

ALAN WAKE

An Original  
Screenplay by  
Sam Lake &  
Mikko Rautalahti

EPISODE #1

CINEMATIC 1100:

EXT. PACIFIC NORTHWEST LANDSCAPE/MOUNTAIN PEAK - DAY

We fly over a breathtaking Pacific Northwest landscape in dazzling sunlight.

WAKE (V.O.)

Stephen King once wrote that "Nightmares exist outside of logic, and there's little fun to be had in explanations; they're antithetical to the poetry of fear."

WAKE (V.O.) (CONT'D)

In a horror story, the victim keeps asking "why?" But there can be no explanation, and there shouldn't be one. The unanswered mystery is what stays with us the longest, and it's what we'll remember in the end.

WAKE (V.O.) (CONT'D)

My name is Alan Wake. I'm a writer.

WAKE (V.O.) (CONT'D)

I've always had a vivid imagination, but this dream unsettled me. It was wild and dark and weird even by my standards.

WAKE (V.O.) (CONT'D)

So yes, it began with a dream.

The sun ROARS across the sky. Night falls.

Far below, the headlights of a fast-moving car can be seen.

We swoop down toward it.

WAKE (V.O.) (CONT'D)  
 Following a typical nightmare  
 pattern, I was late, desperately  
 trying to reach my destination -- a  
 lighthouse -- for some urgent  
 reason I couldn't remember. I'd  
 been driving too fast down a  
 coastal road to get there.

CUT TO:

EXT. COASTAL ROAD - NIGHT

Darkness. The SOUND of a car going fast (O.S.).

Sweeping headlights.

A street sign: "NIGHT SPRINGS."

A figure in the headlights.

A loud THUMB (O.S.), followed by the SOUND of violent  
 breaking (O.S.).

WAKE (V.O.)  
 I'd seen the hitchhiker too late.

Wake GETS OUT of the car.

He's shaken.

Slowly, he walks to the front of the car.

The hood of the car is twisted, smoke rising from the  
 engine.

The Hitchhiker lies on the ground in the headlights, dead.

WAKE (V.O.) (CONT'D)  
 He was dead.

WAKE (V.O.) (CONT'D)  
 I was convinced they'd put me in  
 jail, and I would never see Alice  
 again.

The car lets out a final SIGH, the headlights flicker and  
 die.

Suddenly the Hitchhiker's body is gone.

WAKE (V.O.) (CONT'D)  
 Suddenly, his body was gone.

CINEMATIC ENDS.

WAKE (V.O.) (CONT'D)  
 I was in shock from the crash. I  
 could hardly stay on my feet.

EXT. COASTAL ROAD - NIGHT

NOTE: Movement/camera tutorial.

WAKE (V.O.)  
 I had to go to the lighthouse. I  
 knew there was something important  
 waiting for me there.

CUT TO:

The streetlight above Wake EXPLODES with a shower of  
 sparks.

The Hitchhiker stands by the side of the road, covered in  
 shadows. He's a Taken.

WAKE (V.O.) (CONT'D)  
 The hitchhiker had come back from  
 the dead.

HITCHHIKER  
 (threatening, disgusted,  
 mad)  
 You don't even recognize me, do  
 you, writer?

EXT. COASTAL ROAD - NIGHT

The Hitchhiker Taken stands by the side of the road.

WAKE (V.O.)  
 I had to escape or he'd kill me.

The Hitchhiker Taken starts to walk towards Wake.

The streetlight down the road EXPLODES.

HITCHHIKER  
 (angry and bitter)  
 You think you're God? You think  
 you can just make up stuff? Play  
 with people's lives and kill them  
 when you think it adds to the  
 drama? You're in this story now,  
 and I'll make you suffer!

The Hitchhiker hits the railing and poles on the sides of the  
 wooden walkway.

HITCHHIKER (CONT'D)  
 (violent grunts as he hits  
 the railings)  
 Hhg! Hhaa! Hhhg! Hhhg! Hhg!

The walkway collapses, leaving the Hitchhiker standing on it. Wake falls down with the walkway and hits the ground hard. He gets back on his feet.

WAKE (V.O.)  
 I realized that the hitchhiker  
 was a character from the story  
 I'd been working on.

HITCHHIKER (O.S.)  
 (threatening shouts)  
 You're a joke. There wouldn't be a  
 single readable sentence in your  
 books if it wasn't for your editor.

HITCHHIKER (CONT'D)  
 (threatening growl)  
 You'll never publish another one of  
 your shitty stories, 'cause I'm  
 gonna kill you!

The hitchhiker disappears.

EXT. COASTAL ROAD - NIGHT

Wake runs down the road.

The streetlights EXPLODE behind him one by one.

The Hitchhiker walks after him.

HITCHHIKER  
 (murderous)  
 It's not like your stories are any  
 good, not like they have any  
 artistic merit. You're a lousy  
 writer. Cheap thrills and  
 pretentious shit! That's all you're  
 good for. Just look at me! Look at  
 your work!

EXT. COASTAL FOREST PATH - NIGHT

Wake runs down the path.

The streetlights EXPLODE behind him one by one. It's getting darker.

A fallen tree trunk blocks the path. Wake leaps over it.

CUT TO:

Ahead, a rickety bridge crosses a deep chasm.

EXT. COASTAL FOREST BRIDGE - NIGHT

Wake runs over bridge.

STEWARD, a young man in college jacket, stands at the other end of the bridge.

He waves at Wake.

STEWARD  
(agitated, shouts)  
This way! This way!

STEWARD (CONT'D)  
(very afraid, very  
agitated)  
Run! It's going to collapse!

The bridge starts to COLLAPSE behind Wake. Wake runs over it as it collapses. He makes it to the other side.

EXT. COASTAL CABIN - NIGHT

Steward motions Wake to follow.

STEWARD  
(very afraid, very  
agitated)  
Mr. Wake, it's me, Clay Steward,  
remember?

WAKE (V.O.)  
I was certain I had never seen him  
before.

STEWARD  
There's something horrible in the  
forest.

STEWARD (CONT'D)  
Mr. Wake! We need to get to the  
cabin! It's coming!

INT. COASTAL CABIN - NIGHT

Wake enters the cabin.

It's dark and gloomy.

CINEMATIC 1200:



INT. COASTAL CABIN - NIGHT

Ominous creaks can be heard from outside (O.S.). The BREATHING of something monstrous (O.S.).

Only darkness and shadows are visible through the windows.

WAKE (V.O.)

I was trapped. Something huge and monstrous was closing in on the cabin. The cliché of an axe-murdering hitchhiker stolen from my story had been just a puppet for it to use.

WAKE (CONT'D)

I was trapped. There was no way out.

The whole cabin begins to SHAKE and TREMBLE as if in an earthquake.

A horrible monstrous ROAR can be heard from outside (O.S.).

The TV in the corner comes on by itself. An eye stares out of the screen.

HITCHHIKER

(low, threatening  
laughter)

<low, threatening laughter>

HITCHHIKER (V.O. FROM THE TV) (CONT'D)

(starts slowly with angry  
whispers and slowly  
builds up to loud and  
brutal)

Die, die, die, die, die...!

HITCHHIKER (V.O. FROM THE TV) (CONT'D)

(vicious and nasty  
laughter echoes)

<mad laughter>

There's another door out at the opposite end of the cabin. It flies OPEN. Bright light shines through the open door.

DIVER

(urgent, enunciates  
carefully, stilted,  
distorted with static,  
but still understandable)

Follow the light.

WAKE (V.O.)  
 Just like that, the monstrous  
 presence that had attacked the  
 cabin was gone, as if the light had  
 washed it away.

Wake rushes out.

EXT. COASTAL PATH - NIGHT

Wake rushes outside. He STAGGERS and STUMBLES.

WAKE  
 (groans in pain and  
 breaths heavily)  
 Aaah!

The cabin FALLS over the cliff.

The light of the lighthouse can be seen in the distance.

WAKE (V.O.) (CONT'D)  
 I had to reach the lighthouse. I'd  
 be safe there. I knew that there  
 was something important waiting for  
 me there.

Wake limps down the path.

EXT. COASTAL CLEARING - NIGHT

Wake limps to the clearing.

Suddenly, a bright light shines from below the edge of the cliff ahead. A UFO light rises from below and flies around Wake, stopping to HOVER in front of him. In the light the form of the DIVER can be glimpsed.

DIVER  
 (urgent, enunciates  
 carefully, distorted with  
 static, but still  
 understandable, stilted)  
 I have something important to tell  
 you.

WAKE (V.O.)  
 In the dream, I somehow understood  
 what the strange UFO light was  
 saying.

DIVER

It goes like this: For he did not know, that beyond the lake he called home, lies a deeper, darker ocean green, where waves are both wilder and more serene. To its ports I've been. To its ports I've been. Do you understand?

WAKE

(baffled)

No.

DIVER

I entered your dream to teach you. The darkness is dangerous. It's sleeping now. When it feels you coming, it will wake up. There's no time, I can only show you the most important thing.

A lone lamppost at the edge of the clearing FLICKERS to life.

DIVER (CONT'D)

You are hurt. You should go into the light. You are only safe there.

DIVER (CONT'D)

The darkness cannot reach you and soon you'll feel better.

Wake limps into the light. After a moment, he feels better.

DIVER (CONT'D)

Well done.

The lamp DIES.

The UFO light flies down the path.

DIVER (CONT'D)

Follow my light.

Suddenly, the Hitchhiker stands at the edge of the clearing.

HITCHHIKER

(violent)

I'm gonna do your readers a favor and kill you!

DIVER

The hitchhiker has been taken over by the Dark Presence.

DIVER (CONT'D)

You can't hurt him now. The darkness protects him from all harm.

DIVER (CONT'D)  
 Only light can drive the darkness  
 away and make him vulnerable again.

A bright beam of light appears from above and a flashlight  
 floats down towards Wake inside it.

DIVER (CONT'D)  
 Here. Take the light.

DIVER  
 Turn your flashlight toward him and  
 burn the darkness away.

Wake turns his flashlight at the Hitchhiker. The shadows BURN  
 away.

DIVER (CONT'D)  
 You did it.

DIVER (CONT'D)  
 Now the darkness no longer protects  
 him. But it's still inside,  
 controlling him. He can't be saved.  
 He is still a threat. He is still  
 your enemy.

A bright beam of light appears from above and a revolver  
 floats down towards Wake inside it.

DIVER (CONT'D)  
 Here. Take the gun.

HITCHHIKER  
 Now you'll die!

The Hitchhiker attacks.

HITCHHIKER (CONT'D)  
 You missed your deadline!

Wake SHOOTS the Hitchhiker. The Hitchhiker's body  
 DISINTEGRATES.

DIVER  
 Good. You've done well. Remember  
 what I've taught you.

DIVER (CONT'D)  
 That is all. I will give you back  
 your dream now.

The UFO FLIES away.

Other Taken ATTACK Wake.

Wake DEFEATS them.

WAKE (V.O.) (CONT'D)  
 Something had happened. I'd  
 squeezed the flashlight like my  
 life depended on it, willing it to  
 stop them from coming any closer.  
 Suddenly, something had given and  
 the light of the flashlight had  
 seemed to shine brighter.

WAKE (V.O.) (CONT'D)  
 Somewhere along the line, something  
 had changed in the nightmare. I now  
 knew that a terrible darkness was  
 taking over the whole world,  
 infecting everyone and everything.  
 The lighthouse was the last safe  
 place on Earth. In the dream, for  
 some strange reason, it didn't  
 stand by the sea, but on the shore  
 of a lake.

Wake runs forward.

A sign points forward: "RAIN COVE POINT LIGHTHOUSE."

EXT. COASTAL VIEW - NIGHT

Wake runs out of the forest. Down below he can see the ocean  
 and the lighthouse.

CINEMATIC 1300:

Wake rushes inside the lighthouse, slams the door shut and  
 puts his back against the wall.

From inside, the POV of the Dark Presence. It RUSHES towards  
 Wake with a terrible ROAR.

Wake STUMBLES back, horrified.

WAKE  
 (a shout of terror)  
 Aaah!

Darkness ENGULFS him.

CUT TO:

EXT. DARK PLACE - NIGHT

In the darkness, Barbara JAGGER opens her eyes.

JAGGER  
 (hungry whisper)  
 He's here.

CINEMATIC ENDS.

CINEMATIC 2100:

EXT. DARKNESS - NIGHT

Darkness.

ALICE (O.S.)  
 (a whisper)  
 Alan, wake up.

INT. ALICE'S CAR - DAY

Wake wakes up from the nightmare with a GASP.

WAKE  
 (gasps)  
 Aah!

He sits in the front passenger seat in a car.

ALICE (30) sits in the driver's seat. She looks at him, sympathetic.

ALICE  
 (comforting)  
 Shhhh, baby, just another  
 nightmare. Everything's fine. You  
 dozed off.

Wake nods and frowns.

WAKE  
 (groggy, serious)  
 Right. Anything more than "dozed  
 off" would be news for everyone.

Alice caresses his cheek and smiles.

ALICE  
 Cheer up, handsome, we're here.

EXT. FERRY/BRIGHT FALLS HARBOR - DAY

Wake and Alice get out of the car. They are on a ferry, pulling in to the small harbor of the idyllic small town of Bright Falls.

CINEMATIC ENDS.

The streets of the town have been decorated for the coming Deerfest and a rehearsal is in progress. A parade float with a huge deer built on a truck passes by, playing the rather comical festival ANTHEM. A small crowd watches the rehearsals.

A seaplane FLIES over the ferry and lands on water.

Two men, Pat MAINE and MOTT (40) stand on the ferry. Mott stands at the far end. He keeps staring at Wake and Alice. Pat stands close to Wake and Alice. He looks at the rehearsals.

Alice has a camera with an old fashioned flash in her hands.

ALICE

(mischievous)

Let's act like we're on vacation.  
Go stand next to that old gentleman there. I want a shot of you with the town in the background.

WAKE

(laughs)

Sure. I'll even give you a title for the shot: "A city boy moments before he got eaten by a bear."

Wake walks to the railing next to Maine.

WAKE (CONT'D)

(reserved)

Hi.

MAINE

(pleasant)

Hello there. You've picked a good time to visit our town. Deerfest is just two weeks away.

WAKE

(amused, to Alice,  
standing a couple of  
yards away)

Deerfest, huh? Did you hear that, honey?

Alice TAKES photos.

ALICE

Just a couple more!

MAINE

You have a lovely wife, if you don't mind me saying. I'm Pat Maine, by the way. Nice to meet you.

WAKE

(a reserved smile)

Yeah. I'm Alan Wake.

MAINE

I won't pretend I don't recognize a famous writer such as yourself, Mr. Wake. A pleasure. I'm an avid reader myself.

MAINE (CONT'D)

I hope this isn't too presumptuous of me, but I'm the night host at the local radio station. Any chance I could get an interview?

WAKE

(forced)

Look, Mr. Maine, I'm on vacation. In fact, I'd appreciate it if we could keep my being here just between the two of us. I'm sure you understand.

MAINE

Fair enough. You can trust me to be discreet. I'm not a hard man to track down if you change your mind, though. I hope you two have a lovely holiday.

Alice walks to Wake.

ALICE

(teasing)

Very nice. I got a couple of really good ones. And I see you made a friend. That's cute.

WAKE

(amused)

Right.

Wake's cell phone RINGS.

Wake lifts the phone to his ear.

WAKE

(to the phone, irritated)

Yeah?

BARRY (V.O. FROM THE PHONE)

(eager)

Hey, Bestseller! How's my favorite writer? Are you there yet?

WAKE

(to the phone, amused)  
Barry. Yeah, we just got here.

BARRY (V.O. FROM THE PHONE)

Are the locals giving you trouble?  
Just say the word, and I'll hop on  
a plane and come make sure that  
you're left alone, Al.

WAKE

(to the phone, irritated)  
No, Barry, we're fine.

BARRY (V.O. FROM THE PHONE)

Great, great. Just want to make  
sure you can relax and recharge. So  
how is the place, has it gotten  
your creative juices flowing?

WAKE

(to the phone, irritated)  
Barry, we're just settling in.

BARRY (V.O. FROM THE PHONE)

Okay, Al. I'll call back later to  
make sure you're doing okay. And  
you call me if there's a problem,  
okay? Okay! I'm just looking out  
for you, buddy. Talk to you later!

WAKE

(to the phone, amused)  
I love you too, Barry.

Wake HANGS up.

ALICE

(wry)  
You know he's going to be calling  
you every five minutes?

WAKE

(placating)  
Barry is Barry. I can always turn  
off the phone.

Wake's phone BEEPS: an SMS.

ALICE

(smug)  
What did I tell you?

Wake looks at the phone.

WAKE

(amused)

A text message from Barry. He says  
hi to you too.

The ferry is almost at the town.

ALICE

(cheerful)

Alan! We're here. Come on, let's  
get back to the car.

ALICE (CONT'D)

(teasing, laughing)

Come on, slowpoke. You get the full  
service here. I've made all the  
arrangements, I drive the car, I'll  
even carry the bags. All you have  
to do is drag your cute butt into  
the car and enjoy the ride.

WAKE

(wry, laughs)

Yeah, sounds like you've got a lazy  
bastard for a husband.

ALICE

(laughs)

Yeah, but I got a thing for him.  
Come on, you lazy bastard. Let's  
go.

Wake and Alice get in the car.

CUT TO:

CINEMATIC 2300:

EXT. FERRY/BRIGHT FALLS HARBOR - DAY

The ferry stops at the harbor.

Alice drives the car to the harbor and through the town.

ALICE

We need to stop at the local diner  
to get the cabin key from the  
landlord. A Mr. Carl Stucky. He's  
waiting for us.

EXT. DINER - DAY

Alice stops the car in front of the diner.

The sign reads: "Oh Deer Diner".

ALICE  
I'll go fill her up while you get  
the key. I'll pick you up here in,  
say, fifteen minutes?

WAKE  
Sure.

ALICE  
(warm)  
Alan? Thank you for coming here  
with me.

WAKE  
(wry)  
I love you too. Go on. I'll promise  
to behave.

Wake gets out of the car.

Alice drives away.

Wake ENTERS the diner.

INT. DINER - DAY

A jukebox stands by a wall. A jazzy tune is PLAYING.

A banner hangs from the ceiling: "WELCOME! HOME of the 68th ANNUAL DEERFEST". There is also a large Deerfest poster on the wall.

A life-sized cardboard cutout of Wake with the text: "ALAN WAKE, THE SUDDEN STOP a novel, The Conclusion of the Best-Selling Series" stands against a wall.

A waitress, ROSE (21), stands behind the counter. She smiles at Wake cheerfully.

Two old men, TOR (72) and ODIN (70) Anderson sit in a booth on one side. A park ranger, RUSTY (36), a coffee mug in his hand, stands in front of the booth, chatting with them, keeping an eye on them. Rusty's hat sits on the counter next to Rose.

An old woman, CYNTHIA Weaver (59), sits in a booth in the back. She clutches a lantern and nervously eyes the corridor that leads to the rest rooms. The lights of the corridor are broken and BLINK on and off.

WAKE (V.O.)  
I'd forgotten there were still  
places like this -- towns where  
everybody knew everybody.

Rose turns towards Wake.

ROSE  
 (perky)  
 Welcome to the Oh Deer Diner!

Wake goes to the counter.

WAKE  
 Hi. I was wondering if you could help me. I'm looking for--

ROSE  
 (over excited)  
 Mr. Wake? Alan Wake? Oh God! I am your biggest fan! I know people say that all the time, but I really am!

WAKE  
 (forced, amused)  
 I'm... glad to hear that...

ROSE  
 Rose!

WAKE  
 Rose. I'm looking for Mr. Stucky. Carl Stucky?

ROSE  
 Carl? Of course, Mr. Wake. He must have gone to visit the restroom. He'll be back in a moment.

CINEMATIC ENDS.

WAKE (V.O.)  
 I didn't want to wait. I wanted to find Stucky, to get the key and get out as soon as possible. The waitress was giving me a headache. Overeager fans always did.

ROSE  
 I can't believe it! I've got all your books!

ROSE (CONT'D)  
 I got the cutout from the bookstore when they took it out of the window.

WAKE  
 (amused, wry)  
 And you keep it here? Well, okay. Good for you.

ROSE

(eager, gushing)

The new one will be a masterpiece,  
I know it!

ROSE (CONT'D)

You can't listen to the trolls in  
the forums saying "Departure" will  
never get finished.

ROSE (CONT'D)

You take your time and make it  
perfect. I can wait.

ODIN

(shouts across the room,  
too loud)

Yes! Stucky had to go to the john.  
It's practically his second home.  
Prostate problems!

ROSE

(lowers her voice)

Don't mind the Anderson brothers.  
They're a few sandwiches short of a  
picnic.

ROSE (CONT'D)

I'm sure Carl'll be back in a  
minute. He just went to the  
restroom.

ROSE (CONT'D)

Are you staying long, Mr. Wake? I  
can't believe it! I'm having a  
conversation with Alan Wake!

ROSE (CONT'D)

Are you on your own or is your wife  
with you? I can show you the town  
if you want. I get off work at six.

WAKE

(amused, wry)

Thanks, Rose. We'll be sure to keep  
that in mind.

RUSTY

Try the coffee. Just don't blame me  
when you fall in love, 'cause it'll  
break your heart when you have to  
leave.

ROSE

Rusty here is no longer human.  
Nothing but black coffee under a  
thin layer of skin.

WAKE

(wry)

Yeah? That makes two of us.

Wake walks next to the Andersons.

ODIN

(too loud)

Do me a favor, sonny. I could really use a tune right now. "Coconut", number six in the jukebox.

WAKE

(amused)

Harry Nilsson, no kidding? I would've guessed Tom Waits or something.

ODIN

(too loud)

I'd do it myself, but both of my legs have gone to sleep. Bad circulation. Yeah!

TOR

(sounds slightly drunk,  
mutters aggressively)

Are you serious? "Coconut," again? You disgust me. Call yourself a rocker? Unbelievable. Hah!

Rusty calls out to Wake:

RUSTY

(good-natured)

The Andersons, they're, er, local musicians. We're waiting for Doctor Hartman to come pick them up. They wandered off from his clinic at the Cauldron Lake Lodge.

ODIN

(too loud, sings off-key)

You put the lime in the coconut,  
drink 'em both up!

TOR

(sounds slightly drunk,  
mutters aggressively)

Just because we're brothers, don't think I won't murder you in your sleep.

ODIN  
 (too loud)  
 Yes. That's my favorite tune,  
 "Coconut."

TOR  
 (sounds slightly drunk,  
 mutters aggressively)  
 Shut your mouth, you demented has-  
 been. If I had my hammer, I'd shut  
 it for you. Sheesh.

ODIN  
 (too loud)  
 Tune number six in the jukebox.

TOR  
 (sounds slightly drunk,  
 mutters with aggressive  
 energy)  
 "Children of the Elder God", now  
 there's a song for you.

Wake uses the jukebox.

WAKE  
 (amused, under his breath)  
 Here goes. Very "Reservoir Dogs" of  
 you.

The record gets STUCK.

ODIN  
 (too loud)  
 It does that, gets stuck. Yeah. You  
 need to give it a good, solid  
 whack.

