

"THE MAZES OF HEAVEN AND HELL"
The Sheridan Tapes - Season 04, Episode 90
Recording Script - September 13, 2023

Written by

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

1. INT/EXT. CITY OF OSLOW - RADIO STUDIO - DAY - ???

We start right next to Adrian Briggs, as if we were in the studio with him. As he speaks, the POV shifts slowly outwards: into the streets of Oslow, echoing through a speaker on the edge of town, beginning to mix with radio static; and finally, on a radio in Jerry Price's home.

ADRIAN BRIGGS

(beaten down)

Beloved, we awaken to a new dawn -- the first dawn of a new order under our gracious god-king, the Lord of Oslow and soon the Lord of all the Earth. In this new age, none but the high priests may utter his true name, and for the rest of us, we praise him as Lord, and Lord alone.

(beat)

If your heart is troubled, simply think of the redemption that awaits you. Think of his mercy, renewed day by day, which enables you to reach your highest levels of spiritual purity. *This* is your worship, for worship is nothing but the daily practice of holiness, the daily commitment of service to your ultimate purpose. We were made for this, Beloved. We were made to honor our Lord, and the union of all the worlds beneath him. And as we practice day by day, coming closer and closer to glory, we honor him.

(beat)

Do not resist. Do not tremble. For our Lord has many soldiers, many armies at his disposal. He will find you wheresoever you are, and take you in as a hen takes in her young, subduing you into true joy.

(beat)

So rejoice, family -- for once you have been taken in, there shall be no returning to the world of falsehoods you may remember from the before times. The world outside is a lie, a deception. Only his world matters, and your Lord keeps you safe.

(beat)

Rejoice. Rejoice. Rejoice.

CLICK.

MAIN THEME

2. INT. JERRY'S HOUSE - LIVING ROOM - DAY - ???

The team sits in Jerry's living room, listening to the radio. Jerry switches channels three times, attempting to find something different. They're all the same.

ADRIAN BRIGGS

--and when you see the great and terrible beauty of the new world to come, you will weep. And your weeping will be for the newfound glory of your eternal kingdom, and the time you wasted before you were in it. You will have nothing to fear, except our Lord himself. And all will be--

Jerry switches off the radio.

JERRY PRICE

(ANNOYED SIGH)

That's enough of that.

Russel whimpers in agreement and relief.

BILL TYLER

Thanks.

JERRY PRICE

Of course. I'm sure you've both had more than enough of his voice.

ROBERT QUINCY

Ten lifetimes' worth.

JERRY PRICE

I've gotta say... I'm really glad you two are back. I don't think I ever realized how many memories I was missing until today. It felt like I was losing it, to be honest. But having you back now, it's like the nightmare is over. Or... at least part of it.

SAM BAILEY

I sorta know what you mean, Jerry.

KATE SHERIDAN
(feeling a lot right now)
I'm just so relieved that you're
okay. I know I've said that a
million times already this morning,
but...

BILL TYLER
It's alright, Kate. It helps to
hear it.

KATE SHERIDAN
(gratitude welling up)
And Ned, I...

NED LEROUX
(sheepish)
Hey, don't mention it. I'm just
glad they're out of there.

KATE SHERIDAN
(under her breath)
You and Sam could have given me a
warning, but, you know... thank
you.

ROBERT QUINCY
Seem like we have a lot of catching
up to do, Ned.

NED LEROUX
(nervous)
Yeah?

BILL TYLER
All good stuff, obviously! We
just... well, we'll talk later.

SAM BAILEY
(trying to get the
discussion back on track)
Anyway... Let's review what we
know.

BILL TYLER
(doesn't want to talk
about it but being
polite)
Ooof... I don't know how helpful
Rob and I will be here. We're
still...

ROBERT QUINCY
...a little beat.

BILL TYLER

But I just wanna say that... Sam.
Ned. I can't explain how much
you...

(Bill stops, choking up)
Thank you.

NED LEROUX

No problem. I'd do it again in a
heartbeat.

ROBERT QUINCY

(a beat, then)
Jerry, could we lie down?

