BAILEY

(taken aback slightly)

They're, uh -- They're still in the tunnels. They...

Static rises on the tape as Sam suddenly registers a wave of strong emotion.

SAM BAILEY (CONT'D)

(dread)

Oh god. Morrison found them.

REN PARK

(surprised)

Are you sure?

SAM BAILEY

(slightly distracted)

I can... I can feel it now. Maria's fear. Morrison has her hostage, and Bill and Kate are --

REN PARK

(urgent, formulating a plan)

Can you tell where they are? Which part of the facility he has them in?

SAM BAILEY

(uncertain)

I'm not...

(pause, feeling)

They're in the psychic wheel. I can feel the other creatures, and they're...

REN PARK

(unhappy, but decided)

Hm. Not ideal. But they should be able to get out of there in time.

SAM BAILEY

What are you doing?

Ren pulls out a small plastic device, extending an antenna.

REN PARK

(explaining as he works)

The cages Morrison is using down there -- ISPHA built them back in the 70's, back when we still took military contracts.

SAM BAILEY

(stunned)

You... You helped him do this?

REN PARK

Not me -- But yes, ISPHA had a hand in it. I'm not proud of it, but -- if we're lucky -- it might just let me save your friends.

SAM BAILEY

(a little lost)

How?

REN PARK

(smirking)

I'm going to open the cages. All of them.

SAM BAILEY

You're *what*?

CLICK.

11. INT. MKCTS FACILITY - CONTINUOUS

Back in the central chamber, moments later.

EDGAR MORRISON

(running out of patience)

Drop the gun, Sheridan. If nothing else, you should worry about hitting Maria with how much your hand's shaking.

KATE SHERIDAN

(anger, loss)

No! I can't let you win like this... Not after everything you've already taken away from --

Suddenly, the switches on the control panel behind Kate are all thrown at once, without anyone touching them. A loud klaxon begins to sound, the the cages begin to unlock.

EDGAR MORRISON

(horrified, angry)

What did you just do?

KATE SHERIDAN

(confused, trying to maintain control)

I... I didn't --



BILL TYLER  
(DERANGED LAUGHTER)  
She's letting all your monsters  
loose, Morrison. Making sure you  
get what's coming to you.

EDGAR MORRISON  
(seeing all his plans  
crashing down)  
No!

Morrison starts to move towards Kate, but she shifts her aim,  
pointing the gun at the control panel. Maria takes a few  
steps away, quietly unzipping her backpack.

EDGAR MORRISON (CONT'D)  
(panicked)  
What the hell are you doing!?

KATE SHERIDAN  
(taking advantage of the  
situation)  
You come one step closer, and I  
blow the control panel to hell.

EDGAR MORRISON  
(now he's the one  
bluffing)  
You... I don't believe you.

KATE SHERIDAN  
(LAUGHS HARSHLY)  
Oh, you're right... I was bluffing  
before. But this... This I can do.

EDGAR MORRISON  
(panicked rage)  
You're going to get us all killed,  
Sheridan!

KATE SHERIDAN  
No. Not all of us. I imagine these  
creatures have a score they want to  
settle with you, don't they?

As if in response, one of the creatures from Shamson mine  
slams into the glass of their cage, snarling and burning loud  
enough to hear as the door begins to open.

EDGAR MORRISON  
(terrified)  
Oh god.

KATE SHERIDAN  
(making an ultimatum)  
So here's the deal, Morrison -- you  
let us go. We leave the way we  
came, and close the blast door  
behind us. Otherwise --

EDGAR MORRISON  
(aggressive)  
How about a counter-offer... I  
shoot you, then Maria, and then  
Bill, and then I just --

MORRISON GRUNTS IN PAIN as Maria drives her sledgehammer into  
Morrison's stomach, causing him to drop his pistol.

KATE SHERIDAN  
(surprised)  
Maria!

MARIA SOL  
(a little smug)  
Sorry, but you were taking way too  
long.