Wake WHACKS the jukebox. The record starts to PLAY normally.

ODIN (CONT'D)  
 (too loud)  
 Now that's what I'm talking about.  
 Yes!

TOR  
 (sounds slightly drunk,  
 mutters gloomily)  
 This is it. I've died and gone to  
 hell.

Wake walks towards the corridor leading to the rest rooms.

Cynthia blocks the corridor.

WAKE  
 Excuse me.

CYNTHIA  
 (anxious, threatening)  
 Don't go in there, young man. You  
 can hurt yourself in the dark.

WAKE  
 (wry)  
 I think I can handle it, ma'am.

CYNTHIA  
 (anxious, threatening)  
 You don't want to die, do you? Or  
 worse. I warned Carl Stucky about  
 it, but he didn't listen.

CYNTHIA (CONT'D)  
 I told Rose last week that she  
 should change the bulb. This is  
 what happens when you get sloppy.

CYNTHIA (CONT'D)  
 I must do my rounds, remind them to  
 change their bulbs, always! We've  
 got to stay vigilant because  
 darkness never sleeps.

Wake steps past Cynthia and into the corridor.

INT. DINER CORRIDOR - DAY

Wake walks down the corridor.

The mood in the corridor is completely different than in the  
 rest of the diner. The MUSIC from the jukebox cannot be heard  
 here (O.S.). It's dark and shadowy, a broken lamp keeps  
 FLICKERING.

CINEMATIC 2400:

Wake KNOCKS on the rest room door.

WAKE  
 (uncomfortable)  
 Hello?

WAKE (CONT'D)  
 Mr. Stucky?

Wake tries to open the door. It's LOCKED.

An old woman in a black funeral dress, BARBARA JAGGER (68),  
 stands behind Wake in the corridor.

JAGGER  
 (forceful and wily)  
 Carl couldn't make it.  
 Unfortunately, he was taken ill.

JAGGER (CONT'D)  
 But I have the key for you, and  
 instructions on how to get to the  
 lake.

She hands Wake the key and a note.

WAKE  
 (surprised)  
 Okay...

JAGGER  
 (grins)  
 I wish you a good stay in my cabin.  
 I'll come by later to check how  
 you've settled in.

JAGGER (CONT'D)  
 And to meet your wife.

JAGGER (CONT'D)  
 I insist.

WAKE  
 (guarded)  
 ...thanks.

CINEMATIC ENDS.

Wake is standing next to Jagger.

JAGGER  
 Cauldron Lake is a special place,  
 very inspiring.

JAGGER (CONT'D)  
 You are not the first writer to  
 stay in the cabin, you know.

JAGGER (CONT'D)  
 You should go. Your wife must be  
 waiting for you. You don't want her  
 to worry.

Wake leaves.

INT. DINER - DAY

Wake steps out of the dark corridor.

CYNTHIA  
 (worried and suspicious)  
 You got lucky this time, young man.  
 You can hurt yourself in the dark.

CYNTHIA (CONT'D)

(to herself)

This really ought to be fixed. And then I must remind Sarah to change the lights at the station. It's been too long already.

Odin is SNORING loudly.

TOR

(sounds slightly drunk,  
mumbles aggressively)

Even that sounds better than your singing.

Odin wakes up with a start.

ODIN

(wakes up in the middle of  
a snore, too loud)

Splendid, splendid! Yeah! Damn hernia! It swells up like a balloon if I lift anything heavier than a spoon. Yeah. Splendid, splendid. It's been a long time, Tom. Good to see you.

TOR

(sounds slightly drunk,  
mumbles hungrily)

Hey, you wouldn't happen to have a bottle on you, would you, Tom?

WAKE

(wry, under his breath)

I wish.

RUSTY

(amused)

All right now, boys. Doctor Hartman should be here any moment now.

Wake walks through the diner and past a Deerfest poster on the wall.

The picture shows the town and a large deer. The text reads: "Welcome to Bright Falls, the home of the 68th Annual Deerfest."

ROSE

Will you be staying in town for the Deerfest, Mr. Wake?

ODIN

(sings off-key, too loud)

The deer is dear to me!

ODIN (CONT'D)  
 (sings along with Tor)  
 The deer is dear to me! The deer is  
 dear to me, my dear! In more ways  
 than one!

TOR  
 (slightly drunk, sings  
 along with Odin)

ROSE  
 (laughs, to Wake)  
 Oh dear! That's not really our  
 festival anthem.

RUSTY  
 I'll be heading back to work as  
 soon as Dr. Hartman gets here,  
 Rose, but I'm not looking forward  
 to the poison we have at the park  
 cafe.

Rusty takes a sip of his coffee.

RUSTY (CONT'D)  
 Ahh. Now this is what coffee should  
 taste like.

ROSE  
 Aw, Rusty, that's so sweet. I'll  
 swing by with a fresh cup later on.

I/E. DINER - DAY

Alice's car drives down the street and stops in front of the  
 front door.

Wake walks out of the diner.

ROSE  
 (eager)  
 Bye, Mr. Wake!

CINEMATIC 2500:

EXT. DINER - DAY

Wake steps to the street through the diner front door.

Wake hurries inside Alice's car.

WAKE (O.S.)  
 Mission accomplished. The key, and  
 the directions.

ALICE (O.S.)  
 My hero. I got some flashlights,  
 just in case.

Alice hands a flashlight to Wake.

Alice drives down the road.

CARL STUCKY (52) hurries out of the diner. He holds his head  
 and looks confused.

STUCKY  
 (groggy, confused)  
 Hey, wait! Mrs. Wake? Your -- your  
 keys?

CUT TO:

EXT. NORTH ROAD TO CAULDRON LAKE - DAY

Alice's car drives through picturesque Pacific Northwest  
 landscape. The sun is already low in the sky.

WAKE (O.S.)  
 (in disbelief)  
 That diner was a real nuthouse.

ALICE (O.S.)  
 (laughs)  
 Can you believe this place? This  
 would make a wonderful setting for  
 a book.

WAKE (O.S.)  
 (frustrated, tries to keep  
 it friendly)  
 We're supposed to be on vacation,  
 Alice. I'll figure it out when we  
 get back home, okay?

ALICE (O.S.)  
 (careful)  
 Okay. We can talk about this later.

The SOUND of a car radio being tuned can be heard (O.S.).

MAINE (O.S. FROM RADIO)  
 Pat Maine here on KBF-FM. Another  
 beautiful evening here in Bright  
 Falls, and here's another one of my  
 favorites to go with it.

WAKE (V.O.)  
 I didn't want to talk about it. I  
 wanted to bury my head in sand.  
 (MORE)

WAKE (V.O.) (CONT'D)

Once upon a time, I was a successful writer, but that was a long time ago. I hadn't been able to write a word in two years -- not since my last book.

Roy Orbison's "In Dreams" plays on the car radio (O.S.).

The CREDITS sequence.

CUT TO:

EXT. CAULDRON LAKE END OF THE ROAD/CAULDRON LAKE - DAY

Alice's car drives down a dirt road in the forest. The sun is setting.

MAINE (O.S. FROM RADIO)

And now the weather. It's going to be a clear night, so you folks from the big city might want to look up every once in a while, see those stars winking down at you. It gets pretty dark out here, but they'll light your way.

The road ends close to the rim of Cauldron Lake. The view down to the lake is surreal and breathtaking. A long path and a staircase descend to the shore where a footbridge leads to a small island with a cabin.

Alice STOPS the car.

Wake and Alice GET OUT of the car.

CINEMATIC ENDS.

Alice has the camera in her hand. She TAKES a photo.

ALICE

(hushed awe)

Wow. It's gorgeous, Alan!

Wake nods.

WAKE

It's something, all right.

EXT. CAULDRON LAKE END OF THE ROAD - DAY

Wake and Alice stand by the car. She has a bag in her hand.

ALICE

(tense)

I'll take this. We can come get the rest once we've settled in.

WAKE  
 (a surprised laugh)  
 Let me take that, honey.

ALICE  
 (mysterious)  
 It's all right, I got it.

WAKE  
 (amused)  
 All right.

WAKE (CONT'D)  
 (caring)  
 Don't worry, honey. I'll get you  
 inside safe and sound before it  
 gets dark. And I've got the  
 flashlight.

ALICE  
 (smiles)  
 I know. I'm okay.

WAKE (V.O.)  
 Alice had a phobia, the fear of  
 darkness. I wanted to make sure we  
 were inside with the lights on  
 before sunset.

EXT. CAULDRON LAKE FOOTPATH - DAY

Wake and Alice descend the stairs and the path towards the shore.

ALICE  
 (wondering)  
 Are you sure you read the  
 directions right? It's nothing like  
 in the brochure. It said near the  
 lake, not on it.

ALICE (CONT'D)  
 (laughs)  
 Don't get me wrong, this is so much  
 better. It's wonderful! Our own  
 private island.

EXT. CAULDRON LAKE SHORE/ISLAND - DAY

A small, rickety footbridge connects the island to the shore. A wooden arch stands at the beginning of the bridge. A wooden sign on the arch reads: "Bird Leg Cabin".

Wake and Alice cross the bridge. The boards sag and SQUEAK under their feet.

ALICE

Be careful, Alan. I hope the cabin's in better shape than this.

EXT. BIRD LEG CABIN - DAY

Dark, knotty roots, like the legs of a monstrous bird stick out from under the porch of the cabin.

An old radio sits on the porch.

A single drooping power cable runs from one wooden pole to the next, ending at a nearby shed.

There is a tree with a heart carved in its side. Inside the heart, the text: "TOM + BARBARA"

WAKE (V.O.)

The island had once been the site for a love story. Maybe it would be that again.

Wake opens the front door.

WAKE (CONT'D)

Here we go. Let's take a look inside.

Alice peers in.

ALICE

(concerned)

It's dark in there. We need lights. Can you figure out how to get the power on, honey?

WAKE

Sure thing. I'm on it.

WAKE (V.O.) (CONT'D)

The cabin looked like a time capsule from the sixties, or even earlier.

Wake turns on the radio.

MAINE (O.S. FROM THE RADIO N.C.)

The Deerfest guests have already started to arrive. Just ran into one on the ferry... a famous artist, no less. We'll see if we can rope him into an interview later on. Now, let's go to the phones. Caller, you're on KBF-FM.

ROSE (O.S. FROM THE RADIO N.C.)  
 (excited)  
 Hi, Pat, it's Rose!

MAINE (O.S. FROM THE RADIO N.C.)  
 Why, hello, Rose. What's on your  
 mind?

ROSE (O.S. FROM THE RADIO N.C.)  
 I know who that famous artist was.  
 It was Alan Wake, wasn't it? He's  
 my favorite writer.

MAINE (O.S. FROM THE RADIO)  
 Well, Rose, I--

ROSE (O.S. FROM THE RADIO N.C.)  
 (interrupts)  
 I just saw him at the diner! Oh, I  
 am so excited he's here!

MAINE (O.S. FROM THE RADIO N.C.)  
 I'm sure he's glad to be here too.  
 Well, folks, I guess the secret's  
 out. This is Pat Maine on KBF-FM,  
 and now, some music.

WAKE  
 (groans)  
 Ohh...

ALICE  
 (laughs)  
 Looks like you've got a fan there.

WAKE  
 (gloomy)  
 Great, so much for keeping a low  
 profile. I knew she'd be trouble  
 when she started gushing at the  
 diner.

ALICE  
 (amused)  
 Oh, c'mon, don't worry about it,  
 sweetie.

INT. BIRD LEG CABIN LIVING ROOM - DAY

Wake enters with a flashlight in his hand, looking for a way  
 to turn the lights on. The cabin is gloomy.

Two stuffed ravens stare at Wake from atop a bookshelf. There  
 is a painting of a black rider on the wall.

There are several books by a writer named "Thomas Zane" in an  
 open shoebox.

Book titles: Kept from Sleep, The Labyrinth of Me, In Her Dreams to Prevail, Beyond the Shadow You Settle for, The Unraveling of Reason's Skein, The Temple of Shadow and Mist.

WAKE (V.O.)

A shoebox filled with books by Thomas Zane sat on the shelf. I had never heard of him before.

The SOUND of footsteps can be heard from upstairs (O.S.).

WAKE (CONT'D)

(uncertain, with a slightly raised voice)

Hello? Anyone here?

Wake explores upstairs.

WAKE (V.O.) (CONT'D)

For a moment the oppressive feel of the nightmare I had seen on the ferry returned.

There's a quick FLASH of Barbara Jagger, the old lady at the diner. Wake shakes his head.

Wake exits the cabin. Alice points towards a nearby shed.

ALICE

The power cable goes to that shed over there.

EXT. BIRD LEG CABIN SHED - DAY

Wake goes to the shed.

Black ravens sit on the roof and on the power cable and stare at Wake.

INT. BIRD LEG CABIN SHED - DAY

An old diesel generator stands in the shed.

WAKE (V.O.)

An old generator had been connected to the power cable.

Wake TURNS the power on.

WAKE (V.O.) (CONT'D)

The generator was a safety hazard, but by some miracle it was still working.

Wake steps back out.

EXT. BIRD LEG CABIN SHED - DAY

Wake steps outside.

ALICE (O.S.)  
 (shouts from the porch of  
 the cabin, some 40 yards  
 away)  
 The lights are on! Good work,  
 honey! I'll freshen up a bit and  
 start settling in!

WAKE  
 (shouts back from the  
 shed, some 40 yards away)  
 Okay! I'll look around a bit!

ALICE (O.S.)  
 (shouts from the porch of  
 the cabin, some 40 yards  
 away)  
 Sure thing! Have fun!

CINEMATIC 2600:

EXT. CAULDRON LAKE - DAY/NIGHT

A gorgeous sunset over Cauldron Lake.

WAKE (V.O.)  
 It was a beautiful place.

WAKE (V.O.) (CONT'D)  
 I told myself I could rest here --  
 sleep here -- and forget about my  
 work.

WAKE (V.O.) (CONT'D)  
 I thought we could be happy here.

Wake stands by the shed, admiring it.

The sun sets slowly darkness falls.

Warm light shines through the cabin windows. Alice's  
 silhouette passes by an upstairs window.

CINEMATIC ENDS.

EXT. BIRD LEG CABIN - NIGHT

Wake explores the island.

WAKE (V.O.)  
 The cabin obviously got its name  
 from the shape of the island.  
 (MORE)

WAKE (V.O.) (CONT'D)  
 It looked like a giant bird leg.  
 Alice had mentioned that the lake  
 was a caldera. There was dormant  
 volcano under it.

Wake looks at Cauldron Lake Loge over the water.

WAKE (V.O.) (CONT'D)  
 Alice had told me about Cauldron  
 Lake Lodge. The old building used  
 to be a hotel, but these days it  
 was no longer open to the public.

Wake goes back inside.

INT. BIRD LEG CABIN LIVING ROOM - NIGHT

Wake enters.

WAKE  
 Alice? Honey?

ALICE (O.S.)  
 (a few rooms away,  
 teasing)  
 Alan! I'm upstairs! I have a  
 surprise for you!

Wake follows her voice upstairs.

Alice's trousers have been thrown on the banister.

ALICE (O.S.) (CONT'D)  
 (teasing)  
 Alan! Come here, slowpoke. I'm  
 waiting.

The light flickers slightly.

INT. BIRD LEG CABIN BEDROOM - NIGHT

Wake enters.

Alice stands by the bed. She has removed some of her clothes.  
 She has no trousers on.

WAKE  
 (admiring, teasing)  
 Well! Hello there.

Alice walks toward him.

ALICE  
 (teasing)  
 I'm not the surprise. It's in the  
 study. Go take a look!

WAKE  
 (amused)  
 Okay.

CINEMATIC 2700:

INT. BIRD LEG CABIN STUDY - NIGHT

Wake enters the room.

Alice follows him in. She stops in the doorway. On the desk is the empty bag she carried from the car and Wake's typewriter.

ALICE  
 Surprise!

WAKE  
 (taken aback)  
 Alice? What is this?

ALICE  
 (smiles nervously)  
 I guess I have a small confession to make. I thought maybe you could write here, that a change of scenery would get you past--

WAKE  
 (interrupts, furious)  
 Damn it, Alice. You -- everyone keeps--

ALICE  
 (defensive)  
 Hey, hey, hey, just hear me out. There's a local doctor, Doctor Hartman, I read a book of his. He has a private clinic here. He specializes in helping artists. Maybe--

WAKE  
 (really angry)  
 So now you want to get me committed?

The lights start to flicker.

ALICE  
 (frustrated)  
 No, it's not like that! That's not--

The lights flicker even more. Unseen by Wake and Alice, Barbara Jagger stands in the shadows behind them.

Alice looks at the lights, startled.

As soon as it began, the flickering stops and Jagger is gone.

ALICE (CONT'D)  
 (scared)  
 Alan? Alan!

Wake lifts his hand towards her, shaking his head.

WAKE  
 (furious)  
 Don't! Just don't. I don't wanna  
 hear it. God damn it, Alice.

Wake pushes Alice from his way and walks away.

WAKE (CONT'D)  
 God damn it!

CUT TO:

EXT. BIRD LEG CABIN - NIGHT

Wake storms out of the cabin.

WAKE (V.O.)  
 I knew she wouldn't follow me in  
 the dark. I needed some time alone  
 to think things through.

CUT TO:

EXT. CAULDRON LAKE SHORE/ISLAND - DAY

Wake walks across the footbridge.

The bridge CREAKS. Wake STUMBLES.

WAKE  
 (gasps)  
 Ah!

He digs out his flashlight and LIGHTS it.

WAKE (CONT'D)  
 (scoffs at himself,  
 amused)  
 Heh. Damn it.

Wake shakes his head and smiles.

The night is quiet.

ALICE (O.S.)  
 (far off)  
 Alan?

WAKE  
Alice?

ALICE  
Alan!

WAKE  
Alice!

ALICE  
(far off, screams in  
terror)  
Alan, no! No!

Alarmed, Wake turns towards the cabin.

WAKE  
(anxious, shouts)  
Alice!

CINEMATIC ENDS.

The windows of the cabin are dark.

Wake runs towards the cabin.

WAKE (V.O.) (CONT'D)  
The cabin had gone dark. All the  
lights were out.

ALICE (O.S.)  
(in terror)  
Alan! Alan! Where are you! Help!

WAKE  
(shouts, afraid for her)  
Alice! I'm coming! It's all right!  
I'm coming!

ALICE (O.S.)  
(in terror)  
No! Alan! Help me!

Suddenly, an unnaturally loud, harsh CAWING can be heard (O.S.). Wake is ATTACKED by a flock of black birds. They TEAR at him and FLY off.

WAKE  
(hurt and terrified,  
angry)  
What the hell?

EXT. BIRD LEG CABIN - NIGHT

Wake runs to the porch and the front door.

He OPENS the door.

CINEMATIC 2800:

I/E. BIRD LED CABIN LIVING ROOM/BALCONY - NIGHT

Wake RUSHES in.

WAKE  
Alice! Alice?

There is a SOUND of rotting wood breaking (O.S.).

ALICE (O.S.)  
(in fear and pain)  
Aaaaah!

The doors to the balcony are open. The wooden railing is broken.

A SPLASH of water (O.S.).

Wake rushes to the balcony.

WAKE  
(horrified)  
Oh, no!

He scans the dark water below with his flashlight.

He sees a form underwater, sinking into the darkness.

WAKE (CONT'D)  
(draws a shuddering  
breath)

He DIVES into the black water.

Darkness.

Distorted underwater SOUNDS of panic (O.S.).

CINEMATIC ENDS.

CINEMATIC  
3100:

INT. BIRD LEG CABIN STUDY - NIGHT

A typewriter looms from the dark. Fingers hit the keys with a terrible, thunderous SOUND.

JAGGER (O.S.)  
(a wicked whisper)  
Keep going...

Wake sits hunched in front of the typewriter and WRITES.

CUT TO:

EXT. CAULDRON LAKE END OF THE ROAD - NIGHT

The DIVER, a man in a deep sea diving suit, stands in the headlights of a car. He lifts his hand.

CUT TO:

EXT. DARKNESS - NIGHT

Darkness.

ALICE (O.S.)  
(a whisper)  
Alan... wake up.

Distorted SOUNDS of underwater panic, almost like a monstrous ROAR (O.S.).

ALICE (O.S.) (CONT'D)  
(a scream of help)  
Alan!

I/E. ALICE'S CAR/ROADSIDE CLIFF - NIGHT

Wake wakes up from the nightmare with a GASP.

WAKE  
(a gasp)  
Huahh!

An ECHO of the monstrous roar and Alice's scream (O.S.).

He sits in the front passenger seat in a car. He is bleeding from a cut in his forehead. He has hit his head.

WAKE (CONT'D)  
(groggy, hoarse, with a  
raised voice)  
Alice?

Wake touches his forehead and looks at his bloody fingers.

WAKE (CONT'D)  
(groans in pain)  
Aahh.

The car has crashed into a tree under a steep cliff. The road runs on top of the cliff. The wreck rests under a cone of light from a bent street lamp that it hit its way down.

Wake PUSHES the car door open. Glass from the broken windows TINKLES and falls to the ground.

WAKE (V.O.) (CONT'D)  
Waking up in the crashed car felt like I had woken from one nightmare and entered another.

Wake STAGGERS out.

WAKE (CONT'D)  
(grunts with effort)  
Agh.

WAKE (V.O.) (CONT'D)  
I couldn't remember how I got there. All I knew was that something terrible had happened to Alice.

Wake digs out his cell phone.

He looks at his cell phone and shakes it.

WAKE (V.O.) (CONT'D)  
The phone was dead. I'd have to find help on foot.

CINEMATIC ENDS.

EXT. ROADSIDE CLIFF - NIGHT

Wake stands by the crashed car.

The cliff face back to the road is too steep to climb up.

The car's trunk is open. Suitcases have popped open from the impact of the crash. Alice's and Wake's personal possessions and clothes are strewn around.

WAKE (V.O.)  
Among Alice's things was a book, "The Creator's Dilemma", by a Dr. Emil Hartman.

WAKE (V.O.) (CONT'D)  
The blurb on the back cover said that Hartman specialized in helping artists with creative problems at his clinic.

WAKE (V.O.) (CONT'D)  
Seeing the book brought back my fight with Alice. I didn't like it, and I didn't like the guy's smug face on the cover either.

Wake starts to make his way down the mountain, towards the gas station. He enters the forest.

EXT. STEEP FOREST - NIGHT

As Wake leaves the crash site, he can see the lights of a gas station in the distance.

WAKE (V.O.)  
The gas station was my best bet.  
They'd have a phone I could use. It  
looked like a long hike through the  
forest to get there.

Suddenly, the crashed car becomes unstuck and falls down the cliff with a great CRASH behind.

The forest is spooky; a raven CROAKS somewhere and wings FLUTTER.

WAKE (CONT'D)  
(gasps in fear)  
Aah!

A dark silhouette of a bird FLIES from the underbrush and across the path.

EXT. STEEP FOREST CLEARING - NIGHT

Suddenly, a strange light flares up behind the trees and a large rock up ahead.

Wake approaches.