JERRY PRICE

Of course. Take my room, I'm
running out of air mattresses to be
honest.

ROBERT QUINCY

Thank you.

Bill and Rob get up and leave the room.

3. CONTINUOUS

Sam waits until Bill and Rob are out of the room to begin.

SAM BAILEY

(SIGHS, feeling heavy)
What Ned and I did could have gone
a million different ways. I'm
honestly relieved that we made it
out, I really am... I just don't
know whether that will end up
costing all of us more down the
line. But, these are the cards
we've been dealt... and we're
certainly in a predicament with
Morrison's return. We have a lot of
work to do.

(beat)
So... what do we know?

REN PARK

Well... somehow, he brought Oslow
back out of the Source with him.

NED LEROUX

(bitter, angry at
Morrison)
He tricked us, Ren.
(MORE)

NED LEROUX (CONT'D)

Y'all were right after all -- it was a trap. He didn't actually care about catching us in the Source... he just wanted to follow us back out.

KATE SHERIDAN

(confused)

What does that mean? Was he... incapable of making it back out himself?

SAM BAILEY

It's possible. His abilities were still new to him when he entered the Source. And what he did is... massive. But we still don't really know what he can do... or can't do.

REN PARK

In either case, he obviously needed something from us. What? I don't know. But maybe this is why he let Ned go in the first place.

SAM BAILEY

Like, he was counting on Ned wanting revenge?

KATE SHERIDAN

Or wanting his friends...

SAM BAILEY

(remembering Ned is there,
hearing Kate's prompt)

Of course.

(beat)

So maybe his plan was... let Ned go, pull Oslow into the Source... for... reasons unknown. And then return, bringing it back with him. What was the point of that?

KATE SHERIDAN

(sarcastically)

A dark baptism?

NED LEROUX

(sarcastically)

Someone get the towels.

SAM BAILEY

Maybe there's another trap waiting for us. One we haven't seen yet.

REN PARK
I wouldn't doubt it.

NED LEROUX
Y'all heard his... mouthpiece on
the radio. Any chance this is out
of some insane desire to...
"redeem" us all?

SAM BAILEY
It's possible. But... well, aren't
you and I incapable of redemption,
in his eyes?

KATE SHERIDAN
(exhaling a heavy "oof")
What a slimy fucking bastard.

SAM BAILEY
And Anna.
(heavy beat)
Yeah, Kate... we saw Anna in the
Source.

NED LEROUX
But apparently, it wasn't the right
time. At least, according to her.

KATE SHERIDAN
(reeling slightly)
Well... that's unexpected. But
it... kind of gives me hope. Is it
stupid that it gives me hope?

REN PARK
Not stupid at all. That gives me
hope, too. Maybe we are on the
right timeline, after all. Or...
close enough to right.

JERRY PRICE
But when's the right time?

SAM BAILEY
That's...
(he goes quiet)

NED LEROUX
Something tells me that's a problem
for another day.

SAM BAILEY
(not happy with that)
I think you're right. In the mean
time...

Sam gets up, walks to Jerry's window, and flings the curtain open.

SAM BAILEY (CONT'D)
It's our job to figure out what's
going on out there in Oslow.

JERRY PRICE
The propaganda radio, for one.
That's definitely new.

KATE SHERIDAN
Does his voice sound familiar to
anyone else? I feel like we've
heard him before.

REN PARK
You know, I didn't want to say
anything, but I think we may
have...

SAM BAILEY
So Morrison has control of the
radio. Is anyone's phone working
yet?

JERRY PRICE
Still nothing. No service, and the
landline doesn't even get tone.

KATE SHERIDAN
(checking her phone)
Whoa, Sam...

SAM BAILEY
What?

KATE SHERIDAN
You see what's happened to the time
and date?

Sam walks over to her phone and looks.

SAM BAILEY
Where is it?

KATE SHERIDAN
That's just it, Sam. There is no
time or date.

(MORE)

KATE SHERIDAN (CONT'D)
It's usually right there, center of
my screen. Jerry? Ren?