KATE SHERIDAN  
Where did you get that hammer?

MARIA SOL  
("obviously")  
Uh... The hardware store?

MORRISON GROANS as he gets up, reaching for his gun. Maria  
kicks it away, brandishing her hammer.

MARIA SOL (CONT'D)  
Oh, no you don't... I don't think  
you get to use guns today.

KATE SHERIDAN  
My offer still stands, Morrison.  
What's it going to be?

EDGAR MORRISON  
(furious)  
I'm going to kill you all the next  
time I see you.

MARIA SOL  
(SCOFFS)  
Trust me, the feeling's mutual.

A tense moment of silence. From the cages, EUNICE LAUGHS, electricity crackles, and a shuffling, rotting body begins to twist and move, fungus growing out of it.

EDGAR MORRISON  
(realizing he's out of  
time, and he's been  
beaten)  
Go! Get out of here!

KATE SHERIDAN  
(urgent)  
Bill! Come on, we've got to go!

Bill doesn't move, frozen in fear.

KATE SHERIDAN (CONT'D)  
Bill... Just look at me. This isn't  
your fault. You don't deserve this.  
And we need you. Get out of that  
cage, and come with us.

A tense moment of hesitation -- then...

BILL TYLER  
(weary, giving in)  
Okay, Kate... Okay.

KATE SHERIDAN  
(urgent)  
Maria, help me with Bill --

MARIA SOL  
(strained, putting his arm  
over her shoulder)  
I've got him, let's go!

The three of them hurry out as quickly as they can, and the blast door creaks shut behind them, locking in place. Morrison rushes over to the control panel, working desperately.

EDGAR MORRISON  
(dread, panic)  
No, no, no... Come on! Why isn't  
the override working?

AMANITA  
(more distorted than  
before, taunting)  
Well hello there, Chief. Fancy  
seeing you here?

Sounds of a struggle, then two shots fired before Morrison turns and runs out of the central chamber through one of the doorways. The cages continue to open, the sounds of the creatures inside filling the room until...

CLICK.

12. INT. MERRIWEATHER FACILITY - REN'S OFFICE - EARLY MORNING  
- NOVEMBER 10, 2019

A quiet office, with only the ticking of the clock to break the silence.

REN PARK

I hope you don't mind if I record this? Just for internal use, of course.

KATE SHERIDAN

(trying to break the tension a little)

Honestly, I think one of us would probably do it if you didn't at this point.

REN PARK

(CHUCKLES)

Fair enough. Not really surprising, seeing that it was Anna's tapes that brought you all together in the first place.

BILL TYLER

(confused, slightly paranoid)

Wait... How do you about that?

REN PARK

Oh, right... We haven't officially met. Doctor Ren Park of the Institute for Stellar Propulsion, Heuristics, and Aeronautics. Nice to meet you, Bill.

BILL TYLER

(confused)

Uh... Hi?

REN PARK

(trying to get down to business)

(MORE)

REN PARK (CONT'D)

Do any of you need anything before  
we get started? Water? Coffee?  
Something to eat?

MARIA SOL

(on edge)

We need some fucking answers is  
what we need.

SAM BAILEY

(nervous edge)

Maria --

MARIA SOL

(exploding)

15 hours we've been stuffed in the  
back of a van with no one to talk  
to, nobody answering our questions,  
and no idea what's going on! And  
now you're just sitting there,  
offering us --

REN PARK

(irritated)

Look, I understand you're upset,  
Maria. This isn't how I wanted this  
to go either, but things escalated  
too quickly for us to approach you  
the way we wanted to. I'm sorry you  
feel you're being kept in the dark,  
but believe me when I say we had no  
other choice.

MARIA SOL

(SCOFFS, cynical)

Wow, you and Anna must have really  
gotten along...

BILL TYLER

(on edge)

Look, what's going on here? Where  
are we? And where's Rob?

REN PARK

Robert and Jerry are safe...  
They've been collected from Oslow  
and they're on their way here. And  
as for what "here" is, it's a ISPHA  
experimental rocketry facility in  
New Mexico. Well out of Morrison's  
sphere of influence.