WAKE  
(groggy, hoarse, confused)  
Hello?

CINEMATIC 3150:

A bright light shines from behind the large rock. It seems to move.

Wake approaches cautiously.

WAKE (CONT'D)  
(groggy, hoarse, confused)  
Hello? Is someone there?

The light dies.

Wake steps past the rock.

Behind the rock, two sheets of paper FLUTTER to the ground. They seem to glow softly. The glow fades as they settle to the ground.

Wake looks around, disturbed.

Wake picks the pages up, squinting his eyes to read them in the dark. He frowns.

WAKE (V.O.) (CONT'D)  
The loose sheets of paper were pages from a manuscript entitled "Departure." That was the name I'd planned to use for the next novel I'd never gotten started.

WAKE (V.O.) (CONT'D)  
I was named the author. I hadn't written it. I couldn't remember writing it. In the scene on the page, the hero was attacked by an axe murderer in the woods at night.

Wake looks around him, worried. He shoves the pages into his pocket.

CINEMATIC ENDS.

PAGE:

MANUSCRIPT PAGE  
The man turned to face me. His face was covered in shadows. It was hard to make him out in the darkness of the forest that surrounded us, but the axe he lifted was plain to see. It glistened with the blood of his victim.

\*

\*

He grinned madly. The shadows were alive, distorting his features.

It was a scene from a nightmare, but I was awake.

PAGE ENDS.

EXT. STEEP FOREST - NIGHT

Wake walks on.

WAKE (V.O.)  
I was shivering. My legs were trembling. I felt ill. I probably had a fever. It was hard to focus, hard to keep the panic in check.

Wake staggers a little. His headache is back: lights seem to FLARE slightly, and there is a BUZZ in his ears.

WAKE (V.O.) (CONT'D)  
My headache flared.

Suddenly, a TREMOR shakes the ground. Amidst the RUMBLE a hint of a monstrous ROAR can be heard (O.S.).

WAKE (CONT'D)  
(a sharp gasp)  
Haaa.

WAKE (V.O.) (CONT'D)  
The ground shook in a sudden tremor. Alice had mentioned the volcano in Cauldron Lake but it was supposed to be dormant.

Wake continues on.

A glimpse of a man's silhouette can be seen ahead, then it's gone.

WAKE (CONT'D)  
(shouts, scared)  
Hello! I need help!

Wake runs forward.

WAKE (CONT'D)  
(shouts, scared)  
Anybody there? Please, I've been in an accident!

WAKE (CONT'D)  
(anxious, under his breath)  
I'm seeing things now.

EXT. LOGGING CAMP - NIGHT

Wake spots another source of light ahead.

WAKE (V.O.)  
The lights up ahead were a good sign. Maybe I wouldn't have to hike all the way down to the gas station to find a phone.

Wake continues down the trail. As he approaches the logging camp, there's a warning sign:

SIGN  
Caution! Entering logging area.  
Hazardous environment. All visitors must visit site office! Biltmore Logging Company.

Suddenly, a man's SCREAM echoes from ahead.

HUNTER (O.S.)  
 (a cry of terror and pain)  
 Aaaaah!

Wake comes to a logging camp. Huge machines stand between piles of tree trunks. There's a modular office, bathed in a pool of light from a lone light post. The door is ajar, squeaking back and forth slowly. The lights are on inside the office as well.

CINEMATIC 3200:

EXT. LOGGING CAMP - NIGHT

Wake approaches the office.

A silhouette of a man, Carl Stucky, his back turned towards Wake, can be seen between Wake and the office. Wake hastens his steps and shouts at the man.

WAKE  
 (shouting, relieved)  
 Hey! Hey, you!

STUCKY  
 Fail to arrive, you lose the  
 deposit!

WAKE  
 There's been an accident. I need  
 help.

As Wake approaches he sees another man, a HUNTER, lying at Stucky's feet, crawling away from him.

WAKE (CONT'D)  
 (taken back)  
 I need... to...

Stucky has an axe in his hands. He lifts the axe.

STUCKY  
 Premium cabins for rent in Bright  
 Falls!

Stucky SMASHES the axe into the Hunter's chest.

Wake takes a step back.

WAKE  
 (horrified, under his  
 breath)  
 Oh, hell.

Stucky turns around to face Wake. There's something very wrong with how Stucky looks. His form is covered in strange shadows.

STUCKY  
 (manic, threatening,  
 distorted)  
 Carl Stucky. Pleased to meet you.  
 Non-refundable reservation deposit  
 required. Fair and square.

Teasingly, Stucky steps behind a log pile.

WAKE  
 (scared)  
 Ah!

Wake stares after him, horrified.

CINEMATIC ENDS.

EXT. LOGGING CAMP - NIGHT

WAKE  
 (repulsed and horrified)  
 What the hell was that?

WAKE (V.O.) (CONT'D)  
 Who or whatever that thing was  
 would be back. I had to get to  
 safety.

Wake catches glimpses of Stucky behind the log piles, moving fast, stalking him.

Wake glimpses a lit office up ahead.

WAKE (V.O.) (CONT'D)  
 Out in the open, I was as good as  
 dead. The office looked like my  
 best bet. I could lock myself in.

Wake runs for the office.

CINEMATIC 3300:

EXT. LOGGING CAMP OFFICE - NIGHT

Wake runs towards the office as fast as he can. Stucky is right behind him, chasing him with the axe held high above his head. Wake gets inside the office and barely manages to slam the door shut before Stucky reaches him. Stucky buries the axe into the office door with a harsh THUNK.

STUCKY (O.S.)  
 Bright Falls!

INT. LOGGING SITE OFFICE - NIGHT

Inside, Wake jerks his head back from the door. He locks the door, then leans against the wall for a second, catching his breath.

WAKE

I had to figure a way out of this.  
Any second now and Stucky would be  
knocking on the door with his axe  
like Nicholson in The Shining.

Wake turns around and surveys the office. He spots the  
FLASHLIGHT, the GUN, the MANUSCRIPT PAGE, and the PHONE.

CINEMATIC ENDS.

INT. LOGGING CAMP OFFICE - NIGHT

The office is cluttered. There is a telephone on a desk.  
There is also a gun on the desk, placed on top of another  
manuscript page.

STUCKY (O.S.)

(manic, threatening,  
distorted)

During your stay, I recommend  
trying Nordic Walking. It's the  
latest thing. Incontestably proven  
health benefits let you kill two  
birds with one stone: you can see  
the sights and keep those  
cholesterol levels down at the same  
time!

Wake picks up the flashlight.

Wake picks up the revolver.

WAKE (V.O.)

Armed with the flashlight and the  
gun, I felt marginally better, but  
I still wasn't eager to face Stucky  
outside.

Wake picks up the manuscript page.

PAGE:

MANUSCRIPT PAGE

The Taken stood before me. It was  
impossible to focus on it, as if it  
stood in a blind spot caused by a  
brain tumor or an eye disease. It  
was bleeding shadows like ink  
underwater, like a cloud of blood  
from a shark bite.

(MORE)

## MANUSCRIPT PAGE (CONT'D)

I was terrified. I squeezed the flashlight like my life depended on it, willing it to stop coming any closer. Suddenly, something gave, and the light seemed to shine brighter.

PAGE ENDS.

Wake picks up the phone. He gets a DIAL TONE.

WAKE  
(relieved)  
Yes!

He DIALS. The phone RINGS at the other end.

DEPUTY JANES (V.O. N.C.)  
(from the phone, bored)  
Bright Falls Sheriff's Station, how  
may I--

The deputy is cut off in mid-sentence. At the same time, a loud CRASH can be heard from outside.

WAKE  
(to the phone, desperate)  
Hello? Hello!

NOTE: once all four items (the flashlight, the gun, the page and the phone) have been used, in whichever order:

Suddenly, the ROAR of an engine is heard, followed by a CRASH. The lights go out.

WAKE (CONT'D)  
(spooked, to himself)  
Oh, this is bad.

A large bulldozer, with shadows clinging to it strangely, swerves ROARING into view through the windows, heading straight for the office.

The bulldozer CRASHES against the office, and starts to push it away, towards the yawning cliff behind it.

As the modular office starts to tip over the side, the door is wrenched open.

Wake lunges outside.

EXT. LOGGING CAMP - NIGHT

The bulldozer PUSHES the office off the cliff and FALLS after it. Both disappear out of view, then SMASH against the rocks in the bottom.

WAKE (V.O.)

The bulldozer had gone over the cliff with the office. I hoped Stucky had suffered the same fate, but I wasn't planning on staying to find out.

More Taken attack.

WAKE (CONT'D)

(horrified whisper)

No!

WAKE (V.O.) (CONT'D)

There were more of them.

Wake defeats them with the flashlight and the gun.

Their bodies disappear.

Again, the lights FLARE up, and a faint BUZZ sounds in Wake's ears.

WAKE (V.O.) (CONT'D)

My head pounded with the concussion. I'd never fired a gun outside a shooting range. And now I'd just killed someone, or something. There were no bodies -- they'd just disappeared. If I was dreaming, it felt real enough to make me sick.

Wake makes his way out of the logging camp.

WAKE (V.O.) (CONT'D)

The dark forest was the last place I wanted to go, but I had no choice. I had to get to the gas station.

Two more Taken APPEAR and ATTACK.

Wake DEFEATS them with the flashlight and the gun.

Suddenly, a painted torch-symbol glows in the beam of Wake's flashlight.

A battered chest of supplies sits under it.

WAKE (V.O.) (CONT'D)

Eerie hand-painted graffiti was revealed by my flashlight. Someone had hidden a chest of supplies near it.

More light-sensitive paint GLOWS nearby.

WAKE (V.O.) (CONT'D)  
 The text had been invisible before  
 I'd turned my light toward it.

The text reads: THEY HAVE BEEN TAKEN.

WAKE (CONT'D)  
 (shaken, under his breath)  
 Taken. They're Taken.

Wake continues towards the forest.

A horrible, monstrous ROAR of the Dark Presence can be heard  
 (O.S.).

WAKE (CONT'D)  
 (under his breath)  
 What the hell was that?

EXT. VIEW TO THE RIVER - NIGHT

Wake sees the river below. He staggers.

CINEMATIC 3400:

EXT. CAULDRON LAKE - NIGHT

A FLASH of the black, dead calm surface of Cauldron Lake. The  
 water HUMS.

CUT TO:

EXT. CAULDRON LAKE SHORE/ISLAND - NIGHT

A FLASH of Alice's form underwater, sinking into the  
 darkness.

CUT TO:

EXT. DARKNESS UNDER THE LAKE - NIGHT

A FLASH of Barbara Jagger. She leers, ravens FLOCKING around  
 her.

CINEMATIC ENDS.

EXT. VIEW TO THE RIVER - NIGHT

Wake looks at the river.

WAKE (V.O.)

When I saw the river below,  
something uncoiled itself inside my  
head.

WAKE (V.O.) (CONT'D)

I realized that I'd have to find a  
way across. I didn't even want to  
look at the water.

EXT. RIVER - NIGHT

Wake navigates over rocks and small islands to get to the  
other side.

STUCKY (O.S.)

(manic, threatening,  
distorted)

Sparkling River Estates, that's  
where I go when I want something  
special to eat.

STUCKY (O.S.) (CONT'D)

(manic, threatening,  
distorted)

Paul makes the best dogs in the  
state! Belly Burster is the best  
with no contest. Monster Dog is  
second best. The Famous Dog is  
third best.

STUCKY (O.S.) (CONT'D)

(manic, threatening,  
distorted)

I never touch salad though, a man  
like me needs a hefty meal to get  
through the day.

WAKE (V.O.)

Stucky was still out there, in the  
dark, stalking me.

Wake comes across a manuscript page. He picks it up.

PAGE:

MANUSCRIPT PAGE

For a long time, the Dark Presence  
had been weak, sleeping, nothing  
but a half-forgotten nightmare or a  
shadowy flicker in the corner of an  
eye in the forest at night; not  
real enough to properly exist, and  
yet too evocative to fade away  
completely.

(MORE)

## MANUSCRIPT PAGE (CONT'D)

Now it was waking up, the writer like a fly caught in a spider's web, each jerk and kick vibrating the strands that led deep into its lair. It was aware of him now, and it could use him.

All he'd need was a little incentive.

PAGE ENDS.

## EXT. LOGGING SITE 1 - NIGHT

Wake makes his way through a logging site.

Wake arrives at a gap he can't cross.

## WAKE (V.O.)

The staircase was broken. I had to make my way up some other way.

Wake bridges the gap by moving the carriage to form a makeshift bridge. He crosses it.

## EXT. LOGGER REST SITE - NIGHT

Wake comes across a logger rest site. He keeps moving along the forest path.

## EXT. DEEP FOREST PATH - NIGHT

A Taken attacks Wake. He defeats the enemy with the gun and flashlight. He sees the gas station's lights again.

## WAKE (V.O.)

The gas station was closer now, its light welcoming in the darkness.

The Taken attack Wake. He defeats them with the gun and flashlight.

## EXT. LOGGING SITE 2 - NIGHT

Wake comes across another logging site.

## STUCKY (O.S.)

(manic, threatening,  
distorted)

Changing a spark plug to your vehicle is not as simple and safe as you might think. It can be dangerous and requires patience!

STUCKY (O.S.) (CONT'D)  
 (manic, threatening,  
 distorted)

Even with the hood open, the engine block takes hours to cool. Dropping tools in the engine with moving belts is an easy and fatal mistake to make! Count your tools before and after! A misplaced tool, forgotten inside the engine has destroyed more than one car.

STUCKY (O.S.) (CONT'D)  
 (manic, threatening,  
 distorted)

You should always leave the job to a professional.

The Taken lurk between the hulking machinery. They attack Wake; he defeats them with the gun and flashlight.

Stucky ATTACKS Wake.

Wake DEFEATS him with the gun and the flashlight.

WAKE (V.O.)  
 Stucky's body vanished, leaving behind only a lifetime of nightmares to come. Assuming I'd reach the lights of the gas station alive.

EXT. WOODS BEHIND THE GAS STATION - NIGHT

Finally, Wake can see the gas station's lights through the trees. He rushes towards it.

EXT. GAS STATION BACK YARD

Wake spots the Deerfest float. The giant deer looks menacing in the darkness, its eyes burning with an eldritch light. It appears to be staring at Wake.

WAKE (V.O.)  
 I recognized the parade float I had seen in Bright Falls when I first arrived with Alice.

WAKE (V.O.) (CONT'D)  
 After the insanity I had just experienced in the darkness, the lights of the gas station felt comforting. At least for a moment, the sane world reasserted itself.

A sound of radio STATIC can be heard from ahead.

EXT. GAS STATION - NIGHT

The front of the gas station looks peaceful. A large sign reads, "Stucky's". Below it, another sign proclaims "Premium cabins for rent. A non-refundable reservation deposit required."

A large sign stands in front of the station: "Deerfest in 7 days!" The number is a separate changeable plate.

WAKE (V.O.)

The Deerfest had been two weeks away when we arrived. If the day count on the banner was right, I was missing a whole week between the night we got here and now.

The station is well lit, as is the area inside it.

Wake approaches. There's a radio close to the front door, with STATIC coming from it. The place appears deserted. A sign on the door says "CLOSED", but the lights are on in the shop.

MAINE (O.S. FROM THE RADIO N.C.)

Well, I was just outside for a breath of fresh air, and what a night! I know most of you are probably in your beds by now, but if you're still up and around, take a moment! Step outside for a spell and breathe in deep. The weather is absolutely still, the sky is crystal clear. It's like the forest is quietly breathing along with you. As you listeners know, I'm a night owl, and it's on nights like this I wish I wasn't cooped up in the studio. Makes an old man like me wish I could just roam wild. Heh. But here I am, and who'd keep you company all night long if I weren't? Oh, and looks like I'm not the only one staying up late. Caller, you're on the air.

HORTON (O.S. FROM THE RADIO N.C.)

Hey, Pat, it's Maurice Horton.

MAINE (O.S. FROM THE RADIO N.C.)

Hello, Maurice. What're you up to?

HORTON (O.S. FROM THE RADIO N.C.)

Well, I was just taking Toby on his walkies.

MAINE (O.S. FROM THE RADIO N.C.)

Oh, isn't it beautiful out there?

HORTON (O.S. FROM THE RADIO N.C.)  
 Sure. But Pat, the reason I called  
 is that Toby heard something  
 rustlin' in the undergrowth and  
 took off after it, and I couldn't  
 find him.

MAINE (O.S. FROM THE RADIO N.C.)  
 Probably a rabbit.

HORTON (O.S. FROM THE RADIO N.C.)  
 (laughs)  
 Sure, Toby loves rabbits.

MAINE (O.S. FROM THE RADIO N.C.)  
 Well, sure.

HORTON (O.S. FROM THE RADIO N.C.)  
 Anyway, I figured that, you know,  
 if anyone runs into Toby, they  
 could grab him. My number's on his  
 collar.

MAINE (O.S. FROM THE RADIO N.C.)  
 And Toby's a friendly dog?

HORTON (O.S. FROM THE RADIO N.C.)  
 (laughs)  
 Oh, Toby loves people. Usually he  
 comes back, but we were pretty far  
 from home and it sounds like he  
 went pretty wild there. Great dog,  
 but he's just too dumb for his own  
 good.

MAINE (O.S. FROM THE RADIO N.C.)  
 (laughs along)  
 Ha ha! Well, Maurice, it's out  
 there now. Hope Toby comes home  
 soon.

HORTON (O.S. FROM THE RADIO N.C.)  
 Yeah, thanks, Pat.

MAINE (O.S. FROM THE RADIO N.C.)  
 You have a good night now.

MUSIC can be heard from the radio.

Going around the gas station, Wake finds that the garage door  
 is wide open, next to the parade float.

INT. GAS STATION GARAGE - NIGHT

Wake enters the garage. It's dark, illuminated only by the  
 glow of a TV.

The place looks like a mess: there's oil spilled on the ground, someone has knocked over a workbench, and tools have spilled all over the place. A car next to it has a smashed windshield.

WAKE (V.O.)

The garage was a mess. It looked like someone had trashed the place, or that there'd been some kind of fight.

As Wake approaches the TV, the STATIC flares up and the light shines brighter from the screen.

TV SHOW:

TV SHOW: WRITER IN THE CABIN, PART 1

The light recedes, almost as if it was shining from behind the TV set.

On the screen, the study of the Bird Leg Cabin can be seen, as though through a stationary security camera hidden in the wall. The desk is framed by the two round windows. Beyond the windows, there's only darkness.

Wake is looking at the camera, a close-up. The "Touched" effect is flickering now and again.

WAKE

(intimate, urgent, disturbed but keeping his voice down, as if talking on the phone but trying not to be overheard by someone in the next room)  
I'll write. I'll keep writing. Outside there's only darkness, outside the cabin, outside the story, there's only darkness. I can feel her presence in the dark. Just now, I could smell her perfume in the room. I'll reach her. I'll fix it. I'll bring her back. The story will come true. If I stop, she's lost.

The light dies suddenly, as if the television was never on at all.

TV SHOW ENDS.

INT. GAS STATION GARAGE - NIGHT

WAKE  
 (shocked, under his  
 breath)  
 I don't believe this.

WAKE (V.O.) (CONT'D)  
 It'd been me on the TV, talking  
 crazy. Was I losing my mind?

Wake walks through a door in the back of the garage.

INT. GAS STATION SHOP - NIGHT

Wake enters the shop.

The area is well lit. There are no signs of struggle here.

A manuscript page lies on the counter.

There is a bright Nordic Walking poster on the wall with the slogan: "Incontestably proven health benefits".

There is also a framed article on the wall. The article features a picture of Stucky standing in front of the gas station. "Bright Falls businessman of the year" for expanding his gas station to include cabin rentals and bringing in tourist trade.

Wake picks up the page.

PAGE:

MANUSCRIPT PAGE  
 Stucky spat on the garage floor and tried to shake the cobwebs from his head. Ever since the couple never showed to pick up the keys, things had been fuzzy.

Something -- a feeling -- caught his attention. Stucky looked up and stared as his brain tried in vain to process the horror before him. He stumbled back, knocking over a can of oil; a black pool spread across the floor while he struggled for a brief moment, then let go as the unrelenting darkness engulfed him.

PAGE ENDS.

There's a phone in the far corner of the room.

Wake goes to it and lifts the receiver.

DEPUTY JANES (V.O. N.C.)  
(from the phone)  
Bright Falls Sheriff's Station.

CINEMATIC 3500:

I/E. GAS STATION SHOP/GAS STATION - NIGHT

A red and blue light flashes in the night, as a Sheriff's department car STOPS on the road by the gas station.

Sheriff SARAH BREAKER (28), the Sheriff of Bright Falls, gets out of the car.

Wake hurries toward her from the gas station.

WAKE  
(relieved)  
Oh, thank God, Sheriff.

SARAH  
(cautiously)  
Sheriff Sarah Breaker. You are...?

WAKE  
(urgently)  
I'm Alan Wake, but listen, I was in a car crash. My wife, Alice, she's missing.

SARAH  
Calm down, Mr. Wake.

WAKE  
We were staying in a cabin on the island, on Cauldron Lake.

SARAH  
There's no island on Cauldron Lake, not since the big eruption in the seventies.

WAKE  
Please, I can take you there, okay?

SARAH  
You look like you've taken a pretty bad knock to the head.

Wake feels dizzy. He staggers; the lights FLARE again. Sarah reaches out to steady him, but Wake waves her off.

SARAH (CONT'D)  
Are you okay?

WAKE

Listen--

SARAH

(reassuring)

We'll figure this out. Please get in the car. We'll swing by the lake, and then we'll go to the station. Okay?

SARAH (CONT'D)

Mr. Wake, have you seen Stucky? The guy who owns this place?

Wake waits a moment too long before responding.

WAKE (V.O.)

I realized I couldn't tell her what had happened in the forest. She wouldn't have believed me, and then she wouldn't have helped me with Alice.

Sarah looks at Wake, then at the gas station, wondering.

CUT TO:

EXT. CAULDRON LAKE SHORE - DAY

Sunrise.

The arch with the sign "Bird Leg Cabin" still stands, but it's old and sagging. Of the footbridge, only ruins remain.

Wake stands by the arch. Sarah stands behind him.

Wake stares. There is no island, no cabin, just black water.

Horrified and baffled, Wake turns to look at Sarah.

Roy Orbison's "In Dreams" BEGINS (O.S.).

CAPTION

End of Episode 1.\nPress Skip to Continue.

CINEMATIC ENDS.

THE END OF  
EPISODE #1

EPISODE #2

CINEMATIC 4100:

TITLE CARD, black text on white:

NEW YORK CITY

Three years ago

CAPTION (CONT'D)  
New York City\nThree Years Ago

INT. UPPER EAST SIDE APARTMENT HALLWAY - NIGHT

The hallway connects the various rooms of the apartment to each other. It also contains a FUSE BOX and the door that leads out of the apartment.

Somewhere, a RADIO is on, playing music.

We can hear a KEY RATTLING in a lock, and the door opens.

Alan Wake stands in the doorway. Behind him, in the hallway outside the apartment, we very briefly glimpse a CLEANER mopping the floor before Wake enters the apartment and closes the door.