Jerry and Ren pull out their phones.

REN PARK
Shit, you're right...

JERRY PRICE
I assumed it was a glitch...

KATE SHERIDAN
(side comment)
Oh my God, how am I going to reach
Peter?

NED LEROUX
(keeping everyone focused)
So none of our cell phones can get
a signal. That means there must be
some heavy interference happening
within a certain range of Oslow. I
wonder how far out it goes?

SAM BAILEY
Only one way to find out.... we'll
have to venture out. Come with me
to the porch.

4. EXT. JERRY'S HOUSE - PORCH - CONTINUOUS

Sam opens the sliding glass door, and the rest of them follow
him out onto the wooden porch.

REN PARK
(squinting)
Is that Oslow? It's looks... hazy.

NED LEROUX
He's up to something, alright. How
much of this are y'all actually
able to see? I mean, really see?

SAM BAILEY
I think I see it too, Ned. It's
like... a heaviness. A dark energy
radiating from the center of the
city. Surrounding it, like a hazy
dome.

KATE SHERIDAN

I can't quite see all of that. It kind of looks like I'm seeing it through... foggy glass.

JERRY PRICE

Same here.

NED LEROUX

You and I are seeing the same thing, Bailey. But we seem to be safe here... or at least, safer than we'd be in the city. Whatever Morrison's doing, it's a little weaker out here.

SAM BAILEY

We should get going soon.

KATE SHERIDAN

We need to be careful, Sam.

SAM BAILEY

(trying to keep her here)

I don't know if anyone other than me and Ned should be going near that place, Kate. Who knows what could be waiting for us in there.

NED LEROUX

(butting in)

Oh, I was thinking...

SAM BAILEY

What?

NED LEROUX

(hesitant)

I suppose I thought I could stay behind. Keep watch over Bill and Rob while they're recovering.

(beat)

Just this once! You know, in case it gets bad here.

JERRY PRICE

I think it makes the most sense for me to stay behind, Ned. I know my house. I know how to defend her.

SAM BAILEY

We need your knowledge and your abilities, Ned. Now more than ever.

NED LEROUX
(accepting)
Fine, you're right...

KATE SHERIDAN
(remembering something)
Did anyone else hear that noise
last night? It sounded almost
like... some kind of explosion? It
was pretty far away, though.

REN PARK
I think I might have... I hope it
wasn't the Observation Post.
(beat, putting forth an
idea)
We should have one team go check on
ISPHA, and the other towards the
city. If they're still there, maybe
they can help us figure this out.

KATE SHERIDAN
(worried)
If we're heading to ISPHA, could we
at least stay together? Something
about splitting up just... doesn't
sit right with me.

SAM BAILEY
(considering)
That might be a good call, Kate.

NED LEROUX
Alright. Let's do it.

CLICK.

5. INT. VAN - US ROUTE 50 - LATER

The van is rumbling down a small highway with the windows up,
only a few miles from the Observation Post.

SAM BAILEY
Sam Bailey, personal investigation.
Date and time unknown. We're only a
few miles from the ISPHA Outpost
outside of Oslow. When we get
there, we expect [that the staff
can help us figure out what's]--

Sam's words become garbled before they're cut short with a
sudden, sharp ripping noise.

6. INT. JERRY'S HOUSE - LIVING ROOM - DAY - ???

The tape restarts back in Jerry's living room, like nothing happened.

SAM BAILEY

(after a sigh)

I can't believe we made it out of there. I still don't know whether that choice will end up costing us more down the line. All I know for sure is that we've got a brand new problem with Morrison's return.

(bat)

So... what do we know?

REN PARK

Well... somehow, he brought Oslow back out of the Source with him.

NED LEROUX

(beating himself up)

He just was just waiting in there to follow us back out. I knew he was tricking us.

KATE SHERIDAN

What does that mean? Was he... stuck there?

SAM BAILEY

It's possible. His abilities were still new to him when he entered the Source, and what he attempted is far beyond what I knew was possible. But we still don't really know what he can do... or can't do.