KATE SHERIDAN

(stunned)

New Mexico? You drove us all the way to New Mexico without telling us?

REN PARK

A necessary precaution. Your possessions have been collected from Jerry Price's home and are being driven here now... And that includes your van, Kate.

KATE SHERIDAN

I told my husband I was in Nevada! I was supposed to meet him after this!

REN PARK

(annoyed that she's not getting this)

I... Really don't think that would be the wisest choice right now.

KATE SHERIDAN

Are you... Is that a threat?

REN PARK

No, of course not.

KATE SHERIDAN

So you'll just let us leave if we want to?

REN PARK

(pause, then trying to explain)

Kate, there's a lot going on right now that you don't --

MARIA SOL

(accusatory, hurt)

Sam said you were watching us -- why?

BILL TYLER

(paranoid)

And how were you doing it? If Morrison couldn't track us, then how did you?

SAM BAILEY

And how much did you know about his plans? Why didn't you do something earlier?

REN PARK

(trying to be gracious,  
clearly frustrated)

One question at a time, please!  
Look, this wasn't how any of this was supposed to go, and I'm sorry if it's caused you any distress or discomfort --

BILL TYLER

(SCOFFS)

Discomfort, sure.

REN PARK

(glaring a little at Bill)

But -- it became necessary to step in once we learned the truth about Morrison's efforts. We didn't know any more about his efforts than you did -- not until very recently. As for why we were keeping track of your movements -- well, I was never very comfortable with that, but Anna clearly believed you four had a role to play in the events to come. She made that very clear in her final instructions to us.

KATE SHERIDAN

(confused)

She... Sorry, what?

SAM BAILEY

You were working with Anna?

REN PARK

(realizing how far behind  
they are)

Oh dear... I'd hoped you would have figured that out by now.

SAM BAILEY

I thought you said you two barely knew each other?

MARIA SOL

(SCOFFS)

That's what he told you?

SAM BAILEY

Huh?

MARIA SOL

(challenging Ren)

The last time I saw you, Anna and I were on a double date with you and Adam. "Barely knew each other?"

REN PARK

(sheepish)

Ah, yes, well... That was something of a lie. My apologies, detective Bailey.

BILL TYLER

He isn't a detective anymore.

REN PARK

(sniping at him slightly)

Then I suppose you're not a lieutenant at this point either, correct?

BILL TYLER

(slightly distracted)

No, I... I guess I'm not.

(beat, quietly)

Rob's going to kill me when he gets here...

REN PARK

(trying to comfort him,  
not doing a great job)

I think Rob will just be happy to see you're okay, Bill.

KATE SHERIDAN

(slightly confused)

Do they really need to leave Oslow after what happened in the bunker? I doubt Morrison is going to --

REN PARK

(a dire warning)

Kate, listen to me, because it might save your life -- Chief Edgar Morrison is many things. Easy to kill is not one of them.

A nervous silence falls over the room. Sam is the one to break it.



SAM BAILEY

(trying to piece this  
together)

You said Anna knew about us. That  
she thought we had a role to play  
in the, uh -- events to come.

REN PARK

(nodding, a little sad)

It was a bit vaguely worded, but  
she did talk a lot about "the  
searchers" in her will. It's  
generally assumed she was referring  
to you.

MARIA SOL

(totally lost)

Wait, wait, just -- stop. What  
will? And why the hell was she  
working for you?

REN PARK

(slightly surprised)

She never told you?

MARIA SOL

(a little defensive)

Well -- No, she didn't.

REN PARK

Oh. I see.

REN TAKES A DEEP BREATH, collecting their thoughts.

REN PARK

(hesitant)

Well then. No easy way to say this,  
I suppose.

(beat)

Short answer? We were trying to  
change the future, Maria. Trying to  
save the world.

CLACK. The recording ends.

ROLL END THEME  
AND CREDITS