CINEMATIC ENDS.

INT. UPPER EAST SIDE APARTMENT HALLWAY - NIGHT

Wake stands in the hallway. The RADIO can still be heard.

WAKE  
(positive)  
Honey, I'm home!

Alice calls from her study.

ALICE (O.S.)  
(calling to Wake)  
Back here, sweetie. How was it?

WAKE  
(calling back)  
Worst weather I've ever seen.

WAKE (CONT'D)  
(in the same room)  
Worst weather I've ever seen.

ALICE (O.S.)  
(calling back)  
You should put some coffee on,  
it'll warm you up.

ALICE (CONT'D)  
(in the same room)  
You should put some coffee on,  
it'll warm you up.

INT. UPPER EAST SIDE APARTMENT ALICE'S STUDY - NIGHT

Alice is sitting down at her computer. The study is littered with cameras, lenses and other photography equipment. Many posters cover the walls; all of them are blow-ups of photographs she has taken. Wake and Alice are featured prominently in many of them. So are various New York City street scenes, etc. Her study is crowded and probably a little too small, but it's neat: there's an order to things. The door to her small dark room is open.

Alice greets Wake as he enters, but doesn't look up from her work.

ALICE

Hey, handsome. This is gonna be a long night, but these shots are turning out great.

WAKE

I guess you're gonna need that coffee, then. I'll go put it on.

INT. UPPER EAST SIDE APARTMENT LIVING ROOM - NIGHT

Wake enters the living room on his way to the kitchen.

The living room is stylish and large; it's clearly been decorated with some style; there's plenty of glass and steel in the furniture. It's mostly dominated by a large couch and a coffee table, with a large television in front of it.

There are large windows with a view of Central Park, but right now it's almost impossible to see: a snowstorm is raging. Thus, the city is almost invisible, but lights from the other buildings can still be seen. From first glance, it's obvious that we're not in Bright Falls.

INT. UPPER EAST SIDE APARTMENT KITCHEN - NIGHT

Making his way to the kitchen, Wake turns the coffee maker on.

The radio on the table is ON.

WAKE

(calling to Alice)  
Coffee's on.

ALICE (O.S.)

(calling back)  
Great, thanks! I'll need it, if I'm going to finish this by tomorrow.

The MUSIC is interrupted by a newscast.

NEWSCASTER (O.S. N.C.)

The continuing freezing rain and heavy snowfall have necessitated a winter storm warning in the entire Tri-State area. People are advised to stay indoors, as many roadways are already closed and city officials are not expecting snow crews to keep up with the weather. We are now on the third day of the blizzard, and the weather is not expected to clear up anytime soon.

MUSIC then resumes.

INT. UPPER EAST SIDE APARTMENT ALICE'S STUDY - NIGHT

Wake enters Alice's study.

Alice turns to look at Wake.

ALICE

Oh, hey, I just finished those cover mock-ups. They're on your desk. Tell me what you think.

WAKE

(surprised)

No kidding? I didn't think you'd get them done this quickly.

ALICE

(teasing)

On occasion, I can perform all sorts of miracles, my dear.

WAKE

(teasing)

Oh really?

ALICE

(teasing)

Well, you seemed to think so last night.

INT. UPPER EAST SIDE APARTMENT WAKE'S STUDY - NIGHT

Wake enters his study.

Wake's study is about the same size as Alice's, but nowhere near as crowded. On his desk is his typewriter and pile of pages -- his latest novel, "The Sudden Stop", which is almost finished. On the walls are several posters from the movie adaptations of his crime novels. The visual style of those -- as well as the book covers -- is stylized using only black and white with red texts.

There are several bookshelves full of books, including multiple copies of his own books, which are displayed in clear view -- there are half a dozen of them: "ALEX CASEY", "WHAT I CAN'T FORGET", "RETURN TO SENDER", "THE THINGS THAT I WANT" "THE FALL OF CASEY."

PAGE:

PLACEHOLDER.

A page from The Sudden Stop. The detective, Alex Casey, is dying, he has told the whole story in a flashback lying in a pool of his own blood. Metaphor heavy hardboiled style.

PAGE ENDS.

Several large prints have been hung on the wall next to the desk: various versions of the cover for The Sudden Stop, all of which are clearly based on the same theme, featuring Alice's photography in a style reminiscent of the Max Payne imagery: black and white and red, the detective with a gun in his hand lies in a pool of blood. There is also a picture of Wake himself which will eventually be used for the cutout.

WAKE

(calling to Alice)

These look really good.

ALICE (O.S.)

(calling back)

Oh, sure, until Barry gets his hands on them. Which, by the way, will happen over my dead body.

ALICE (O.S.) (CONT'D)

(calling back)

The last time was the last time.

ALICE (CONT'D)

(in the same room)

The last time was the last time.

ALICE (O.S.) (CONT'D)

(calling to Wake)

Oh, and speaking of Barry, he called --

ALICE (CONT'D)

(in the same room)

Oh, and speaking of Barry, he called --

Suddenly, the lights GO out.

ALICE (CONT'D)

(a loud gasp of fear)

Hhhh!

ALICE (O.S.) (CONT'D)  
 (frightened shout)  
 Alan?

INT. UPPER EAST SIDE APARTMENT ALICE'S STUDY

Alice is standing in the middle of the room with her hands wrapped around herself, trying to move as little as possible.

WAKE  
 I'm right here, baby.

ALICE  
 (strained)  
 I'm fine, I'm fine. Just get the lights back on. Now. Please.

Wake leaves. Alice calls after him.

ALICE (CONT'D)  
 (calls out, strained)  
 I really don't like this, Alan.  
 Please hurry.

INT. UPPER EAST SIDE APARTMENT HALLWAY - NIGHT

Wake checks the fuse box. Nothing happens.

WAKE  
 (calls to Alice)  
 Honey, it's a power outage. I've got the flashlight.

Wake grabs a flashlight from the top of the fuse box.

WAKE (CONT'D)  
 I'll be right there. Come on, deep breaths, okay?

ALICE (O.S.)  
 (small voice)  
 Okay.

Wake makes his way to Alice.

INT. UPPER EAST SIDE APARTMENT ALICE'S STUDY - NIGHT

Alice's study is very dark. As Wake and his flashlight come to view, Alice calms down; her posture relaxes.

ALICE  
 (timid)  
 Hi.

WAKE

You okay?

ALICE

(a little embarrassed)

I'm sorry. I just -- it just really spooked me.

WAKE

(reassuring)

Don't worry. We'll just break out the candles.

CINEMATIC 4200:

INT. UPPER EAST SIDE APARTMENT LIVING ROOM - NIGHT

Alice and Wake are on the living room couch. The entire coffee table is full of burning candles, and there are plenty more of them set around the place, lighting the place up nicely.

ALICE

(embarrassed and a little angry)

I know it's stupid, but it's just -- especially when I'm not prepared for it, you know? It gets to me.

WAKE

(gently)

I love you.

ALICE

(comforted)

Tell me a story, writer.

Wake smiles: this is a game they play.

WAKE

Okay. I used to have these nightmares when I was a kid. The dark really spooked me, too. When it got really bad, my mom gave me this old light switch. She called it the Clicker.

ALICE

(smiles and arches her eyebrow)

The Clicker, huh?

WAKE

(smiles)

Yeah.

(MORE)

WAKE (CONT'D)

If I ever got scared of the dark, I could just flip the switch and a magic light would scare the monsters away.

ALICE

(not buying it)

Oh, sure.

Wake reaches behind him in the couch.

Wake draws up an old light switch with a flourish and CLICKS it.

WAKE

Here it is.

ALICE

(laughing)

Alan!

Wake hands the Clicker to Alice.

WAKE

Maybe it'll help you, too.

ALICE

(laughs)

Yeah, nice story, writer boy. You made that up right now, didn't you?

WAKE

(protests and laughs)

No, no! Seriously.

ALICE

(lovingly)

I love you -- even if you are a liar. Thanks for this.

Alice leans in close for a kiss.

FADE OUT.

TITLE CARD, black text on white:

BRIGHT FALLS

The Present day

CAPTION

Bright Falls\nThe Present Day

EXT. BRIGHT FALLS MAIN STREET - DAY

The morning light paints the quiet town golden.

EXT. THE SHERIFF'S STATION - DAY

Sarah Sheriff's department car stands parked in front of the entrance.

INT. THE SHERIFF'S STATION MEETING ROOM - DAY

Wake has a fresh bandage on his forehead. He is sitting on the table while Doc checks him out. He shines a light in his eyes. Wake winces. Doc frowns.

DOC  
 (grunts, then serious)  
 Hmmh. How do you feel, Mr. Wake?  
 Any nausea, disorientation,  
 anything like that?

Wake hesitates.

CUT TO:

EXT. CAULDRON LAKE - NIGHT

A FLASH of the black, dead calm surface of Cauldron Lake. The water HUMS.

CUT TO:

EXT. CAULDRON LAKE SHORE/ISLAND - NIGHT

A FLASH of Alice's form underwater, sinking into the darkness.

CUT TO:

EXT. DARKNESS UNDER THE LAKE - NIGHT

A FLASH of Barbara Jagger. She leers, ravens FLOCKING around her.

CUT TO:

EXT. LOGGING SITE - NIGHT

A FLASH of Stucky, covered in shadows, lifting the axe in his hands.

CUT TO:

INT. THE SHERIFF'S STATION MEETING ROOM - DAY

Wake stares at nothing.

DOC  
Mr. Wake? How are you feeling?

Wake blinks.

WAKE  
(serious)  
I'm okay. My head's fine.

Doc looks at him uncertainly.

WAKE (V.O.) (CONT'D)  
I had to lie about my headache and  
memory loss. He'd send me to a  
hospital for tests. I couldn't  
leave without Alice.

DOC  
Mm. Very well. I don't think you  
have a concussion, but you've  
obviously been through quite a  
shock. You should take it easy for  
a couple of days.

Wake stands up.

WAKE  
Thanks.

CINEMATIC ENDS.

GRANT  
Sheriff, Doc just got here.

SARAH  
Sorry for cutting short your  
morning fishing, Doc. This is Mr.  
Alan Wake.

DOC  
Don't mention it, Sarah.

DOC (CONT'D)  
Pleased to meet you, Mr. Wake.

DOC (CONT'D)  
The cut doesn't look too bad, but  
let's make sure. Just in case.

SARAH  
You can use the meeting room, Doc.

Doc walks off into the meeting room; Wake is left standing in  
the lobby with Sarah and Grant.

Sarah points towards the meeting room.

SARAH (CONT'D)  
 You're in good hands, Mr. Wake.  
 I'll be in my office after Doc's  
 patched you up.

INT. THE SHERIFF'S STATION DEPUTIES' OFFICE - DAY

Voices are coming from the police radio.

MULLIGAN (O.S. FROM THE RADIO N.C.)  
 (slow, bored)  
 Yeah, it's Mulligan here. I'm at  
 Stucky's gas station with Thornton.  
 There's no sign of him. Over.

THORNTON (O.S. FROM THE RADIO N.C.)  
 (excited)  
 Wait, wait, wait, wait. Yeah, this  
 is Thornton. Look, we've located  
 the parade float. It's here. That's  
 some good news, right? Stucky was  
 supposed to be driving it at the  
 rehearsals today. Over.

MULLIGAN (O.S. FROM THE RADIO N.C.)  
 (slow, bored, clears his  
 voice)  
 Give me that! Mulligan here. Looks  
 like someone really thrashed the  
 garage. Over.

Wake enters the meeting room.

INT. THE SHERIFF'S STATION MEETING ROOM - DAY

A fishing rod, a bucket and a fat largemouth bass in a puddle  
 of water sit on the table. So does Doc's old fashioned  
 medical bag.

He walks over the bag. And starts to go through its contents.

DOC  
 Right over here, Mr. Wake, by the  
 window where the light is good.

Wake walks over to Doc.

WAKE (V.O.)  
 Doc Nelson was the image of a small  
 town doctor. Sheriff Breaker had  
 called him to the station to take a  
 look at the cut in my head.

DOC  
 Well then, Mr. Wake, we're done  
 here.

(MORE)

DOC (CONT'D)

If the pain gets any worse or you experience any other symptoms, you should come see me.

DOC (CONT'D)

I'll let you get on with it then. Sarah -- ah, Sheriff Breaker is waiting for you. She's very good at her job. I'm sure she can locate your wife in no time.

There's a radio nearby. Doc's fish is also on the table, along with the fishing rod.

MAINE (O.S. FROM THE RADIO N.C.)

Well, folks, it's been another long night, and it's about time for me to sign off for a while. God knows I need my beauty sleep. Heh. Just one more item before I go: it's been a busy night for the Sheriff's Department. We've had a few broken windows, even a report of shots fired on Main Street. Deputies Mulligan and Thornton had to deal with two intoxicated young men who were celebrating the completion of their Deerfest float. Now, folks, we get this every year. I know it's exciting that the big day is almost here, but let's save it for the party -- and leave the gunplay for the shooting competition, huh? There's no point in getting all worked up yet.

Wake examines the fish.

DOC

Oh, she's a beauty, ain't she? Not the biggest I ever caught, if you can believe that coming from an old fisherman like me, but she's right up there.

DOC (CONT'D)

Now, she's a largemouth bass, which is what you're after if you prefer a lure. Well, if you want either trout or salmon, on the other hand, then it's fly-fishing for you.

WAKE

(serious)

I'm sorry you had to cut your morning fishing short for this, Doc.

DOC

You a fishing man, Mr. Wake? Oh, doesn't really matter, I suppose. But it can be very relaxing out there. You can't get me off the water this time of year -- closest thing to heaven.

WAKE

(wry)

I'll take your word for it, Doc.

INT. THE SHERIFF'S STATION LOBBY - DAY

Wake enters the lobby again. Cynthia Weaver is now present, carrying her lantern. She stands by the entrance and TURNS the lights on and off repeatedly.

Grant walks to her.

GRANT

(no-nonsense, with practiced patience)

Thank you for testing the lights, Ms. Weaver. Everything seems to be fine.

CYNTHIA

(stern)

I don't have the luxury of being complacent, Deputy Grant. The bulbs will need changing soon. You can't change them in the dark.

GRANT

(motherly, as if talking to a child)

I'll be sure to take care of it, Ms. Weaver. Have a nice day now.

Cynthia walks out through the entrance doors.

CYNTHIA

(stern)

Very good. I'll come back later on to remind you, just in case.

Grant turns towards Wake.

GRANT

Mr. Wake. The Sheriff is waiting for you in her office down the corridor.

Grant points down the corridor.

If the player waits near Grant:

GRANT (CONT'D)

(a little embarrassed)

That was Cynthia Weaver. I guess you can call her the town eccentric. She used to be the editor of the local newspaper, but she's focused on, oh, other things these days.

WAKE

(wry)

She'd fit right in where I come from.

GRANT

As you can see, she's a little obsessed with maintaining the light bulbs... of the whole town. Refuses to step on shadows, things like that.

GRANT (CONT'D)

Back in her day she wrote about all sorts of weird things in the paper. Bright Falls has a colorful history. Of course, what small town hasn't?

INT. THE SHERIFF'S STATION CORRIDOR - DAY

Wake enters the Sheriff's office.

INT. THE SHERIFF'S STATION SARAH'S OFFICE - DAY

Sarah sits behind her desk. She nods at Wake.

SARAH

Come in, Mr. Wake. Your phone's on the desk. The battery was dead. It's charged now.

Wake's phone sits on the desk. Wake picks it up.

WAKE

(anxious)

Have you started looking for my wife yet?

SARAH

(reassuring)

My men are already on it. Now, can you tell me what happened?

Wake frowns painfully and lifts his hand to the bandage on his forehead.

WAKE  
 (frustrated)  
 I'm not sure. I can't remember. We  
 were arguing. I walked out of the  
 cabin.

SARAH  
 (carefully)  
 The cabin on Cauldron Lake?

WAKE  
 (frustrated)  
 Right. It sounds crazy. I heard her  
 crying for me. I ran back. I  
 thought maybe she had fallen in.

WAKE (CONT'D)  
 (angry)  
 I don't know. I can't remember. You  
 have to help me find her.

CINEMATIC 4500:

INT. THE SHERIFF'S STATION SARAH'S OFFICE - DAY

Sarah stares at Wake.

SARAH  
 How did you end up at Stucky's gas  
 station?

WAKE (V.O.)  
 I wanted to tell her what had  
 happened last night, but I  
 couldn't. She'd lock me up.

Suddenly, Wake's cell phone RINGS. Wake lifts the phone up.

CAPTION  
 UNKNOWN CALLER

WAKE  
 Excuse me. I need to take this.

Sarah frowns, suspicious, but nods.

Wake steps out of the office.

INT. THE SHERIFF'S STATION CORRIDOR - DAY

Wake lifts the phone to his ear.

WAKE  
 (to the phone)  
 Hello?

ALICE (REPLAY, V.O. FROM THE PHONE)  
 Alan. Please help me.

NOTE: Alice's dialogue is a replay from the tape at Cauldron Lake Lodge in Episode #4.

WAKE  
 (shocked)  
 Alice?

MOTT (V.O. FROM THE PHONE)  
 (rough)  
 Stop talking to the law. You'll do exactly what I say if you ever want to see your wife again.

CINEMATIC ENDS.

WAKE  
 (to the phone, angry,  
 horrified, but keeping  
 his voice down)  
 Who's this?

MOTT (V.O.)  
 (from the phone, rough)  
 Go to the back lot. There's a hole in the fence on the left. Look inside the junker. I left a little something there to convince you we're all on the same page here. After you ditch the cops, you're gonna meet me in Elderwood National Park. There's a spot called Lovers' Peak. Midnight. And don't do nothin' stupid, pal. We're watching you.

Mott HANGS UP (O.S.).

WAKE (V.O.)  
 I couldn't tell the Sheriff. I couldn't risk Alice getting hurt. I had to do as I was told.

INT. THE SHERIFF'S STATION LOBBY - DAY

Wake walks to the lobby.

Deputy Grant and Doc stand by the counter. The door to the cells is open.

Grant turns towards Wake.

GRANT  
 (no-nonsense)  
 Mr. Wake, can I help you with anything?

WAKE  
 I need to get some air. The Sheriff said I could go out back?

SNYDER (O.S.)  
 (very, very drunk)  
 Hey! Hey! I need more light in here! Goddammit! More lights! I don't like the goddamn shadows in here! Hey! Goddammit! I don't wanna be alone in here! Hey!

GRANT  
 Of course, Mr. Wake. You can get there through the cell corridor.

Grant points towards the open door to the cell corridor.

GRANT (CONT'D)  
 Just don't mind Walter in there. He's one of our regulars.

DOC  
 (disappointed)  
 I thought he quit drinking for good.

GRANT  
 (annoyed)  
 Oh, no such luck. He went on a bender and beat Danny pretty badly. He started shouting like that the moment he woke up.

SNYDER (O.S.)  
 (very, very drunk)  
 Hey! Hey! Anybody out there? I'm not feeling so good. It's too damn dark in here. I don't wanna be in here! Give me some light! Hey!

DOC  
 I know Walter. He sounds really bad.

GRANT  
 I'll keep an eye on him, but I think the only thing wrong with him is that he's a mean drunk and there's no medicine for that.

INT. THE SHERIFF'S STATION CELLS - DAY

Walter SNYDER (42) sits in the middle cell. He keeps wobbling back and forth, monstrously drunk.

The corridor is dimly lit, only half of the lights are on.

SNYDER

(very, very drunk)

Hey! Hey, mister! Hey, can you turn the light -- the lights on? The deputies, they won't -- they don't understand, they won't listen to me. I, I need it to be bright in here!

WAKE

(sympathetic)

Yeah, I know the feeling.

Wake turns the lights on.

SNYDER

(very, very drunk)

Thank you, man, thank you! Hey, you're all right, you're a good guy. Don't let anybody tell you different.

SNYDER (CONT'D)

(very, very drunk)

You know, I shouldn't even be in here. The cops, they got it all wrong, you see. Sure sure sure, I beat him up -- but I wasn't drunk! I mean I wasn't drunk at the time. I only got drunk afterwards.

SNYDER (CONT'D)

(very, very drunk)

Okay, listen. Listen, you gotta listen carefully now. Here's the kicker: that wasn't Danny. No sir! It only looked like him. You wanna know who it really was? I'll tell you who it really was. It was a goddamn space alien! I know it sounds like some... something a drunk would say, but believe me: I wasn't drunk then!

Wake spots a manuscript page in one of the empty cells. He picks it up.

PAGE:

## MANUSCRIPT PAGE

In spite of its human mask, to describe the Dark Presence as intelligent would have implied human qualities on something decidedly inhuman.

Nonetheless, it found the one spot in the diner that was dark enough. Some light spilled into the corridor, ravaging it, but it took the pain, horrible as it was. The writer would soon fix that. He would be coming to the one place where it still had power.

PAGE ENDS.

EXT. THE SHERIFF'S STATION PARKING LOT - DAY

Wake enters the back lot.

A couple of Sheriff's department cars are parked in the back, as well as a couple of civilian cars. The lot is enclosed by a chain-link fence. A closed and locked gate bars Wake into the lot.

WAKE (V.O.)

The early morning light hurt my eyes and made my head ache. The man on the phone had said, "go through the fence on the left."

Wake finds the hole in the fence and squeezes through into another lot adjacent to the sheriff's station.

EXT. BRIGHT FALLS OVERGROWN BACK YARD - DAY

It's a small, overgrown back yard. In the middle of the lot is a rusty junk car.

Wake peers inside.

On the front seat lies Alice's driver's license and a manuscript page.

Wake picks them up.

WAKE (V.O.)

Alice's driver's license had been placed on the front seat. The caller meant business.

PAGE:

## MANUSCRIPT PAGE

The kidnapper fired his gun one last time, and the shadow vanished into the darkness it had come from.

"See, nothing to it, Wake."

The thought of Alice in his hands was revolting. We stood on the wooden platform of Lovers' Peak, the waterfall and the mountain behind us, the lights of the radio mast blinking red in the heights above. I fought with the urge to take a swing, forced myself to speak.

"Let's cut the act now. Where's my wife?"

PAGE ENDS.

Wake's cell phone RINGS.

He ANSWERS the phone.

WAKE

(to the phone, anxious)  
Barry?

BARRY (V.O. FROM THE PHONE)

(stressed out)  
Al! Al, thank God! Where the hell have you been? I've been trying to reach you for a week, you and Alice. I've been worried sick. I flew out yesterday! I'm here, here in Bright Falls!

WAKE

(to the phone, serious)  
Barry, listen to me. I'm at the Sheriff's station. Come and get me. I can't talk now.

BARRY (V.O. FROM THE PHONE)

(worried)  
Al! What the hell is going--

Wake HANGS UP.

WAKE (V.O.)

I had to get the Sheriff to let me go. I needed to get to the Elderwood National park to meet Alice's kidnappers.

INT. THE SHERIFF'S STATION CELLS - DAY

Wake walks down the corridor. Snyder has passed out again. Suddenly, the TV comes alive with a blinding light shining out of it.