REN PARK

In either case, he obviously needed something from us. What is it? I don't know. But maybe this is why he let Ned go in the first place.

SAM BAILEY

Like, he was counting on Ned wanting revenge?

KATE SHERIDAN

Or wanting his friends...

SAM BAILEY
(remembering Ned is there,
hearing Kate's prompt)
Of course.
(beat)
So maybe his plan was... let Ned
go, pull Oslow into the Source...
for... reasons unknown. And then
return, bringing it back with him.
Why?

KATE SHERIDAN
(sarcastically)
A dark baptism?

NED LEROUX
(sarcastically)
Someone get the towels.

SAM BAILEY
Maybe there's another trap waiting
for us that we haven't seen yet.

REN PARK
More than likely.

NED LEROUX
Y'all heard his... mouthpiece on
the radio. Any chance this is out
of some insane desire to...
"redeem" us all?

SAM BAILEY
It's possible. But... aren't you
and I irredeemable, in his eyes?

REN PARK
Religious fucking nutjob.

SAM BAILEY
And Anna.
(heavy beat)
Yeah, Kate... we saw Anna in the
Source.

NED LEROUX
...Who said it wasn't the right
time for us to find her.

KATE SHERIDAN
(reeling a bit)
Well... That gives me hope, at
least.

REN PARK

Me too. Maybe we are on the right timeline, after all. Or close enough to right, at least.

JERRY PRICE

But when is the right time?

SAM BAILEY

That's...

(he goes quiet)

NED LEROUX

Something tells me the answer to that lies behind a few more answers.

SAM BAILEY

I think you're right.

Sam gets up, walks to Jerry's window, and flings the curtain open.

SAM BAILEY (CONT'D)

We need to figure out what's going on out there in Oslow.

JERRY PRICE

The propaganda radio, for one.

SAM BAILEY

Morrison has control of the radio. Is anyone's phone working yet?

JERRY PRICE

Still nothing. No service.

KATE SHERIDAN

And no time or date. For any of us.

REN PARK

We're dealing with electromagnetic interference within a certain range of Oslow. How far does that stretch?

SAM BAILEY

Only one way to find out.... we'll have to venture out. Come with me to the porch.

7. EXT. JERRY'S HOUSE - PORCH - CONTINUOUS

Sam opens the sliding glass door, and the rest of them follow him out onto the wooden porch.

REN PARK

It's... hazy.

NED LEROUX

He's up to something, alright. How much of this are y'all able to really see?

SAM BAILEY

It's like... a heaviness. A dark energy radiating from the center of the city.

KATE SHERIDAN

To me, it's a bit like looking through a foggy glass. That's it.

JERRY PRICE

Same here.

NED LEROUX

Sam and I are seeing the same thing. We seem to be safe here... or at least, safer than we'd be in the city. Whatever Morrison's doing, it's a little weaker out here.

SAM BAILEY

We should check it out today.

KATE SHERIDAN

We need to be careful, Sam. You too, Ned.

NED LEROUX

(butting in)

Oh, I was thinking...

SAM BAILEY

What?

NED LEROUX

(hesitant)

I suppose I thought I could stay behind. Keep watch over Bill and Rob while they're recovering.

(beat)

(MORE)

NED LEROUX (CONT'D)

Just this once! You know, in case it gets bad here.

JERRY PRICE

I'll stay behind, Ned. I know my house. I know how to defend her.

SAM BAILEY

And we'll need your knowledge and your abilities out there, Ned.

NED LEROUX

(accepting)

Fine, you've got a point...

KATE SHERIDAN

Did anyone else hear that noise last night?

REN PARK

I think I did... I hope it wasn't ISPHA.

(beat, putting forth an idea)

We should have one team go check on the Observation Post, and the other towards the city. If they're still there, maybe they can help us figure this out.

KATE SHERIDAN

(hesitant, anxious)

I'm sorry Ren, but... I don't think we should split up. Especially not to check up on ISPHA.

REN PARK

What do you mean?