TV SHOW:

TV SHOW: WRITER IN THE CABIN, PART 2

The light recedes, almost as if it was shining from behind the TV set.

On the screen, the study of the Bird Leg Cabin can be seen, as though through a stationary security camera hidden in the wall. The desk is framed by the two round windows. Beyond the windows, there's only darkness.

Wake is looking at the camera, a close-up. The "Touched" effect is flickering now and again.

WAKE

A writer is a light that reveals the world of his story from darkness, shapes it from nothingness, the way a sculptor carves a statue from a block of granite. If I stop, the world I'm making dies. Darkness will reclaim it.

WAKE (CONT'D)

It's a long, hard journey into the dark. Alice's life is at stake, but I can't think about that, or I'll lose it. The dread lingers at the edge of perception. I'll push on. Anything is possible here. I'll write the story, I'll save her.

The light dies suddenly, as if the television was never on at all.

TV SHOW ENDS.

He snores in his cell. Wake hears voices from up ahead.

HARTMAN (O.S.)

(to Sarah, smooth)

Marvelous, Sarah. I just wanted to settle all the damage the Anderson brothers might have inadvertently caused on their recent and regrettable little outing.

INT. SHERIFF'S STATION LOBBY - DAY

Wake enters the lobby.

Dr. HARTMAN (46) stands in the lobby with Sarah. Deputy Grant sits behind the counter.

HARTMAN

They are not accountable for their actions, of course. I can assure you that my staff has been reprimanded.

GRANT

(puzzled)

Tor and Odin never caused any trouble to anyone when they were still living at their farm.

HARTMAN

(regretful)

Indeed. All we can do is to slow down the progress of their dementia.

CINEMATIC 4600:

INT. SHERIFF'S STATION LOBBY - DAY

Wake walks to Sarah.

SARAH

Are you feeling any better, Mr. Wake?

WAKE

I'd like to leave. Am I free to go?

SARAH

(surprised)

Well, we still need to talk about--

WAKE

Am I under arrest?

SARAH

No, of course not. But I need to know where you'll be staying, so I can get in touch with you.

GRANT

I'd avoid the motel. The Majestic is known for its roaches. The cabins at Elderwood are pretty nice though.

Wake nods.

WAKE

That sounds perfect.

Hartman extends his hand to Wake.

HARTMAN

I'm Doctor Emil Hartman. I'd like to invite you to stay at Cauldron Lake Lodge.

Wake looks at Hartman's hand, then meets his eyes. If looks could kill, Hartman would be dead now.

WAKE

(barely controlled anger)  
Did you talk to my wife?

Hartman smiles.

HARTMAN

(smug and pleased)  
I had the pleasure of discussing your situation with her on several occasions.

WAKE

Did you set something up with her?

HARTMAN

I invited her here. My clinic is a place where--

Wake SNARLS and attacks Hartman, PUNCHING him in the face.

WAKE

(snarls in rage)  
Rrrr!

Hartman STUMBLES back and FALLS.

HARTMAN

(surprised gasp of pain)  
Aah!

GRANT

(surprised)  
Ooh! Oh my!

SARAH

Hey! Take it easy!

CUT TO:

EXT. SHERIFF'S STATION - DAY

Barry hurries towards the front entrance.

CUT TO:

INT. SHERIFF'S STATION LOBBY - DAY

Wake is ready to go after Hartman, but Sarah steps in between lifting her hands to his chest and pushing him back.

WAKE  
(angry breathing)

The entrance door SLAMS open and Barry runs in.

BARRY  
(aggressive)  
Hey! Nobody move! Get your hands  
off of my client!

SARAH  
(in charge)  
Who are you?

BARRY  
I'm Barry Wheeler, his agent!

BARRY (CONT'D)  
If you have business with Mr. Wake,  
you talk to me. You yokels won't  
know what hit you once I sic my  
lawyers on your asses!

Hartman climbs to his feet, massaging his jaw with one hand,  
holding up the other.

HARTMAN  
No harm done, Sarah. I'm all right.  
I don't want to press charges.

HARTMAN (CONT'D)  
Mr. Wake, my offer still stands.

Sarah nods. She isn't happy about the situation.

WAKE  
(serious)  
Get me out of here.

Barry leads Wake out through the entrance.

EXT. SHERIFF'S STATION - DAY

Wake walks forward. Barry stops and then rushes after him.

BARRY

(stressed out)

What the hell was that about, Al?  
We don't need a replay of that  
thing with the paparazzi. I thought  
they were gonna lock you up!

CINEMATIC ENDS.

CINEMATIC 5100:

EXT. VISITOR CENTER - DAY

Barry's car PULLS into the visitor center parking lot.

WAKE (V.O.)

I had to talk to someone. I told  
Barry everything. He thought I was  
certifiable, but when he heard  
about the manuscript, I had him.  
The fact that I'd written  
something, even if I couldn't  
remember it, was enough for him. He  
smelled money. And he believed that  
Alice had been kidnapped. Anything  
beyond that was another story.

WAKE (V.O.) (CONT'D)

I had a midnight appointment with  
the kidnapper in a place called  
Lovers' Peak, somewhere in  
Elderwood National Park. The plan  
was to rent a cabin.

The car comes to a stop at the parking lot.

BARRY (O.S.)

(neurotic, babbling)

I don't like it, Al. I don't like  
any of it. It's not good. In fact,  
it's the absolute opposite of good.

Wake and Barry GET OUT of the car. Rose is walking towards  
her car and spots them. She calls out to them from a little  
distance.

ROSE

(surprised and happy)

Mr. Wake! Barry, you found him!

BARRY

(feeling down)

Hi, Rose.

ROSE  
 Oh, wow, I was just thinking about  
 you, too! I was just bringing Rusty  
 some coffee.

WAKE  
 (annoyed, under his  
 breath)  
 Great.

Rose closes the distance and smiles.

ROSE  
 He's on the balcony, looking after  
 Max, poor thing!

ROSE (CONT'D)  
 (oblivious and happy)  
 I really need to go! Great seeing  
 you again, Mr. Wake! Later!

Rose starts to walk towards her car, while Wake and Barry  
 enter the visitor center.

BARRY  
 (puzzled)  
 Who's Max?

CINEMATIC ENDS.

INT. VISITOR CENTER - DAY

Map stands, souvenir and gift merchandise on shelves. Posters  
 and maps of Bright Falls, Deerfest and Cauldron Lake.

A huge skeleton of a mammoth stands in the hall. There's a  
 SIGN in front of it: "BUCK-TOOTHED CHARLIE."

WAKE  
 (sour)  
 What an airhead.

BARRY  
 (offended)  
 Geez, Mr. Takes a Swing at  
 Everybody! This is not her fault.  
 She's a very nice girl, and more  
 importantly, a fan.

BARRY (CONT'D)  
 She even has a fansite dedicated to  
 you.

BARRY (CONT'D)  
 And she was very helpful when I was  
 looking for you.

BARRY (CONT'D)

(anxious)

Seriously, Al, what you were saying in the car, just listen to yourself.

BARRY (CONT'D)

What, you shot a guy? And his body just disappeared?

BARRY (CONT'D)

When was the last time you slept? Are you high?

BARRY (CONT'D)

Have you been drinking?

WAKE

(angry, intense)

No! Look, Barry, I'm missing a week, and someone's got Alice, and everything's just --

BARRY

(interrupts)

Do you understand what it sounds like when you say stuff like that?

BARRY (CONT'D)

(serious)

Don't get me wrong, it's a good story, could be a best-seller.

BARRY (CONT'D)

But when you start confusing fiction with reality, you're buying yourself a ticket to the funny-farm.

BARRY (CONT'D)

(anxious)

Seriously, Al, you can't just go and meet a kidnapper. Those situations always end up in disaster.

BARRY (CONT'D)

You gotta talk to the cops.

WAKE

(stern)

She's my wife. And it's my call. Can we talk about this later?

BARRY

No! This whole thing -- listen, you hit your head.

BARRY (CONT'D)  
 I mean, geez, Al, come on. You gotta understand how crazy all this sounds.

BARRY (CONT'D)  
 If you're trying to pull a joke on me, freak me out, it's working. Ha ha, let's have a laugh on Barry.

BARRY (CONT'D)  
 Well, you had me going there. Real funny, Al. You can quit it now.

Wake steps on the balcony.

WAKE  
 Just wait here!

Barry stops by the door.

EXT. VISITOR CENTER BALCONY - DAY

Wake finds Rusty working on a dog with an injured leg, Max. The injury is obviously serious; there's blood on the balcony. Max WHINES pitifully.

RUSTY  
 (reassuringly)  
 Easy there, boy, I'm almost done.

WAKE  
 Hey. Rusty, right? You rent cabins?

RUSTY  
 Mr. Wake! I'd shake your hand, but mine are kinda full here.

RUSTY (CONT'D)  
 (apologetic)  
 Actually, I'm sorry about this, would you mind grabbing the registration form from the desk? It's just across from Buck-Toothed Charlie.

WAKE  
 (forced)  
 No problem, Rusty. I'll be right back.

WAKE (CONT'D)  
 (worried)  
 What happened?

RUSTY

(angrily)

Crazy poachers. Max here got his foot caught in a trap. They're illegal to use here -- hell, you're not supposed to hunt within the park at all, but that doesn't stop some lowlifes!

RUSTY (CONT'D)

(calms down)

Aahh, at least Max's gonna be okay. He got lucky.

INT. VISITOR CENTER - DAY

Wake re-enters the visitor center.

Barry stands inside, waiting.

BARRY

Look, Al, you're asking me to believe that you shot a dude who went poof! Into thin air!

BARRY (CONT'D)

A guy who was bulletproof until you pointed a flashlight at him.

BARRY (CONT'D)

(pleading)

You hear that from people who end up spending time in padded rooms!

BARRY (CONT'D)

Strapped to their beds, wearing white shirts with too long tangled-up sleeves.

BARRY (CONT'D)

And eating a healthy diet of pills!

BARRY (CONT'D)

(insistent)

Al, you make cruel jokes about people who believe that kind of stuff. You're the skeptic.

BARRY (CONT'D)

You gave me an hour-long lecture on homeopathy last month.

BARRY (CONT'D)

What was it? "If there's no proof, it's pure bullshit. Period?"

WAKE

(dry)

Guess the laugh's on me then.

BARRY

(pleading)

Al, come on. I mean, okay -- okay, maybe something weird happened to you, okay?

WAKE

(sarcastic)

Well, thanks for the heartfelt vote of confidence.

BARRY

(still pleading)

All I'm saying is, you gotta throw me a bone here, Bestseller.

BARRY (CONT'D)

What would you think if it was me? There's no way you should be going out at midnight with a gun.

WAKE

(cold)

No one asked you to come here, Barry. Either work with me on this, or go straight back to New York. Your choice.

Wake finds the desk and the form. He fills it out and picks it up.

EXT. VISITOR CENTER BALCONY - DAY

Wake returns to the balcony and hands the bandages to Rusty.

WAKE

Here you go.

RUSTY

And here are the keys. Okay, you're all set, Mr. Wake! Glad to have you staying here.

WAKE

Thanks. Can you tell me how to get to Lovers' Peak?

RUSTY

Oh, sure! It's at the end of the nature trail. Just follow the paths, you'll get to it eventually. It's an easy walk. Nice spot, too!

RUSTY (CONT'D)  
 If you have any trouble finding it,  
 just keep your eyes on the radio  
 mast, it's right below that.

RUSTY (CONT'D)  
 Oh, and hey, if you take a walk in  
 the woods, watch your step so you  
 don't end up like Max.

RUSTY (CONT'D)  
 I guess I'm a little worried. We've  
 got a bunch of campers out there we  
 haven't heard from. It's not like  
 these people are on a schedule, but  
 with the traps... Well, you know. I  
 just don't want any trouble.

WAKE  
 (strained)  
 Right. Thanks.

Wake walks back inside.

CUT TO:

CINEMATIC 5200:

EXT. ELDERWOOD NATIONAL FOREST - DAY/NIGHT

The majestic forest.

The visitor center.

Time-lapse: the sun ROARS across the sky, night falls.

CUT TO:

EXT. RENTED CABIN - NIGHT

A rundown cabin with a porch in a forest. Elderwood National  
 Park campsite.

A raven CROAKS loudly in the forest. The sound ECHOES (O.S.).

BARRY (O.S.)  
 (worried)  
 That's just crazy talk, Al!

Wake stares out of the window.

BARRY (O.S.) (CONT'D)  
 (insistent)  
 Al! Al?

Wake blinks and turns.

INT. RENTED CABIN - NIGHT

A homely cabin with timber walls, a deer's head mounted on the wall.

BARRY waves his hands nervously.

BARRY  
(anxious)  
We should go to the sheriff, or  
call the FBI.

Wake looks out of the window, tense, angry.

WAKE  
(his voice trembles)  
Damn it, Barry! They'll kill her.

Wake lashes out, KNOCKING the table lamp down, making shadows spin wildly. The lamp SHATTERS.

WAKE (CONT'D)  
This is not a goddamn debate,  
Barry.

The dust raised by the lamp gets into Barry's nose.

BARRY  
(fighting a sneeze)  
Ah, ah, ah...

Barry SNEEZES.

BARRY (CONT'D)  
(sneezes)  
Achoo!

WAKE  
I'm going to Lovers' Peak. He said  
to come alone.

BARRY  
(recovering, defeated)  
Okay! Okay, then. I understand.

BARRY (CONT'D)  
But you're my best friend, and I'm  
worried that you're not right in  
the head.

BARRY (CONT'D)  
Tell me what to do to help, and  
I'll do it.

Barry slowly picks up the table lamp and sets it back up on the table.

Wake nods.

WAKE  
 (serious)  
 You stay here, and if I'm not back  
 by morning, call the cavalry.

CINEMATIC ENDS.

Barry SNEEZES.

BARRY  
 (sneezes)

BARRY (CONT'D)  
 (sniffing, an angry  
 martyr)  
 Just be careful with the natives,  
 Al. These yokels are dangerous.  
 Everybody hates a tourist. Or it'll  
 be Deliverance all over again.

Barry SNEEZES.

BARRY (CONT'D)  
 (sneezes)

WAKE  
 (amused)  
 Bless you.

BARRY  
 (sniffing, bitter and  
 hopeless)  
 This place is trying to kill me. I  
 bet there's mold in here, spores,  
 poison ivy, God knows what. This is  
 so not worth a fifteen percent  
 commission.

WAKE  
 Lock the door when I leave.

BARRY  
 (a martyr)  
 Yeah, yeah, you go ahead and do  
 what you have to do. I'll be fine.  
 Alone, but fine. In a cabin  
 straight from a horror movie.

Wake opens the door and walks out.

BARRY (CONT'D)  
 (insecure)  
 I'll wait here, Al. I'll hold down  
 the fort. I'll be with you in  
 spirit. Every step of the way, Al.  
 Locking the door now.

Barry closes the door and LOCKS (O.S.) it.

EXT. RENTED CABIN - NIGHT

Wake walks across the porch.

EXT. PARK ROAD - NIGHT

Wake walks down the road.

A couple of other similar cabins stand nearby, all dark. A narrow road leads away from the cabins, surrounded by huge trees. A sign under a lamp reads: "ELDERWOOD NATIONAL PARK, WASHINGTON. VISITOR CENTER." An arrow points down the road.

Barry's car has been parked by the side of the road.

WAKE (V.O.)

I knew I should have gone to the cops. This wasn't the smartest thing I'd ever done, but I was still angry with Barry for trying to talk me out of it. These people had called me right in the Sheriff's station. The cops wouldn't scare them. And they had Alice.

Wake explores the other cabins.

EXT. FIRST CABIN - NIGHT

A strange cold light flickers through the broken windows of the cabin. Wake opens the door and enters.

INT. FIRST CABIN - NIGHT

When Wake opens the door, suddenly a huge mass of black ravens FLIES out of the open doorway and through the broken windows.

WAKE

(scared yelp)

Ooah!

Inside, the scene is lit by a flickering TV screen.

There's blood on the floor.

WAKE (V.O.) (CONT'D)

I had no idea how the ravens had gotten into the cabin. I wasn't sure I wanted to know.

Wake leaves and explores the second cabin:

EXT. SECOND CABIN PORCH - NIGHT

A manuscript page lies on the porch.

Wake picks it up.

PAGE:

MANUSCRIPT PAGE

Barry had never gotten along with Alice, but he knew Alan loved her with an almost frightening intensity. And now something had happened to Alice... and here was Al, armed with a gun and saying things people got put in padded cells for. It was as if his friend had experienced a massive psychotic episode and was now totally disconnected from reality.

It scared the shit out of Barry.

PAGE ENDS.

INT. SECOND CABIN - NIGHT

Wake enters and turns on a radio that's on the table.

MAINE (O.S.)

(from the radio)

Welcome back to the show, folks. As promised, our very own Doctor Nelson has just parked his rear end in the studio. Doc, what's your Deerfest plan like?

DOC (O.S.)

(from the radio)

My plan? You make it sound a lot more organized than I ever seem to manage! Ha ha ha!

MAINE (O.S.)

(from the radio, laughs along)

Ha ha!

DOC (O.S.)

(from the radio)

No plan, really, just take in the atmosphere. I'm getting a little too rickety to do much more than that, you know.

MAINE (O.S.)  
 (from the radio)  
 Oh, tell me about it. No sack race  
 for us older gentlemen, huh?

DOC (O.S.)  
 (from the radio, laughs)  
 Ha ha! Yes, exactly, Pat. But I'm  
 going to check out the parade, of  
 course, and I'll be one of the pie  
 contest judges, too.

MAINE (O.S.)  
 (from the radio)  
 Well, that takes a different kind  
 of constitution.

DOC (O.S.)  
 (from the radio, laughs)  
 Ha ha! Oh, yeah, it's my kind of  
 exercise.

MAINE (O.S.)  
 (from the radio)  
 Now, Doc, seriously, you're in  
 pretty good shape, though. You're  
 the outdoors type. I know for a  
 fact you're an avid fisherman.

DOC (O.S.)  
 (from the radio)  
 That's right. Matter of fact, just  
 caught a heck of a largemouth bass  
 early this morning.

MAINE (O.S.)  
 (from the radio)  
 But you're not taking part in the  
 fishing contest?

DOC (O.S.)  
 (from the radio)  
 No, no. Not this year. See, Pat,  
 I'm just not that competitive  
 anymore. Now I just like to take my  
 time and enjoy the peace of it.  
 It's no fun if I need to worry  
 about what I'm catching, you know?

MAINE (O.S.)  
 (from the radio)  
 Considering your track record, the  
 participants are probably pretty  
 happy you feel that way!

DOC (O.S.)  
 (from the radio, laughs)  
 Ha ha ha ha! Well, Pat, that's kind  
 of you to say.

EXT. PARK ROAD - NIGHT

Wake walks down the road.

Trees sway in an ominous WIND. The night is foggy. An owl's  
 HOOTING can be heard from the darkness (O.S.).

Suddenly a wild animal THRASHES through the underbrush (O.S.)  
 and a flock of birds FLIES from a nearby tree, CAWING. Then  
 everything goes very still and SILENT.

A deep RUMBLING can be heard (O.S.).

CINEMATIC 5300:

EXT. PARK ROAD - NIGHT

Wake tenses. Something is wrong. He looks around. Darkness  
 seems to press close on all sides. Shadows shift.

Suddenly a TREMOR shakes the ground.

Wake's head hurts suddenly. He doubles over, holding his head  
 in pain, his eyes shut.

WAKE  
 (gasps in pain)  
 Ah!

CUT TO:

EXT. CAULDRON LAKE - NIGHT

The black, dead calm surface of Cauldron Lake. The water  
 HUMS.

CUT TO:

EXT. DARKNESS UNDER THE LAKE - NIGHT

The Bird Leg Cabin in underwater darkness. We lurch in  
 through the window.

EXT. BIRD LEG CABIN STUDY - NIGHT

A typewriter looms from the dark. Fingers fall on the keys  
 with a terrible, thunderous SOUND.

Wake hunched over the typewriter WRITES in frenzy. He MUMBLES feverishly as he writes. His voice is DISTORTED to a point where it cannot be understood.

EXT. DARKNESS UNDER THE LAKE - NIGHT

Barbara Jagger leers, ravens FLOCKING around her.

The Diver stands in a cone of light, waving his hand.

In the background, the SOUND of the typewriter and Wake's DISTORTED mumbling.

CUT TO:

EXT. PARK ROAD - NIGHT

Wake holds his head in pain.

Wake opens his eyes and sees...

CUT TO:

EXT. VISITOR CENTER - NIGHT

In the background, the SOUND of the typewriter and Wake's DISTORTED mumbling.

POV of the DARK PRESENCE: a distorted view of something looking at the visitor center yard. Rusty stands at the doorway and turns to look. He has a horrified expression on his face. He lifts a shotgun and SHOTS. The Dark Presence RUSHES towards him with a ROAR.

CUT TO:

EXT. PARK ROAD - NIGHT

Wake breathes heavily. He holds his head in pain.

WAKE  
(breathes heavily in  
shock)  
Haa haa haa!

The pain subsides. Wake stands up.

CINEMATIC ENDS.

EXT. PARK ROAD - NIGHT

WAKE (V.O.)

The vision left me weak. This was  
no head injury.

Suddenly the ground SHAKES violently. Loud ROAR can be heard  
from somewhere ahead.

Wake staggers.

The RUMBLING escalates into a great ROAR, almost like a roar  
of a monster (O.S.). A huge tree in front of the visitor  
center at the end of the road SWAYS and CREAKS, BREAKS and  
FALLS.

RUSTY (O.S. FAR AWAY)

(a horrified shout)

No! Aaaah! No! No!

A ROAR of a car engine and a loud CRASH, followed by a long  
SCREAM of a car horn that is cut off (O.S.). GUNSHOTS (O.S.).  
The wail of a car ALARM (O.S.) and a dog's frenzied BARKING  
(O.S.) can be heard from ahead.

Another ROAR (O.S.). The dog's BARKING turns to frightened  
WHINE (O.S.).

Wake hurries on.

EXT. VISITOR CENTER - NIGHT

Wake arrives at the edge of the visitor center.

A wrecked car ROLLS slowly over the road, car alarm BLARING,  
and comes to a top against a tree.

A destructive force has swept through the center: a huge tree  
has fallen. Several sturdy info signs have been broken and  
flipped over, the windows of the visitor center have been  
broken and the door torn off its hinges.

There is large sign with a map of the area, ELDERWOOD  
NATIONAL FOREST, ELDERWOOD VISITOR CENTER and directions to  
the NATURE TRAIL FROM ELDERWOOD VISITOR CENTER TO MOONSHINE  
CAVE, THROUGH TREE and LOVERS' PEAK.

The PARK RANGER OFFICE stands off to the side, all dark.  
There is a pay-phone on its wall.

Another sign points to the end of the area: "CAMPGROUNDS".  
Several trailers, picnic tables and fire rings (dark) can be  
seen there, as well as a small building with restrooms and  
showers.

Wake's cell phone RINGS. He picks up.

BARRY (V.O. FROM THE PHONE)  
 (from the phone, in shock)  
 What -- what the hell was that? I  
 saw it from the window -- I saw --  
 I saw something.

WAKE  
 (to the phone, dry)  
 Forget about it, Barry. It's just  
 me going crazy.

BARRY (V.O. FROM THE PHONE)  
 (from the phone,  
 panicking)  
 Oh geez. Oh geez. You're not crazy.  
 I wish you were crazy but you're  
 not crazy.

WAKE  
 (stern)  
 Stay in the cabin. Don't open the  
 door for anyone. I mean it.

BARRY (V.O. FROM THE PHONE)  
 (from the phone, very  
 concerned)  
 Al, be careful!

Wake HANGS UP the phone. Rusty starts to shout from within  
 the Visitor Center.

RUSTY (O.S.)  
 (weak, in great pain and  
 dying, very afraid)  
 Help! Help me! Somebody?

WAKE  
 (under his breath,  
 shocked)  
 Rusty? Damn.

WAKE (CONT'D)  
 (shouts, anxious)  
 Rusty! Hang on! I'm coming.

Wake turns towards the sound. It's coming from across the  
 yard, from inside the visitor center.

RUSTY (O.S.)  
 Oh God. Please help me!

RUSTY (O.S.) (CONT'D)  
 Can you hear me? Anyone? Please  
 help!

INT. VISITOR CENTER - NIGHT

Wake enters the visitor center through a broken door.

Fallen map stands, fallen shelves, souvenir and gift merchandise lying around, and other signs of destruction.

Bloody drag marks lead across the room.

WAKE  
(guarded)  
Hello?

A dog starts to WHINE and BARK (O.S.).

RUSTY (O.S.)  
(weak but excited)  
Back here! I'm back here! Hey!  
Please help me!

The dog continues to WHINE and BARK (O.S.).

RUSTY (O.S.) (CONT'D)  
I'm here! I'm hurt! I can't move!

INT. PARK CAFE - NIGHT

Wake enters the room.

CINEMATIC 5400:

A trail of blood and destruction leads to RUSTY. He lies in an awkward pose, one foot twisted unnaturally, in a pool of blood. His park ranger uniform is torn and dark with blood. He has lethal gashes in his stomach. He is breathing raggedly and shuddering, obviously in shock and dying. His eyes glint with fever and sheer terror.

He is cradling a shotgun in his hands.

In the corner of the room, Rusty's dog, Max, is in a cage. Max WHINES and BARKS.

RUSTY  
(weakly)  
Mr. Wake?

WAKE  
(shocked, under his  
breath)  
Oh, hell...

Rusty lifts his head.

RUSTY (O.S.)  
(weak but urgently in pain  
and fear, fragmented)  
(MORE)

RUSTY (O.S.) (CONT'D)  
 It happened... just the way it was  
 on that page... I found... came  
 true. It knew... so dark. It'll  
 come back for me... you must... the  
 lights... in the office. I have the  
 key.

Rusty lifts his arm weakly. He has a key in his hand.

Wake kneels to pick it up.

WAKE  
 (shocked and serious)  
 Okay, Rusty. Hang on. I'll be right  
 back.

CINEMATIC ENDS.

RUSTY  
 (overcome by a fit of  
 coughing)  
 <coughs>

Max WHINES in his cage.

WAKE (V.O.)  
 Whatever did this couldn't be far.  
 Rusty had found a page from the  
 manuscript. It would help me  
 understand what had happened.

RUSTY  
 (weak, in great pain,  
 feverish rambling,  
 fragmented)  
 ...a presence, so dark... like the  
 forest at night... woke up...

RUSTY (CONT'D)  
 ...it'll be back, I know it will...  
 it hasn't finished with me yet...

RUSTY (CONT'D)  
 ...so big, I thought... old Buck-  
 Toothed Charlie had... come to  
 life...

RUSTY (CONT'D)  
 ...Did you see Max? Is he okay?  
 Here, boy. Max.

Max WHINES.

RUSTY (CONT'D)  
 This... probably looks even worse  
 than it feels...

Max WHINES and BARKS.

WAKE  
 (quiet)  
 Shh. Good boy.

EXT. VISITOR CENTER - NIGHT

Wake steps to the yard.

WAKE (V.O.)  
 It was out of my hands. I'd have to  
 call help for Rusty.

WAKE (V.O.) (CONT'D)  
 The only way to make sure that  
 Rusty was safe was to get the power  
 running and the lights back on.

INT. RANGER OFFICE - NIGHT

Wake enters.

A manuscript page lies on the desk.

Wake picks it up.

PAGE:

MANUSCRIPT PAGE  
 The Visitor Center was sturdy, but  
 the impact turned the front of the  
 building into splinters. Rusty was  
 thrown across the lobby like a rag  
 doll and hit the far wall hard.

It didn't hurt until he tried to  
 move and saw his leg bend the wrong  
 way, felt the broken rib stabbing  
 him on the inside. Rusty howled in  
 pain and fear, suddenly afraid to  
 die alone.

PAGE ENDS.

An axe has been buried in the circuit breaker.

WAKE (V.O.)  
 I was too late. Someone had  
 destroyed the circuit breaker.  
 There was no way to get the lights  
 back on.

INT. RANGER OFFICE - NIGHT

Wake re-enters the office. In the visitor center, Max starts to BARK madly (O.S.).

As Wake exits the ranger office, another TREMOR shakes the ground. A monstrous ROAR can be heard (O.S.). A shotgun is FIRED repeatedly (O.S.).

RUSTY (O.S.)  
 (screams like he is being  
 eaten alive, out of his  
 mind with terror and  
 pain)  
 Aaaaahh! Aaaaarrgggg! Nooooo!  
 Noooo! Noooo! Aaah! Aaah!

I/E. VISITOR CENTER - NIGHT

Through the broken entrance of the visitor center Wake sees something huge and dark, a shadow, move inside.

WAKE  
 (shocked)  
 Rusty!

Another TREMOR shakes the building. A monstrous ROAR can be heard (O.S.). Max's BARKING ends to a WHINE and SQUEAL (O.S.). The SOUND of breaking wood can be heard (O.S.).

WAKE (CONT'D)  
 Rusty!

Two TAKEN, campers covered in shadows appear through the visitor center entrance. They ATTACK Wake.

Wake DEFEATS them with the gun and the flashlight.

Another monstrous ROAR can be heard (O.S.).

Everything falls SILENT again.

Wake enters the visitor center.

INT. VISITOR CENTER - NIGHT

Wake enters.

A monstrous ROAR and SOUND of breaking wood can be heard from ahead, outside (O.S.).

Rusty is gone.

His shotgun lies on the floor.

Wake picks it up.

Max's cage is twisted and broken. Max lies on the floor dead and bloody.

There is a huge hole in the wall.

WAKE (V.O.)  
 Something had torn a mammoth-sized  
 hole in the wall.

Wake follows the trail of destruction outside through the hole.

RUSTY (O.S.)  
 (manic, threatening,  
 distorted)  
 Please don't feed the animals!

EXT. VISITOR CENTER BACKYARD - NIGHT

Wake steps outside.

RUSTY (O.S.)  
 (manic, threatening,  
 distorted)  
 Pets must be leashed at all times.  
 Never leave your pet unattended!

Covered in shadows, Rusty stands in the yard. He holds an axe in his hands, and he keeps his head down.

WAKE  
 (cautiously, urgently,  
 shocked)  
 Rusty? Rusty! No!

RUSTY  
 (manic, threatening,  
 distorted)  
 Never approach closer than one  
 hundred yards to bears and wolves.  
 Never approach any other wildlife  
 closer than twenty-five yards.

Rusty looks up. He's a Taken.

RUSTY (CONT'D)  
 (manic, threatening,  
 distorted)  
 Obey the park ranger's instructions  
 at all times!

He lifts the axe.

EXT. VISITOR CENTER - NIGHT

Rusty ATTACKS.

RUSTY  
 (manic, threatening,  
 distorted)  
 Fishing is only permitted for those  
 visitors who purchase a park  
 fishing license!

RUSTY (CONT'D)  
 (manic, threatening,  
 distorted)  
 It is against the law to remove any  
 natural objects or historical  
 artifacts from the park grounds!

RUSTY (CONT'D)  
 (manic, threatening,  
 distorted)  
 This includes even rocks you may  
 find along the river or even simple  
 berries, sir!

Wake DEFEATS Rusty with the gun and the flashlight.

The log fence next to the gate that leads to Lovers' Peak has  
 been torn to pieces.

Wake walks through the broken fence.

EXT. NATURE TRAIL - NIGHT

Wake reaches wooden steps that lead down to the nature trail.  
 Another monstrous ROAR ECHOES from the forest (O.S.); trees  
 SHAKE.

Wake walks down the wooden steps.

The forest is very QUIET.

WAKE (V.O.)  
 Lovers Peak was at the far end of  
 the nature trail.

Wake stops before the bridge that leads to the nature trail.  
 There are a few picnic tables here. A park emergency phone  
 receiver hangs by its cord. There's a manuscript page on a  
 table. Wake picks it up.

PAGE:

MANUSCRIPT PAGE  
 Agent Nightingale didn't want to be  
 in Bright Falls. These little  
 communities revolted him. And he  
 didn't like the trees or the  
 coffee. He now knew that impossible  
 horrors lurked behind the  
 storefronts and smiles.  
 (MORE)

## MANUSCRIPT PAGE (CONT'D)

He desperately wanted to turn the car around and just drive until he passed out or ran out of road and booze. But he had a job to do. He had a writer to catch -- at any cost.

\*

PAGE ENDS.

Wake crosses the bridge.

A slice of an ancient tree stands by the side of the trail, with growth rings of important historical and local events marked.

The trail is framed by a sturdy fence. A lamp shows several signs: ELDERWOOD NATURE TRAIL, MOONSHINE CAVE, THROUGH TREE and LOVERS' PEAK. The trail is sparsely lit by lamps.

EXT. ELDERWOOD TRAIL - NIGHT

Wake walks down the trail. The croaking of ravens ECHOES from the forest (O.S.).

Taken ATTACK. Wake DEFEATS them with the flashlight and gun.

The trail leads through a fallen giant tree, a tunnel has been cut through the trunk. A sign next to it reads: "THROUGH TREE".

Wake hurries forward.

EXT. CABLE CAR - NIGHT

Wake stops before a cable car. It SWAYS gently in the night. Wake climbs on board. The car STARTS its trip across the chasm.

At around the midpoint, a flock of black BIRDS appears. The birds SCREECH loudly and swoop towards the cable car.

WAKE

Oh, crap.

EXT. CABLE CAR/LOVERS' PEAK TRAIL - NIGHT

The birds hit the cable car, striking SPARKS. The cable car lurches; Wake stumbles. The car speeds forward with increasing speed and CRASHES. Everything goes dark.

WAKE  
(gets the wind knocked out  
of him)  
Haah!

CINEMATIC 5600:

Darkness.

The SOUND of approaching Taken.

Wake's POV: Blurred shapes of several Taken, with weapons raised.

Wake lies on the ground, groggy, blinking, trying to shake off the effects of the crash. He fumbles for his gun. It's gone. He looks around, searching for it, desperate.

His flashlight lies on the ground, a few feet away.

The Taken are getting closer.

Wake scrambles for the flashlight, too late.

A HISS of a flare can be heard (O.S.).

A flare flies through the air, leaving behind a trail of sparks. It LANDS right in front of Wake's face.

Wake shields his eyes with one arm.

The flare GOES off and the world turns to blinding white.

Booming GUNSHOTS can be heard (O.S.).

Wake blinks his eyes furiously, the flashlight now in his hand. Slowly, his vision clears and he makes out a silhouette of a man walking towards him. Wake squints to see.

It's Mott, holding a gun and a flashlight. He grins.

Mott helps Wake up.

MOTT  
Come on, we gotta get moving. More  
of 'em coming!

Wake climbs to his feet. Mott hands Wake a handful of flares.

MOTT (CONT'D)  
That flashlight's kids' stuff.

MOTT (CONT'D)  
The flares will keep the bastards  
away.

CINEMATIC ENDS.

EXT. LOVERS' PEAK TRAIL - NIGHT

WAKE

You can see them too?

MOTT

Hell, of course I see 'em. C'mon,  
we gotta move.

WAKE

Why?

MOTT

(suddenly laughs madly)  
Ha ha ha ha! Because that's the way  
the story goes!

WAKE

Yeah, but--

MOTT

(interrupts)  
Let's move.

Mott hurries down the trail. Wake has to run to keep up.

MOTT (CONT'D)

C'mon, Wake, you better keep up.

WAKE (V.O.)

It took a moment, but then I  
recognized him. He'd been on the  
ferry when I'd first arrived here  
with Alice. He knew my name. We  
were headed in the direction of  
Lovers' Peak. There was no way this  
was a coincidence. He was the  
kidnapper.

MOTT

Better get ready, they'll be on us  
soon.

WAKE

I lost my gun back there.

MOTT

Oh, I've got a gun. Just keep that  
light steady on 'em!

Taken ATTACK.

MOTT (CONT'D)

You set 'em up, and I'll knock 'em  
down, Wake!

Wake and Mott DEFEAT them.

Mott keeps SHOUTING madly, warnings, taunts, hurrying Wake along.

EXT. DEER GROVE STAIRS - NIGHT

Wake and Mott come across a gate. Behind the gate, stairs can be seen going up the hill. The gate has been boarded up.

MOTT  
Lovers' Peak, right up these stairs, Wake.

MOTT (CONT'D)  
(urgently)  
Use the flares from the emergency box to hold 'em off while I get these boards off.

WAKE  
Give me the gun.

MOTT  
(chuckles)  
Heh. No can do, Wake.

WAKE  
(shocked)  
Are you kidding? Give me the gun!

MOTT  
(nastily)  
No time for backtalk. Hold 'em off, dammit!

The Taken start approaching. Wake holds them back with the flares.

MOTT (CONT'D)  
Just a little longer. Scare 'em off.

MOTT (CONT'D)  
Get some light on those bastards! That'll keep 'em off us.

MOTT (CONT'D)  
Just a little longer. I almost got it.

Mott manages to open the gate.

MOTT (CONT'D)  
Okay, it's open, Wake! Move it or lose it!

EXT. LOVERS PEAK - NIGHT

Wake and Mott arrive at the platform. A sign reads: "LOVERS' PEAK".

MOTT

This is it, Wake! The last stand!  
There's more flares here. Get  
ready, we fight them as long as  
they keep coming!

WAKE

(angrily)  
Give me the goddamn gun! They're  
coming!

MOTT

(almost teasing)  
That's not how this goes! Get with  
the program, Wake.

More of the Taken attack. Wake holds them off with the flares. Mott SHOTS at them.

MOTT (CONT'D)

This is a piece of cake, Wake.

The Taken retreat into the shadows.

MOTT (CONT'D)

See? Nothing to it.

CINEMATIC 5700:

Wake stares at Mott.

WAKE

(cold, burning, murderous  
anger)  
Let's cut the act now. Where's my  
wife?

Mott turns towards Wake, with a huge smile on his face.

MOTT

I knew you were gonna say that. I  
read it all before. You're a hell  
of a writer. Congratulations.  
You're gonna bring about something  
glorious and terrible, once we get  
you some... proper editorial  
control.

WAKE

(disgusted, really angry)  
What the hell are you talking  
about? Where's Alice?

MOTT

I want the entire manuscript... Or she's gonna suffer bad.

WAKE

(uncontrolled rage,  
charges and struggles)  
You touch her, and I'll...

MOTT

Don't do nothin' stupid, Wake.

Wake attacks Mott, disregarding the gun pointed at him. The railing breaks with a loud CRACK. They fall a short distance down a cliff at the edge of the grove.

WAKE

Aah!

MOTT

Uhh!

EXT. ELDERWOOD - NIGHT

They struggle. Wake gets Mott's gun away from him, but Mott KICKS him to the ground and escapes into the darkness.

Wake struggles to his feet.

CINEMATIC ENDS.

MOTT

(shouting as he runs)  
You're gonna give me the manuscript  
or you'll be sorry!

WAKE

(screams in rage)  
No! Come back here! I swear I'll  
kill you if you hurt Alice! Do you  
hear me? Come back here!

In addition to the gun, Mott also dropped a page from the novel.

PAGE:

Text + narration.

The scene is identical to the events that Wake just experienced with Mott.

PAGE ENDS.

EXT. ELDERWOOD - NIGHT

WAKE (V.O.)

He had Alice. And he wanted the manuscript because he thought it held some magical power. But I had no manuscript to give him.

WAKE (V.O.) (CONT'D)

I had to get back to Barry, and figure out my next move.

Wake runs into the dark forest.

EXT. ELDERWOOD GIANT FOREST - NIGHT

Wake moves through the forest.

From up ahead, a metallic and earth-shattering CRASH can be heard, as well as the sounds of BREAKING WOOD. (Note: this is the seaplane crashing down to the ground, but we don't see it yet.)

Taken ATTACK.

Wake DEFEATS them.

EXT. ELDERWOOD SEAPLANE WRECK - NIGHT

Wake comes across a seaplane wreck. It's rusty and covered with what looks like black oily mud. The ground nearby is wet, with plenty of puddles of water in evidence. There are very freshly bruised and snapped trees nearby, as well.

For a moment the plane seems to be covered in shifting shadows. Metal GROANS and the plane SHIFTS. Then the shadows are gone.

WAKE (V.O.)

I had heard the plane fall. It made no sense. It was clear that it had just fallen here, but it was very old and obviously hadn't flown in decades. Looking at it sent a shiver down my spine.

The ground is covered with black puddles that seem to leak shadows like ink underwater.

WAKE (V.O.) (CONT'D)

The ground was covered with oily patches that looked like liquid darkness.

EXT. ELDERWOOD BEAR TRAPS - NIGHT

Wake encounters bear traps.

If the player gets stuck in a trap:

WAKE  
(in pain and surprise)  
Aargh! What the hell?

WAKE (V.O.) (CONT'D)  
Rusty had warned me about these traps. It hurt like hell. I was stuck.

If the player shoots a trap:

WAKE (V.O.) (CONT'D)  
Rusty had warned me about these traps. I wouldn't want to get caught in one of them. Those teeth looked nasty.

EXT. ELDERWOOD CAMP SITE - NIGHT

Wake comes to a camp site.

There has been a camp site on the clearing, but it has been torn to pieces: tents, sleeping backs, tables and all kinds of camping equipment lies scattered around, broken. There's blood on the ground in several spots.

Wake's cell phone RINGS. He picks up.

WAKE  
(to the phone)  
Barry?

BARRY (V.O.)  
(from the phone, frantic,  
but whispering)  
Al, the porch's covered with birds,  
they've gone all Hitchcock on me.

WAKE  
(to the phone)  
Stay out of sight, I'm on my way.  
Don't open the door!

BARRY (V.O.)  
(from the phone, still  
whispering)  
What am I, crazy?

WAKE

Stay hidden. I'll be there soon.  
Just make sure you keep the lights  
on!

Wake HANGS UP.

EXT. MAINTENANCE BUILDING - NIGHT

WAKE (V.O.)

I still had to reach Barry at the  
cabin, but at least I was out of  
the woods.

Wake discovers a car behind a locked gate.

WAKE (V.O.) (CONT'D)

I'd have to get the car from the  
locked garage. It would get me back  
to Barry faster. And the headlights  
were a welcome bonus.

INT. CHANGING ROOMS - NIGHT

Wake looks for the keys to the gate in a nearby camping site  
changing rooms. There's a TV nearby. It suddenly switches  
itself on.

TV SHOW:

TV SHOW: WRITER IN THE CABIN, PART 3

The light recedes, almost as if it was shining from behind  
the TV set.

On the screen, the study of the Bird Leg Cabin can be seen,  
as though through a stationary security camera hidden in the  
wall. The desk is framed by the two round windows. Beyond the  
windows, there's only darkness.

Wake is looking at the camera, a close-up. The "Touched"  
effect is flickering now and again.

WAKE

A story is not a machine that does  
what you tell it. A story is a  
beast with a life of its own. You  
can create it, shape it, but as the  
story grows, it starts wanting  
things of its own. Change one  
thing, and you set off a chain  
reaction of events that spreads  
through the whole thing. The  
characters have to be true to  
themselves.

(MORE)

## WAKE (CONT'D)

The events need to follow a logic that fits the story. A single flaw and the magic is gone. The story dies. Alice dies.

## WAKE (CONT'D)

It's lonely work. You have to say no to everybody, your friends, your wife, no to life. It's just you and the story and your demons surrounded by utter darkness.

The light dies suddenly, as if the television was never on at all.

TV SHOW ENDS.

## EXT. MAINTENANCE BUILDING - NIGHT

Wake gets into the car and drives along the road, until he reaches the Visitor Center parking lot.

## EXT. VISITOR CENTER PARKING LOT - NIGHT

Unable to continue on wheels, Wake abandons the car and starts to make his way back to the cabin.

Wake continues up the hill.

## EXT. PARK ROAD - NIGHT

Wake runs up the road.

A power company pickup stands by the side of the road.

Wake finds a flare gun from it.

## WAKE (V.O.)

The flare gun was probably the best weapon I could imagine against the dark things I was facing.

## EXT. RENTED CABIN BACK PATH - NIGHT

As Wake makes his way up the hill, his PHONE RINGS.

## WAKE (V.O.)

It was the kidnapper.

## WAKE (CONT'D)

(to the phone)

You son of a bitch! Where's my wife?

MOTT (O.S.)  
 (from the phone)  
 Enough horseplay, Wake. You deliver  
 the manuscript and you can have  
 your woman back. Simple as that.

WAKE  
 (to the phone, forces  
 himself to stay calm)  
 I don't -- listen, listen. I'm  
 gonna need time to finish it. I  
 still need to write the ending. I  
 need... a week.

MOTT (O.S.)  
 (from the phone,  
 suspicious)  
 It's not done?

WAKE  
 (to the phone)  
 I need a week.

MOTT (O.S.)  
 (from the phone,  
 interrupts)  
 Two days! The old Bright Falls Coal  
 Mine is nearby. You can find it  
 easy, city boy. The main building,  
 there at noon. You bring the  
 manuscript, you'll get your wife.  
 If not, well... Get me?

WAKE  
 (extremely stressed)  
 Yes. Yes, I get you.

Mott HANGS UP.

Taken ATTACK.

Wake DEFEATS them with the gun and the flashlight.

Wake reaches the top of the path. The sunrise is close; the  
 horizon is already glowing a little, but it's still dark.

Black birds sit all over a dead tree. The SWOOP up to the  
 air, when Wake approaches.

WAKE (V.O.) (CONT'D)  
 Barry had talked about birds over  
 the phone.

EXT. RENTED CABIN BACK YARD CLIFF - NIGHT

Wake is looking down at the cabin. There's movement below;  
 flocks of birds are attacking the cabin.

EXT. RENTED CABIN BACK YARD - NIGHT

Wake drops down into the back yard and starts fighting the birds.

BARRY (O.S.)  
 (too loud, fearful through  
 the door)  
 Al! Al, I'm so glad you're here! A  
 couple of them got in here before I  
 blocked the chimney! This isn't  
 normal! These birds are weird!

BARRY (O.S.) (CONT'D)  
 (whiny, scared)  
 I thought the pigeons back home  
 were bad! Al, make 'em go away!  
 Please!