KATE SHERIDAN

They're a massive research team with way more resources than we have out here. If something... bad happened to them, I don't think there's anything we could do to help them.

REN PARK

Kate...

SAM BAILEY

I hate to say it Ren, but she's right. And we don't have the time to spare.

(MORE)

SAM BAILEY (CONT'D)

There's enough distractions as it is, and if we miss the window when I'm supposed to find Anna...

REN PARK

...it's all over.
(beat, accepting)
Yeah, okay.

SAM BAILEY

We should head out towards Oslow once it gets dark. It'll be easier to hide.

KATE SHERIDAN

Sounds like a plan.

CLICK.

8. INT. VAN - US ROUTE 50 - LATER

Sam starts his tape as Kate drives towards Oslow, the windows up.

SAM BAILEY

Sam Bailey, personal investigation. Date and time unknown. Myself, Ned, Ren, and Kate are currently in the van, approaching the outskirts of Oslow as carefully as we can. It must be close to midnight by now.

KATE SHERIDAN

(squinting slightly)
Are you all seeing these shapes on the side of the road? They're hard to make out while I'm driving.

NED LEROUX

I see them too... What are they?

REN PARK

Looks like there's more of them the closer we get to the city. Are they... statues?

SAM BAILEY

(SCOFFS)
That would make sense. Definitely feels like Morrison to build tributes to himself the moment he comes to power.

NED LEROUX
The walls are getting closer... I
think we're just about to the edge
of the city.

KATE SHERIDAN
(feeling an odd dread)
Wait...

Kate pulls the van over and comes to a stop, cutting the
engine and listening.

NED LEROUX
(trusting Kate's
instincts)
What's wrong?

KATE SHERIDAN
(breathing nervously)
I don't think we should be... we
need to continue on foot, guys. I
don't feel good about driving right
now.

SAM BAILEY
(sensing it as well)
I feel it too, Kate. Come on, let's
get out of the van.

The four of them begin unbuckling their seatbelts and opening
the doors.

SAM BAILEY (CONT'D)
I'm sure we can [reach the walls
from here, it doesn't look too far]-
-

As their feet hit the ground, that same sharp ripping noise
interrupts Sam and crushes the world into silence.

CLICK.

9. EXT. JERRY'S HOUSE - PORCH - DAY - ???

The crew stands on Jerry's porch, observing the skyline.

REN PARK
(squinting into the sun)
It's... fuzzy. But I can tell he's
made some new additions.

SAM BAILEY

(struggling to describe it
slightly)

There's a... dark energy radiating
from the center of the city, like
a... hazy film that's spreading
everywhere.

NED LEROUX

I'm guessing what we see is the
strength of Morrison's powers in
physical form. Out here, it's a
little weaker.

REN PARK

It looks like he's building some
monuments to himself.

KATE SHERIDAN

(nervous)

I don't like the look of this. We
need to know what he's up to.

SAM BAILEY

We should check it out today. We're
nearly out of coffee, anyways.
Maybe we can sneak past the city
and up to Arrowhead for a shopping
trip, wait for dark, and then head
into Oslow. Maybe we can actually
get a signal on the way, try and
reach Maria.

KATE SHERIDAN

Sounds like a plan.

JERRY PRICE

(feeling somehow off)

Hm...

Jerry picks up a piece of chalk from his porch table and
makes a mark on the wood of his doorframe.

KATE SHERIDAN

Chalk? What's that mark for, Jerry?

JERRY PRICE

I'm... not really sure. Just a
feeling, is all.

CLICK

10. INT. VAN - US ROUTE 50 - LATER

The van rumbles quietly down the road towards Oslow with the same four passengers as before (none of whom remember the last time).

NED LEROUX
(almost sounding like he
just woke up)
Hold on, when did it get so dark?
We didn't already get to Arrowhead,
did we?

KATE SHERIDAN
(trying to remember)
We were going to do that after...

NED LEROUX
Right, I know that,, but... when
did it get so dark?

SAM BAILEY
(as if he didn't hear)
We should be to Oslow in a few
minutes.

KATE SHERIDAN
Everyone good?