BARRY (O.S.) (CONT'D)  
 (scared, angry)  
 The only good thing about this  
 goddamn horrible situation is that  
 I'm not allergic to birds!

BARRY (O.S.) (CONT'D)  
 (sneezes, sounds defeated)  
 Oh, crap.

Wake DEFEATS the birds.

With the danger over, Wake puts his gun away. The sun finally rises.

EXT. RENTED CABIN BACK YARD - NIGHT

WAKE  
 (calls out tiredly)  
 Barry? You can open the door now.  
 They're gone.

Barry opens the door.

BARRY  
 (embarrassed)  
 Hey, Al. I'm -- I'm sorry for  
 thinking you were having a  
 psychotic episode, man.

CINEMATIC 5800:

EXT. RENTED CABIN - DAY

Wake sits by the window, staring outside into the warm-looking sunlight.

WAKE (V.O.)

I sent Barry to the town to ask around about a man fitting the kidnapper's description. He'd go through the archives of the local paper. Perhaps he could learn something -- anything -- about the island and the cabin that had disappeared.

INT. RENTED CABIN - DAY

Wake looks down. He has a notebook in front of him and a pen in his hand. The manuscript pages he has found are scattered on the table.

WAKE (V.O.)

The man wanted a manuscript. I had to try to write him one to get Alice back.

WAKE (V.O.) (CONT'D)

I tried to write.

The blank page before him glows with an angry glare. The glare hurts his eyes.

His hand shakes uncontrollably.

CUT TO:

INT. BIRD LEG CABIN STUDY - NIGHT

A FLASH of Wake sitting in front of the type writer, WRITING in frenzy.

CUT TO:

EXT. CAULDRON LAKE END OF THE ROAD - NIGHT

The Diver on a dirt road, in the headlights of a car. He holds a stack of papers and lifts his hand.

CUT TO:

INT. RENTED CABIN - DAY

Wake squeezes his bandaged forehead with his hand. He stands up and THROWS the notebook and the pen to the wall in frustration.

WAKE

(cry of frustration and  
anger)

Agh!

WAKE (V.O.) (CONT'D)

For me, the supernatural had always  
been nothing but a metaphor for the  
human psyche, a tool to use in  
writing fiction. Now it was  
happening for real, and I couldn't  
put a single word on paper.

CUT TO:

EXT. BRIGHT FALLS MAIN STREET - DAY

Barry's cell phone rings.

He lifts the phone to his ear.

BARRY

(to the phone)

Barry Wheeler speaking.

ROSE (O.S.)

(from the phone, slow,  
without emotion)

This is Rose.

BARRY

Rose?

ROSE (O.S.)

I've found Mr. Wake's pages.

BARRY

(to the phone, excited)

Oh, you sweet, brilliant girl!

ROSE (O.S.)

Could you and Mr. Wake come get  
them? I live in the trailer park  
outside the town.

BARRY

(to the phone, excited)

We'll be there in less than an  
hour!

ROSE (O.S.)

Bye now.

BARRY

(to the phone, excited)

See you soon!

Barry HANGS up and runs to his car.

CUT TO:

INT. ROSE'S TRAILER - DAY

The trailer is dark with curtains drawn.

Rose stands in the middle of the room. Her hand with the cell phone slumps down.

ROSE  
 (sleepy, slow, without  
 emotion)  
 Have a great day. Hope you come  
 back soon. Welcome to the Oh Deer  
 Diner.

She has a wide smile on her face. Her face is covered in strange shadows.

Goldfrapp's "Lovely Head" BEGINS to play.

Barbara Jagger stands in the darkest corner of the room. She grins.

JAGGER  
 Good girl.

CAPTION  
 End of Episode 2.\nPress Skip to  
 Continue.

CINEMATIC ENDS.

THE END OF  
 EPISODE #2.

EPISODE #3

CINEMATIC 9100:

EXT. TRAILER PARK ENTRANCE - DAY

Wake and Barry are at a parking lot near the trailer park's entrance, getting out of Barry's car.

WAKE  
 How the hell did she get her hands  
 on the manuscript, anyway?

Barry shrugs.

BARRY  
 I don't know. She's resourceful! I  
 told you, you were too hard on her.

BARRY (CONT'D)  
 (eager)  
 Listen, I found out all sorts of interesting stuff while I was digging around...

Wake's CELL PHONE RINGS. Wake answers.

WAKE  
 (to the phone)  
 Yeah?

SARAH (O.S.)  
 (from the phone)  
 Mr. Wake? It's Sheriff Breaker. We have an FBI agent here, Agent Nightingale.

WAKE  
 (puzzled)  
 FBI?

SARAH (O.S.)  
 He's... anxious to see you. You'd better come to the station.

WAKE  
 (to the phone surprised, reserved)  
 Okay. I'll be right over, Sheriff.

Wake HANGS UP. He looks at Barry.

WAKE (CONT'D)  
 (irritated)  
 Let's make this quick, huh?

Wake and Barry walk to the entrance to the trailer park-

A man, RANDOLPH (41) rakes the grass in an attempt to tidy the place up. He LIMPS when he moves around. He turns to face Wake and Barry.

CINEMATIC ENDS.

EXT. TRAILER PARK - DAY

Wake and Barry stand at the trailer park entrance.

RANDOLPH  
 (gruff, loud)  
 Help you folks? Name's Randolph. I'm the manager.

WAKE  
 We're looking for Rose, works as a waitress down at the diner?

RANDOLPH

(suspicious)

Rose. Sure. Nice girl. Who wants to know?

WAKE

(sour)

I'm Alan Wake.

RANDOLPH

(impressed)

The writer, huh? I heard on the radio you were visiting. Well, I'll show you her trailer. That Rose, she's a nice girl. Always pays her rent on time.

Randolph starts to walk towards Rose's trailer. Because of the limp, he moves slowly.

RANDOLPH (CONT'D)

I like your Alex Casey books. New York sounds like a stimulating place -- never been there, of course. You should do more of them.

WAKE

(forced)

Yeah, well.

BARRY

(excited)

As I was saying, Al, I found all sorts of weird stuff from the local newspaper's archives. This place is crazy! Disappearances, mysterious deaths, urban legends come true... and, get this, most of this stuff takes place around Cauldron Lake.

RANDOLPH

(bored)

Well, you ain't wrong, mister. The Indians thought the lake was a doorway to the underworld. I'm the God-fearing type myself. I don't hold with that sort of thing.

BARRY

(annoyed about the interruption)

Yeah, okay... anyway, there was an island there, owned by a guy called Thomas Zane. Now, some of the articles I found about him make him out to be a famous writer. But I ran a bunch of searches, couldn't find a single thing he wrote.

WAKE

(interested)

Huh.

BARRY

Zane was heavily into diving, so much so that the place came to be called Diver's Isle. But the volcano under the lake erupted in 1970, and Zane went down with the island.

BARRY (CONT'D)

(excited)

It gets better: a local girl, Barbara Jagger, drowned in Cauldron Lake just a week earlier. They were lovers.

RANDOLPH

(dismissive, interrupts)

Sure, Jagger's a local spook story: "The Scratching Hag!" Comes for you in the dark. Childish stuff like that.

BARRY

(offended)

Anyway, Al, I'm just getting to the best part: all of the articles about this stuff were written by Cynthia Weaver.

BARRY (CONT'D)

I asked around, and she's that crazy bag lady you met--

RANDOLPH

(interrupts)

What, the Lamp Lady? She can be a little loopy, but she's not homeless or anything.

BARRY

(annoyed)

Yeah, anyway, she knew both Jagger and Zane before they both died and she had some kind of a breakdown.

EXT. ROSE'S TRAILER - DAY

The group arrives at Rose's trailer.

RANDOLPH

Well, mister, this here's Rose's trailer. You mind me asking what you want with her?

BARRY  
 (annoyed)  
 We're just here to talk to her,  
 pal.

Wake knocks on Rose's door. Rose opens the door and looks out. She makes sure to remain in the shadows.

ROSE  
 (absently, without  
 emotion)  
 Welcome to -- to... oh dear, Mr.  
 Wake, I'm -- I'm so glad you're  
 here.

WAKE  
 (anxious)  
 Rose. You have my manuscript?

ROSE  
 (a little confused,  
 groggy)  
 Oh. Oh, yes! Yes? Please, come in.

She steps out of the way.

Wake and Barry enter.

CINEMATIC 9200:

INT. TRAILER PARK ROSE'S TRAILER - DAY

The trailer isn't very big, but it's cozy and clean, although very dimly lit. It's been decorated with an obvious feminine touch -- perhaps a little too much of a one, as Rose could probably survive with fewer less heart-shaped pillows and cuddly teddy bears on display.

Wake and Barry sit side by side on a sofa, cups of coffee in their hands. Rose stands before them, a pot of coffee in her hand. Barry eagerly downs a cup. Wake sips at his coffee.

BARRY  
 (pleased)  
 Hey, this is really good!

WAKE  
 Rose.

ROSE  
 Yes.

WAKE  
 (frustrated, impatient)  
 My manuscript? I really need it.

Rose nods slowly.

ROSE  
 (as if lost in thought)  
 I understand. I know what you need.  
 A muse to inspire you.

WAKE  
 (really frustrated)  
 Oh, for... Barry, she doesn't have  
 anything!

BARRY  
 (slurry, fading out)  
 Yeah, uh. Hey, Al? Al, what's...  
 Whoa...

Barry suddenly pitches forward against the table. His head connects with a meaty SMACK.

WAKE  
 Barry!

Wake jumps to his feet, still holding the cup in his hand.

WAKE (CONT'D)  
 What...

Wake sways on his feet. Wake looks at the cup of coffee in his hand and drops it. The cup seems to take forever as it falls onto the carpeted floor with a DULL THUD. Wake pulls out his revolver, but it's too heavy. It falls from his hand even as he falls to the floor himself. The last thing he sees is Rose, strange shadows flickering across her features, and behind her, past a curtain, a shrine of sorts, with Wake's pictures and press clippings filling a wall.

The lights go out.

EXT. DARK PLACE - NIGHT

Darkness.

Wake stands there, staring.

A light can be seen in the distance. It flies towards Wake.

The light is the Diver. He stops to hover in front of Wake.

DIVER  
 (scrambled)  
 It's coming for you, hiding in my  
 Barbara's skin. I'm too weak to  
 stop it. You must turn the lights  
 on.

WAKE (V.O.)  
 Somehow I understood what he told  
 me.

The Diver flies into the darkness and disappears.

Wake stands there, staring.

Something moves in the darkness, a deeper shadow. The terrible ROAR of the Dark Presence can be heard (O.S.).

Wake looks horrified. He stumbles back.

JAGGER (O.S.)  
 (hungry, amplified,  
 echoes)  
 I promised I'd come visit you and  
 your lovely wife.

JAGGER (O.S.) (CONT'D)  
 (cold, amplified, echoes)  
 You must finish what you started.

JAGGER (O.S.) (CONT'D)  
 (brutal whisper,  
 amplified, echoes)  
 I insist.

Wake stares, horrified.

Jagger walks from the darkness towards him, unnaturally fast.

DIVER (O.S.)  
 (scrambled, quiet)  
 You must turn the lights on.

WAKE  
 (terrified whisper)  
 Turn the light on.

CUT TO:

INT. ROSE'S TRAILER BEDROOM - NIGHT

Wake comes to with a gasp on the floor in the trailer's bedroom. The trailer is dark.

Next to the bed stands Barbara Jagger, leaning towards Wake. She's smiling malevolently and touching his cheek. For an instant, shadows flicker on Wake's head.

JAGGER  
 (chilling whisper)  
 Back to work, boy.

WAKE  
 (yelp of horror)  
 Haagh!

Acting on instinct, Wake swings his arm up towards the light switch on the wall. The light SHINES brightly.

Jagger is gone.

Wake staggers to his feet from the bed, breathing hard and leaning on a wall.

WAKE (CONT'D)  
(breathing hard)

The dark presence ROARS outside, but it sounds like it's gaining distance.

CINEMATIC ENDS.

INT. ROSE'S TRAILER BEDROOM - NIGHT

Wake is in Rose's bedroom.

A TV is on in the bedroom.

TV SHOW:

TV SHOW: WRITER IN THE CABIN, PART 4

The light recedes, almost as if it was shining from behind the TV set.

On the screen, the study of the Bird Leg Cabin can be seen, as though through a stationary security camera hidden in the wall. The desk is framed by the two round windows. Beyond the windows, there's only darkness.

Wake is looking at the camera, a close-up. The "Touched" effect is flickering now and again.

WAKE  
I can't tell reality from dream anymore. But it seems I have an imaginary editor to help me. She's an old woman in a funeral dress. I call her Barbara Jagger. She's very strict. I'm writing faster and faster. My manuscript is being heavily revised. The edits are getting very aggressive and each day there's less of me and more of her. I hate it, but I know she's right.

WAKE (CONT'D)  
She promises me I can save Alice this way. She knows more of this than I do. About the complex incantation I'm attempting, about this place.  
(MORE)

WAKE (CONT'D)

She has worked with another writer under similar circumstances: Thomas Zane. The genre of the story seems to be shifting. It's turning into a horror story. I'm getting close. I can feel it.

The light dies suddenly, as if the television was never on at all.

TV SHOW ENDS.

INT. ROSE'S TRAILER BEDROOM - NIGHT

WAKE (V.O.)

I felt nauseous, hung over. Only anger kept me going.

Wake leaves the bedroom.

INT. ROSE'S TRAILER - NIGHT

The room is lit.

Barry lies still sprawled where he fell.

Rose sits in a corner of the kitchen area, knees up to her chest and her arms wrapped around them, face against her knees. She's slowly rocking back and forth.

WAKE (V.O.)

Rose took a day from me. I had less than twelve hours left to meet the kidnapper. All I could do was get Barry into the car, work something out once I got on the road.

Barry remains on the floor, unmoving, but he SNORES slightly every once in a while.

Rose continues to rock back and forth and MUMBLING to herself.

WAKE (V.O.) (CONT'D)

Barry was out of it. He was way too heavy to carry.

BARRY

(murmurs in his sleep)  
You're right, I deserve more money.  
I'm so handsome.

WAKE

(sympathetic)  
Sleep it off, buddy. You'll be all right.

Wake examines Rose.

ROSE  
 (spooky, trapped in a  
 nightmare, mumbles,  
 confused)  
 Welcome to the Oh Deer Diner. What  
 can I get you today? Coffee?

WAKE (V.O.)  
 I couldn't work up much hate for  
 Rose. Something had used her to get  
 to me and left its mark.

ROSE  
 (spooky, trapped in a  
 nightmare, mumbles,  
 confused)  
 First refill is free. Milk and  
 sugar on the counter there. Would  
 you like to hear today's specials?

ROSE (CONT'D)  
 (mumbling)  
 Thank you. Have a nice day. Come  
 back soon.

Wake walks to the door.

A manuscript page lies in the doorway.

Wake picks it up.

PAGE:

MANUSCRIPT PAGE  
 Mr. Randolph liked Rose, that  
 little smile she had, how she was  
 still sweet when life had tried so  
 hard to make her bitter.

It wasn't any of his business what  
 she did in her trailer, but those  
 strangers -- the writer and his  
 smartass sidekick -- looked like  
 trouble, and they'd been in there  
 for hours, way past her normal  
 bedtime. He reached for the phone  
 and called the Sheriff's station.

\*

PAGE ENDS.

Wake leaves the trailer.

EXT. ROSE'S TRAILER - NIGHT

Wake is standing outside the trailer.

WAKE (V.O.)

My gun and flashlight were gone.  
I'd have to find a way to get Barry  
into the car as quickly as  
possible. There was no time to  
waste.

EXT. TRAILER PARK - NIGHT

Wake hurries towards the parking area near the trailer park's entrance.

As Wake approaches the manager's trailer, SIRENS start to approach and car engines ROAR (O.S.). Flashing POLICE LIGHTS light up the area ahead.

Randolph opens a gate to his yard and steps out.

RANDOLPH

Oh, you're gonna get it now!

CINEMATIC 9300:

EXT. TRAILER PARK - NIGHT

Wake and Randolph are standing almost side by side as a dark unmarked FBI car, followed by two sheriff's cars, come into view.

The cars BRAKE abruptly. The headlights point at Wake and Randolph.

AGENT NIGHTINGALE (40) EXITS his car, gun in hand.

Behind him, several silhouettes of deputies can be seen and HEARD exiting their cars.

RANDOLPH

(indignant)

God knows what you've done to that  
poor girl.

Agent Nightingale aims his gun at Wake.

NIGHTINGALE

(shouting)

This is Agent Nightingale, FBI! Get  
'em up, Hemingway! You're under  
arrest. You move a muscle, I'll  
unload right in your goddamn face.  
Stay right where you are, Spillane!

Wake suddenly ducks behind Randolph and dashes through the open gate. Nightingale FIRES twice, but misses.

RANDOLPH  
 (scared and angry)  
 What are you-- I'm standing right  
 here, you goddamn maniac!

Wake STUMBLES down a steep hill at the end of the yard,  
 ending up in a shallow river gorge.

EXT. SHALLOW RIVER GORGE - NIGHT

Wake falls down as he lands.

WAKE  
 (grunting)  
 Uhh!

Wake gets to his feet.

CINEMATIC ENDS.

EXT. SHALLOW RIVER GORGE - NIGHT

WAKE (V.O.)  
 I hated to leave Barry behind. But  
 there was no way I'd miss my  
 appointment with the kidnapper.

THORNTON (O.S.)  
 (shouting, gets excited)  
 Give it up, Mr. Wake! C'mon, make  
 it easy on us!

NIGHTINGALE (O.S.)  
 (commanding)  
 Get after him! Don't let him get  
 away!

WAKE  
 (under his breath,  
 cynical)  
 Somebody please pinch me already.

Wake runs through the gorge.

NIGHTINGALE (O.S.)  
 (angry, shrill)  
 Move it, move it, move it! I'll  
 have your jobs if you let him get  
 away!

POLICE FLASHLIGHTS, wielded by deputies on both sides of the  
 gorge, try to pin him down.

DEPUTY #1 (O.S.)  
 (shouting)  
 Can you see him?

DEPUTY #2 (O.S.)  
 (shouting)  
 Keep looking!

As Wake advances, stationary deputies with flashlights try to pin him down from the both sides of a gorge.

SPOTLIGHT DEPUTY #1 (O.S.)  
 (shouts)  
 Okay, men! Keep your eyes peeled,  
 he's gonna try to make it through  
 here!

Suddenly a flare SHOT from a flare gun lights up the sky -- and Wake.

WAKE  
 (slow, shocked)  
 Oh damn.

Wake runs like a madman. He finally manages to slip past the cops.

DEPUTY #1  
 (shouts)  
 He's gone! C'mon, guys, we need to  
 head him off.

The Dark Presence ROARS ahead (O.S.).

DEPUTY #2 (O.S.)  
 (horrified, starts to  
 freak out)  
 What the hell? Guys! I need backup!  
Help!

Muffled GUNSHOTS can be heard (O.S.).

DEPUTY #2 (O.S.) (CONT'D)  
 No, no, no! Get off, get off, get  
 off! Aaargh!

The SOUNDS of a car crash, broken glass, twisting metal, can be heard (O.S.).

DEPUTY #2 (O.S.) (CONT'D)  
 (in horror and pain)  
 Help me! Help me, somebody, please!  
 Aaarrgh!

There's a sickening CRUNCH of metal (O.S.).

DEPUTY #2 (O.S.) (CONT'D)  
 (gruesome death rattle)  
 Grrghll!

EXT. CRUSHED POLICE CAR - NIGHT

Wake climbs out of the gorge to the road.

Suddenly, a huge shadow passes overhead, everything grows darker, and a wrecked police car FALLS from the sky, HITTING the road in front of Wake with a terrible CRASH. Pieces of the car FLY all around.

The car's police radio CRACKLES (O.S.).

DEPUTY JANES (O.S.)  
 (from the police radio)  
 The suspect was last sighted running along the gorge that leads westward from the trailer park. All units are advised that the suspect may be armed. Approach with caution. Janes out.

There's more static. Then:

SARAH (O.S.)  
 (from the police radio)  
 Come in, Agent Nightingale, this is Sheriff Breaker, over.

NIGHTINGALE (O.S.)  
 (from the police radio)  
 Nightingale. Over.

SARAH (O.S.)  
 (from the radio,  
 controlled anger)  
 What on Earth is going on? My deputies tell me you fired at Wake, and he didn't have a gun. You almost hit a civilian instead, over.

NIGHTINGALE (O.S.)  
 (from the radio,  
 officious)  
 Sheriff, Wake's running, I'm giving chase. I don't have time for this.

SARAH (O.S.)  
 (from the radio, angrily)  
 Well, make the time! You can't just go shooting at people in my town, over!

NIGHTINGALE (O.S.)  
 (from the radio,  
 dismissive)  
 I'm a federal agent pursuing a fugitive.  
 (MORE)

NIGHTINGALE (O.S.) (CONT'D)  
 You want to discuss my methods,  
 Sheriff, make an appointment. Over.

SARAH (O.S.)  
 (from the radio, seething  
 with anger)  
 You stay right where you are, Agent  
 Nightingale, I'm on my way. Out.

The ROAR of the Dark Presence can be heard in the distance  
 (O.S.).

Wake runs on.

EXT. TRAILER PARK HIGHER GROUND - NIGHT

Wake runs along a path.

A SIGN points towards a "RANGER STATION".

A Helicopter FLIES in the distance, its searchlight combing  
 the forest. It flies out of sight.

In the forest below, Wake can see several flashlight cones,  
 deputies looking for him. The lights move further away.

Wake hurries forward.

EXT. TRAILER PARK BRIDGE - NIGHT

Wake crosses the bridge.

The lights of the deputies can be seen far below in the  
 forest.

Suddenly, the Dark Presence ROARS close by (O.S.).

Large trees in the forest SWAY violently before FALLING down.

The lights of the deputies sway wildly as they run. GUNSHOTS  
 can be heard and muzzle flashes seen.

DEPUTY #1  
 (howls in pain)  
 Oh, God, help me! Help me!

DEPUTY #3  
 (frantic)  
 Hang on! Hang on! Andy, it's --  
 ANDY!

DEPUTY #1  
 (muted scream of terror  
 and pain)  
 Aaaaghh!

DEPUTY #2  
 (muted scream of terror  
 and pain)  
 No! No! Aaaaah!

DEPUTY #3  
 (muted scream of terror  
 and pain)  
 Get away! Aaah! Noo-aaah!

DEPUTY #4  
 (muted scream of terror  
 and pain)  
 Run! Run! Aaaaah!

The Dark Presence ROARS again (O.S.). All the lights in the forest go out. SILENCE falls.

WAKE (V.O.)  
 This horror was everywhere I went,  
 circling me. The cops didn't stand  
 a chance; they were after a writer,  
 not a monster.

Wake hurries on.

EXT. PATH TO RANGER TOWER - NIGHT

Suddenly, a helicopter is upon Wake, with a deafening SOUND. The searchlight moves towards him, trying to catch sight of Wake.