REN PARK
As good as we can be, I suppose.

NED LEROUX
(uncertain)
Same, I guess.

KATE SHERIDAN
Alright. If any of you get an odd
feeling... you know, odder than
normal... tell me the second you--

The van suddenly stalls out, and Kate pulls over as much as she can.

She attempts to start the van, but the ignition keeps failing, the engine sputtering on fumes.

KATE SHERIDAN (CONT'D)
Wait a second... why are we out of
gas?

SAM BAILEY
Out of... We just refilled it a
couple days ago? Ned, did
you/seriously take another--?

NED LEROUX
(defensive)
Hey, it wasn't me!

SAM BAILEY
No need to sound so defensive.

NED LEROUX
(protesting)
It was one time, okay?

KATE SHERIDAN
You drinking gasoline out of one of
my mugs is one time too many.

NED LEROUX
("just drop it")
Okay, okay.

REN PARK
(changing the subject)
Well, I guess we're walking... keep
your ears open, everyone.

Everyone unbuckles their seatbelts and climbs out of the van.
They begin walking towards the city.

SAM BAILEY
(hushed)
I hope we're not too far out. It's
hard to see where the actual city
begins with all these goddamn
monuments.

The sound of several sets of boots marching suddenly drifts
down the road.

NED LEROUX
(urgent stage whisper)
Shit. Everyone, off the road, now!

Kate, Ren, Ned, and Sam scramble to the ditch off the side of
the road, crouch down, and hide.

REN PARK
(disbelieving)
He's got an army?

KATE SHERIDAN

Oh my God.

SAM BAILEY

Quiet, everyone.

The boots grow closer. And closer. Then they stop, several yards from where they're hiding.

A single pair of heavy boots steps out from the line, slowly approaching the ditch. SAM'S BREATHING GROWS HEAVY AND RAGGED before...

The same sharp ripping noise cuts out all sound.

CLICK.

11. EXT. JERRY'S HOUSE - PORCH - DAY - ???

The crew stands on Jerry's porch, staring out at the impossible city in the basin below.

NED LEROUX

(rubbing his temples)

Every time I try to look at that damned city, I get a headache.

SAM BAILEY

I do, too. I can sorta still function, but it's... it's awful. Ren, Kate, can you get a better look at it than us?

REN PARK

There's a lot of haze around it, but it's more sprawling than Oslow ever was. How could he have possibly built all this in a day?

KATE SHERIDAN

(shrugged)

Same way he disappeared and then reappeared a whole city, I guess.

SAM BAILEY

(pained)

Ughhh, my whole head feels like... when a limb falls asleep and then... wakes back up again.

JERRY PRICE

(feeling off)

Hm...

Jerry picks up a piece of chalk and goes to mark his doorframe. He stops, and drops the chalk.

JERRY PRICE (CONT'D)
Guys. Stop what you're doing and look at this. Something's up.

KATE SHERIDAN
(concerned)
Jerry, what's wrong? Why are you...

JERRY PRICE
There's already three chalk marks here.

KATE SHERIDAN
(long beat, growing dread)
What do you mean?

JERRY PRICE
We need to review the tapes.
Everyone inside, now.

CLICK.

12. INT. JERRY'S HOUSE - LIVING ROOM - LATER

Jerry, Ned, Sam, Ren, and Kate sit speechless in Jerry's living room as Sam begins a slate.

SAM BAILEY
(mind spinning with the implications)
Sam Bailey... personal investigation. Date and time unknowable... and possibly irrelevant.
(beat)
We can no longer be sure what day it is. All we know is that this day has happened several times since Morrison's return, and it seems that not every day has recorded successfully. At minimum, we've repeated this day four times already, although given how much our supplies of food and gas have been drained, I wouldn't be surprised if we've been here for a week or more.
(beat)
(MORE)

SAM BAILEY (CONT'D)

On one of the tapes that survived the loop, we actually tried to leave the house and refill our supplies. But about a quarter mile from Jerry's house, the tape cut off. That's how they all end. An odd noise, and then silence.

REN PARK

(theorizing)

It seems like we're trapped within some kind of physical barrier, like when we tried to drive away from Oslow. But there's also some kind of time barrier as well. Most of the tapes stop suddenly later at night. On one of them, we note that it's nearly midnight before it cuts off.

(beat)

I believe we're trapped in a... bubble of looped time, as it were. Somehow, within these boundaries, every day restarts the same as the last. If we didn't have these tapes, I imagine we never would have figured it out.

JERRY PRICE

(confused)

But the chalk marks, and the coffee and gas running out... Those don't get reset.

REN PARK

It seems like physical objects can still be permanently manipulated. To our great luck.

(Ren's stomach growls,
pained)

And our great misfortune.

NED LEROUX

And we have no way of contacting anyone...

REN PARK

God, I never thought I'd wish to have ISPHA back on our side again. We could really use some backup.

SAM BAILEY

Unfortunately, it seems like ISPHA is outside of...

(MORE)

SAM BAILEY (CONT'D)

wherever this bubble ends. We still don't know what's happened to them. We all noted hearing explosions on the tapes, but it's impossible to know what that could have been or when it actually happened now.

REN PARK

(worried)

I hope they're okay.

KATE SHERIDAN

(consoling)

I hope so too.

SAM BAILEY

But for now... we're alone in here. We have to figure this out ourselves.

REN PARK

Yeah.

Beat. NED EXHALES SHARPLY, then walks out of the room with a purpose.

SAM BAILEY

(trying to stay focused)

But we have learned some valuable things today. We have the chalk on the doorframe. We have a record of Morrison's influence in the city growing -- new monuments being erected, a growing power emanating from its borders, and an increasing sense of wrongness for Ned and I. So whatever he's doing, he has the ability to change reality within his sphere of influence. And hopefully, now that we remember what's going on, we can push back on that influence.

Ned returns, bucket of paint and paint brush in hand before he plops it down heavily on the kitchen table.

JERRY PRICE

Ned, what in the world are you--

Ned dunks the brush and verbally spells out what he paints on Jerry's wall in bright red letters.

NED LEROUX
Listen... to... the... tapes...
(flatly)
Ta-daa.

JERRY PRICE
(moment of tension, THEN
SIGHS, giving up)
Fine, whatever. It's for the best.
Once this is all over I want be out
of this shithole as soon as I can,
anyways.

An uncomfortable silence. No one is sure anymore that they'll
make it out.

KATE SHERIDAN
Well... I think it's too late in
the day to head to the city. Plus,
the van is still out of gas.

JERRY PRICE
I should be able to top it off for
you... I've got plenty of gas in
the shed for the generator.

NED LEROUX
Kate... I think that, given what we
know now -- Sam and I should head
in alone.

KATE SHERIDAN
(starts to reply, then
cuts off, SIGHING)
I want to argue with you, but I
know you're right. Dammit.

NED LEROUX
Don't worry, Kate. We know the
stakes. We'll do our best to stay
safe.

KATE SHERIDAN
Is that going to be enough in
there?

SAM BAILEY
We made it out of the Source, Kate.
We'll be okay. Promise.

KATE SHERIDAN
Shit... I miss Peter. How long has
it been since he's heard from me?

REN PARK
I'm so sorry, Kate.

Ren hugs Kate and holds her close.

KATE SHERIDAN
(after a moment)
How are we going to reach Maria? If
she finds something in the
manuscript...

SAM BAILEY
(with genuine fear and
frustration)
Shit...
(beat, trying to focus on
what they can fix)
Well... our clothes could use a
wash.

KATE SHERIDAN
That's for sure...

NED LEROUX
At least Bill and Rob got some
extra rest, I suppose...

JERRY PRICE
They've needed it.

NED LEROUX
They have.

SAM BAILEY
I think we all do. Let's eat what
we can. Get cleaned up, try to
collect our thoughts. When we wake
up tomorrow, these tapes will be on
the coffee table for us... and
we'll just have to go from there.

CLACK. The recording ends.

ROLL END THEME
AND CREDITS