HELICOPTER PILOT (O.S.)  
 (on the PA system)  
 You on the ground, hold it right  
 there!

Suddenly, the helicopter breaks off pursuit and FLIES away as a swarm of birds attacks it. They are on a suicide run, flying right into the helicopter's spinning blades. The chopper spins around and crashes into the woods.

Wake continues running.

EXT. RANGER TOWER

Wake reaches the ranger tower.

A radio sits on table next to the tower. Pat Maine comes on (O.S. FROM THE RADIO).

MAINE (O.S.)

(from the radio)

I just stepped outside to catch a breath of fresh air, and let me tell you, the weather's getting heavy! Nights like this make me especially glad I'm here talking to you and not home in bed. Once the weather takes a turn like this, I can't sleep at all; it's all... tangled bedsheets and dark thoughts, punctuated by the occasional plunge into nightmare. Is it just me? Well, perhaps it is, but I hope I can make the night a little bit easier to get through... Caller, you're on KBF-FM.

SNYDER (O.S.)

(from the radio, heavily)

Hey, Pat, it's Walt Snyder.

MAINE (O.S.)

(from the radio)

What's on your mind, Walt?

SNYDER (O.S.)

(from the radio, hesitant, slowly, breathes heavily)

Well, I ain't the way you are, but, well, uh, I can't sleep either, you know? I've been just staring out of the window here, trying to make sense of it all, but... I ain't been drinking, either, you know, I just...

MAINE (O.S.)

(from the radio, friendly)

Well, you sound like a man with a problem, Walt.

SNYDER (O.S.)

(from the radio, heavily)

Yeah. Yeah, uh... I had a, uh, you know, an argument with Danny, you know Danny -- and then I got in trouble with the law, you know, and I'm... I'm just... well...

MAINE (O.S.)

(from the radio, neutral)

I heard something like that, Walt.

SNYDER (O.S.)

(from the radio, heavily, a hint of fear)

Yeah.

(MORE)

SNYDER (O.S.) (CONT'D)

Well, you know, he's -- you know, Danny's my best friend and they let me out on bail today... and now I'm just alone here at the window, you know, waiting. Man, there's something in the air tonight, man!

MAINE (O.S.)

(from the radio, friendly)  
Mm. I was just outside looking up at the sky above our broadcast tower thinking the same thing. What're you waiting for, Walt?

SNYDER (O.S.)

(from the radio, very heavily)  
I... I don't know. You know, something's gonna happen. You know? I gotta, I gotta... I... I think I better go.

MAINE (O.S.)

(from the radio, a little concerned)  
Well, Walt, maybe--

SNYDER (O.S.)

(from the radio, interrupts)  
No. Thanks, Pat.

Snyder HANGS UP.

MAINE (O.S.)

(from the radio, sighs)  
Haaahhh. Well, good luck to you, Walt, hang in there. Let's take a little break, folks, this weather's really something else, huh?

Maine puts on some MUSIC (O.S.).

Wake climbs into the ranger tower. He sees Stucky's gas station, visible in the distance:

WAKE (V.O.)

It was a shock to see Stucky's gas station again. I had been there two nights ago. It seemed much longer than that.

I/E. RANGER TOWER - NIGHT

From the tower, Wake can see the chopper hovering over the trailer park, looking for a place to land.

Wake finds a FLARE GUN and FLARES.

Wake finds a key to the gate outside the tower.

The radio CRACKLES up again.

SARAH (O.S.)  
(from the radio)  
Team one, come in, over.

SARAH (O.S.) (CONT'D)  
(from the radio)  
Team one, this is Sheriff Breaker,  
report, over.

SARAH (O.S.) (CONT'D)  
(from the radio)  
Team two, come in. I need a report,  
over.

SARAH (O.S.) (CONT'D)  
(from the radio,  
frustrated)  
C'mon, guys, talk to me. Come in,  
please. Over.

NIGHTINGALE (O.S.)  
(from the radio)  
Sheriff Breaker, this is Agent  
Nightingale. I've lost contact with  
most of the men you assigned to me.  
It's Wake's doing!

SARAH (O.S.)  
(from the radio,  
incredulous)  
Wait, are you seriously telling me  
that geek writer just took out my  
deputies? Are you kidding? I mean,  
have you seen this guy? He wears a  
tweed jacket! Over.

NIGHTINGALE (O.S.)  
(from the radio)  
He's the guy we're chasing! If it's  
not him, who then? Bigfoot? Over.

SARAH (O.S.)  
(from the radio)  
I don't know yet, but I'm not in  
the habit of jumping to  
conclusions. That tends to come  
back and bite you in the ass. Out.

Wake exits the tower.

WAKE (V.O.)

If it had just been the Sheriff, I'd have taken my chances. She seemed sensible enough. But with this Agent Nightingale in the picture, surrender was not an option.

Wake OPENS the gate and goes through it.

EXT. POLTERGEIST GATE PUZZLE - NIGHT

Wake moves on and comes across a POLTERGEIST GATE. Distorted shadows cling to the gate, and it MOVES back and forth violently.

WAKE (V.O.)

Unnatural shadows clung to the gate. The darkness that was after me was trying to stop me. I wouldn't get through without a light.

Wake climbs to higher ground and comes across a searchlight.

If the player attempts to use the floodlight without turning on the power:

WAKE (V.O.) (CONT'D)

There was no power to the searchlight.

Wake follows the power cables to a nearby generator. He turns it on.

If the generator stops working before the player can destroy the gate:

WAKE (V.O.) (CONT'D)

The old generator conked out. I'd have to see if I could fix it and try again.

Wake uses the searchlight to destroy the poltergeist gate.

EXT. RADIO STATION FOREST TRAIL - NIGHT

The blinking light of the radio tower can be seen in the distance.

WAKE (V.O.)

I imagined that the broadcast tower in the distance was part of the local radio station. Maine seemed like a decent guy.

(MORE)

WAKE (V.O.) (CONT'D)  
 Perhaps he could give me directions  
 to the coal mine.

Wake runs on.

The Taken ATTACK Wake. This time they're clearly former  
 DEPUTIES.

Wake DEFEATS them with the flare gun and runs on.

A wrecked sheriff's department car lies in the forest. It  
 looks as if had fallen from the sky. The radio CRACKLES  
 (O.S.).

DEPUTY JANES (O.S.)  
 (from the radio)  
 Ah, this is Janes -- Mulligan,  
 Thornton, come in, over.

THORNTON (O.S.)  
 (from the radio, excited)  
 Thornton here. Janes, we've got  
 both Wheeler and Rose in custody.  
 Heh. They didn't put up a fight or  
 anything...

THORNTON (O.S.) (CONT'D)  
 (from the radio,  
 suddenly defensive)  
 Hey! Mulligan, what're you do--  
 c'mon, I was--

A sound of SCUFFLING can be heard over the radio as Mulligan  
 grabs the mike from Thornton (O.S.).

MULLIGAN (O.S.)  
 (from the radio, muffled)  
 Sit down and gimme that!

MULLIGAN (O.S.) (CONT'D)  
 (from the radio, more  
 clearly)  
 Janes, Mulligan here, over.

DEPUTY JANES (O.S.)  
 (from the radio)  
 Ah, go ahead, Mulligan, over.

MULLIGAN (O.S.)  
 (on the radio, taking over  
 from Thornton, bored)  
 We got Wheeler and Rose here.  
 Wheeler's drunk or hopped up on  
 something. Speaking of which, that  
 Fed had a pretty distinctive whiff  
 of Eau de Scotch about him, if you  
 know what I mean. Over.

DEPUTY JANES (O.S.)  
 (from the radio, deeply  
 embarrassed)  
 Ahh... I don't have anything on  
 that, Deputy Mulligan, over.

MULLIGAN (O.S.)  
 (from the radio, bored)  
 Well, whatever. Anyway, Rose is  
 just being plain weird here. You  
 better get Doc in to take a look at  
 both of them, over.

DEPUTY JANES (O.S.)  
 (from the radio, still  
 embarrassed)  
 Got you. You'd better get them here  
 quickly. The, uh, the Fed is going  
 to want to interview Wheeler, over.

MULLIGAN (O.S.)  
 (from the radio, almost  
 laughing)  
 Hah! Oh, yeah, I bet he does! Looks  
 like they have a lot in common.  
 Mulligan out.

EXT. RADIO STATION - NIGHT

Wake arrives at the radio station.

WAKE (V.O.)  
 I hoped Maine could lend me a car  
 to get to the coal mine.

There's a manuscript page near the radio station's front  
 door.

Wake picks it up.

PAGE:

MANUSCRIPT PAGE  
 For decades, the darkness that wore  
 Barbara Jagger's skin slept  
 fitfully in the dark place that was  
 its home and prison. It was hungry  
 and in pain. It dreamed of its  
 nights of glory when the poet's  
 writing had called it from the  
 depths and given it a brief,  
 terrible taste of power and  
 freedom. The rock stars had stirred  
 it from the deep sleep the poet had  
 sunk it back to in the end.

(MORE)

## MANUSCRIPT PAGE (CONT'D)

When it sensed the writer on the  
ferry, it opened its eyes.

PAGE ENDS.

Wake enters the radio station.

CINEMATIC 9400:

INT. RADIO STATION LOBBY - NIGHT

Wake closes the door behind him in the radio station's lobby.

There's MUSIC playing in the background, courtesy of Pat  
Maine's radio program.

Wake puts his gun away.

CINEMATIC ENDS.

INT. RADIO STATION LOBBY - NIGHT

Wake explores the radio station. Maine is audible throughout  
the station.

MAINE (O.S.)

(from the radio)

And here's another call. You're on  
KBF-FM with Pat Maine.

PEABODY (O.S.)

(from the radio)

It's Milt Peabody, Pat.

MAINE (O.S.)

(from the radio)

What's on your mind, Milt?

PEABODY (O.S.)

(excited, from the radio)

Well, I live near the trailer park,  
Pat, and there's a big ruckus going  
on over there.

MAINE (O.S.)

(from the radio)

Well, that's just up the road from  
me, too. What's going on, do you  
know?

PEABODY (O.S.)  
 (from the radio)  
 I don't know, but there's a bunch  
 of police cars there, lots of  
 sirens, a helicopter buzzing  
 around, and I think I heard some  
 gunshots.

MAINE (O.S.)  
 (from the radio)  
 Gunshots?

PEABODY (O.S.)  
 (from the radio)  
 Yes, sir, like from a pistol. So  
 can you find out what's going on?  
 'Cause it's just next door and  
 they're poppin' off guns there.

MAINE (O.S.)  
 (from the radio)  
 They're still shooting?

PEABODY (O.S.)  
 (from the radio)  
 No, it was maybe ten, fifteen  
 minutes ago. It sounds serious,  
 Pat! I'm telling you, it don't  
 sound like no party.

MAINE (O.S.)  
 (from the radio)  
 Well, I'm -- I'm certainly gonna  
 give the station a call, Milt.

PEABODY (O.S.)  
 (from the radio)  
 Okay...

MAINE (O.S.)  
 (from the radio)  
 You'll hear it here as soon as I  
 hear from them.

PEABODY (V.O.)  
 (from the radio)  
 Okay, thanks.

MAINE (O.S.)  
 (from the radio)  
 And we have another caller. You're  
 on the air.

LORNA MILES (O.S.)  
 (from the radio)  
 Pat, it's Lorna Miles.

MAINE (O.S.)  
 (from the radio)  
 Why, hello, Lorna. What do you have  
 for us?

LORNA MILES (O.S.)  
 (from the radio)  
 Well, I just don't see why the cops  
 bother with the trailer park.

MAINE (O.S.)  
 (from the radio)  
 What do you mean?

LORNA MILES (O.S.)  
 It's a trailer park. Of course  
 you're going to have trouble in a  
 place like that. I mean, what do  
 you expect? The Sheriff should be  
 helping us normal citizens instead  
 of wasting resources on those  
 people.

MAINE (O.S.)  
 (from the radio)  
 Well--

LORNA MILES (O.S.)  
 (interrupts, from the  
 radio)  
 Let the trash sort themselves out.  
 I'm sorry, but my granddaddy  
 settled in Bright Falls in nineteen  
 eleven.

MAINE (O.S.)  
 (wryly, from the radio)  
 Well, thank you very much for that  
 compassionate viewpoint, Lorna.

The MUSIC continues (O.S.).

INT. RADIO STATION MAINE'S STUDIO CONTROL ROOM - NIGHT

Wake arrives at Maine's studio's control room. Behind the  
 glass, Maine can be seen. When he spots Wake, he immediately  
 starts broadcasting again.

MAINE  
 (to a microphone)  
 Oh, here's a little surprise! The  
 famous writer Alan Wake just walked  
 in. Folks, I'm going to see if I  
 can talk him into an interview.

Wake hesitates.

MAINE (CONT'D)

(to a microphone)

Ah, looks like Mr. Wake is going to need a moment before we can talk, so let me give you a little background while he prepares himself. You've all heard the name, of course; Alan Wake is the author of a very successful series of Alex Casey crime novels. He's changed gears, though; he's now working on a horror story!

MAINE (CONT'D)

(to a microphone)

Now, you probably know that Mr. Wake is a somewhat controversial figure. He had a few ugly encounters with the paparazzi in recent years -- although speaking for myself, it's hard to blame him for that!

MAINE (CONT'D)

(to a microphone)

Regular listeners will remember that I met him on the ferry last week; he's avoided the spotlight pretty well, but here he is, taking some time out of his vacation to talk to us.

Maine puts on some MUSIC, gets up from his seat and opens the studio door for Wake.

MAINE (CONT'D)

C'mon in, Mr. Wake.

Wake enters the studio.

CINEMATIC 9500:

INT. RADIO STATION MAINE'S STUDIO - NIGHT

Maine closes the door after Wake enters.

MAINE

Ahh, I'm so glad you could find the time to do this, Mr. Wake.

Nightingale and Sarah suddenly BURST into the control booth. Nightingale aims a gun at Wake through the window.

NIGHTINGALE

Nowhere to run now, Dan Brown! You back away from Maine. Don't hurt him.

MAINE

(trying to be the voice of  
reason)

Whoa, whoa, whoa, everyone calm  
down! Put the gun down, we're all  
friends here... right?

SARAH

(angrily)

Cool your jets, Nightingale. We got  
him.

Nightingale starts to lower his gun, then suddenly raises it  
again and FIRES. Sarah sees it coming and slaps the gun to  
the side just in time; the shot goes wide and SHATTERS both  
the glass between the studio and the control booth and the  
glass window behind Wake and Maine.

MAINE

(scared)

Judas Priest!

Sarah moves between Nightingale and the studio, blocking his  
shots.

SARAH

(shocked and angry)

What the hell's the matter with  
you? There's a civilian in there!

Wake takes advantage of the confusion and DIVES out of the  
broken window.

EXT. BEHIND THE RADIO STATION - NIGHT

Wake HITS the ground hard and ROLLS down a steep incline.

WAKE

(gasps)

Uhh!

At the bottom, he gets back to his feet with obvious effort.

WAKE (CONT'D)

(breathes heavily)

CINEMATIC ENDS.

EXT. BEHIND THE RADIO STATION - NIGHT

More police cruisers can be seen converging on the radio  
station, with SIRENS blaring, car doors SLAMMING (O.S.)  
Nightingale can be briefly glimpsed at the broken studio  
window above.

NIGHTINGALE

(enraged shout)

I'll get you yet, even if it kills me! You hear me? You hear me, H.P. Lovecraft!

WAKE (V.O.)

I had fallen off so many cliffs it was ridiculous. That's what you get for naming a book "The Sudden Stop."

WAKE (V.O.) (CONT'D)

It was probably good I hadn't had the chance to tell Maine where I was going. I'd have to lose the cops and find my own way to the mine.

EXT. ABANDONED HUT - NIGHT

A power company pickup stands next to the hut. Several power company work lamps stand on the ground.

WAKE (V.O.)

There was no sensible reason for the power company work lights to be here. It was almost as if they'd been left for someone like me to use.

EXT. PATH TO RAILWAY BRIDGE - NIGHT

Wake is running through the woods.

EXT. PATH TO RAILWAY BRIDGE - NIGHT

Suddenly, Wake's CELL PHONE RINGS. He answers the phone.

WAKE

(to the phone, a little out of breath)

Hello?

ALICE (O.S. REPLAY)

(from the phone)

The most stubborn man I've ever met...

WAKE

(anxious)

Alice? Alice!

It's as if Alice can't hear Wake. The line is very bad; Alice's voice fades in and out; Wake can barely hear her.

(NOTE: this is a re-edited version of actual recorded dialogue with Alice, heard at the Lodge in Episode #4).

ALICE (O.S. REPLAY)  
 (from the phone, choppy,  
 fading in and out)  
 Alan. Alan. I'm so afraid... keeps  
 me in the dark. Please help me...  
 I look at you, Alan, and it's not  
 you... something else, looking out  
 from behind your eyes...

WAKE  
 (to the phone, alarmed)  
 Alice! I'm here!

ALICE (O.S. REPLAY)  
 (from the phone, choppy,  
 fading in and out)  
 I'm so alone here... it's all going  
 to go to hell. You need to be  
 careful... and cooperate.

The line goes DEAD.

WAKE (V.O.)  
 The connection had been terrible,  
 but that wasn't the only thing that  
 hadn't been right with the call.  
 She'd sounded wrong, somehow. But  
 she had called me.

Wake makes his way through the forest, fighting Taken along  
 the way.

WAKE (V.O.) (CONT'D)  
 I could see a railway bridge up  
 ahead, and a warehouse of some sort  
 on the opposite shore. I hoped I  
 could find a car from there.

Wake fights his way through the forest towards the train  
 tracks.

EXT. RAILWAY BRIDGE - NIGHT

Wake CLIMBS to the underpass of the bridge.

Above, a train PASSES, making the whole bridge SHAKE.

Suddenly it gets dark. The ROAR of the Dark Presence can be  
 heard.

Shadows falls on the metal plates of the bridge.

Forcefully, they seem to RIP themselves loose as they  
 violently FLY at Wake.

He DODGES and turns the light of his flashlight towards them.  
They fall to the ground, harmless dead objects again.

WAKE (V.O.)

The darkness that was pursuing me  
was growing stronger. And it was  
taking over everything in its path.

Wake hurries on.

EXT. RAILWAY BRIDGE WAREHOUSE - NIGHT

Wake runs to the yard outside the warehouse.

A large bulldozer stands in front of the building.

Everything gets darker. The ROAR of the Dark Presence can be  
heard (O.S.).

Suddenly shadows cover the bulldozer. The ROAR of its engine  
mimics that of the Dark Presence (O.S.). It RUSHES towards  
Wake.

Wake SHOOTS at it with the flare gun.

The SHADOWS flee. The bulldozer stops, its engine WHINING.

WAKE (V.O.)

As a teenager, just starting to get  
interested in writing, Stephen King  
had been a source of inspiration to  
me. I thought about all the  
inanimate objects that had come to  
life in his books.

WAKE (V.O.) (CONT'D)

No one is safe in a good horror  
story, certainly not the  
protagonist. That's what makes them  
fun. This was anything but. The  
darkness could possess anything,  
and it was getting closer.

CINEMATIC 9700:

EXT. RAILWAY BRIDGE WAREHOUSE - NIGHT/DAY

An old tow-truck stands by the side of the warehouse.

Wake climbs inside. He manages to START it.

Wake runs across the yard.

He drives down the road just as the sun rises.

WAKE (V.O.)

I had never been this glad to see the sunrise. I had a couple of hours to get to the coal mine.

Wake DRIVES on.

CINEMATIC ENDS.

CINEMATIC 10100:

EXT. ROAD TO THE COAL MINE - DAY

Wake CLIMBS out of the tow-truck at a rest stop. The early morning sun illuminates the landscape. The Mirror Peak can be seen in the distance.

He looks at the billboard map and turns to look at the view.

WAKE (V.O.)

The coal mine wasn't far, now.

CINEMATIC ENDS.

WAKE (V.O.) (CONT'D)

Today, I would meet the kidnapper, and he would give me Alice. I wouldn't give him any other choice. A drowning man will clutch at a straw.

Wake CLIMBS into the car, and DRIVES down the road.

WAKE (V.O.) (CONT'D)

Little by little, without realizing it, I had come to believe that the story in the manuscript was coming true. The current of its narrative had taken me deeper and deeper into dark waters.

WAKE (V.O.) (CONT'D)

Alice had been taken from me. Barry was probably in jail. I was a fugitive from the FBI. The whole world, taken over by the Dark Presence, was trying to destroy me. It all felt real, but it matched a textbook case of insanity.

EXT. SHACK - DAY

Wake drives along the road and comes to a shack. He stops the car and gets out of it.

The run-down shack is not in a great shape, but the radio inside that still works.

MAINE (O.S.)

(from the radio)

This is Pat Maine, and you're listening to KBF-FM. Folks, I want to apologize for kind of abandoning you to that looping music track last night, but I was... detained.

MAINE (O.S.) (CONT'D)

(from the radio,  
controlled anger)

You see, I encountered a big shot G-man with an itchy trigger finger who could use a lesson in manners and a boot in the ass -- not necessarily in that order, either. Now, folks, I know I'm not being very informative here, and I apologize for that. I really should just keep quiet, but... I'm just so peeved right now, because some people just shouldn't be carrying badges. I'm just glad that our Sheriff Breaker was there to straighten things out.

MAINE (O.S.) (CONT'D)

(from the radio, more  
softly)

And if someone I met last night is listening, let me just say I'm sorry if my mouth got you in trouble. I'm pretty sure you're not the bad guy here. Godspeed, son; I hope you know what you're doing. Now, on a lighter note... I'll be talking to Doctor Nelson all morning. But first -- a little music.

Maine puts some MUSIC (O.S. from the radio) on.

Wake gets back into his car and drives on.

EXT. RANGER TOWER - DAY

Wake arrives at a ranger tower.

Wake stops the car and gets out of it. He climbs up into the ranger tower.

INT. RANGER TOWER - DAY

There's a radio on a desk.

MAINE (O.S.)

(from the radio)

Welcome back to KBF-FM; hope you enjoyed that tune. Now, Doc, you were talking about life and finding that special someone, that soul mate...

DOC (O.S.)

(from the radio)

Well, you were talking about that. I was saying I don't buy it!

MAINE (O.S.)

(from the radio)

Well, see, to me, that's strange, because I always pegged you as a hopeless romantic.

DOC (O.S.)

(from the radio, chuckles)

Heh! You got me there, Pat. But I think love's where you look for it. And you need to do a lot of looking, sure. But the idea that there's that one special person out there for you, and if you miss that chance, it's gone forever and you're forever incomplete... I mean, isn't that depressing? Or, heck, childish, even? There's plenty of fish in the sea.

MAINE (O.S.)

(from the radio, laughs)

And apparently, a fisherman has a fishing analogy for everything. But what you're saying, isn't that a little harsh?

DOC (O.S.)

(from the radio)

Well, no! What I am saying is that your potential for finding that connection isn't limited to what's essentially a chance encounter. How's that harsh?

MAINE (O.S.)

(from the radio, starts to go off on a tangent)

Yeah, well. I guess that's a nice thought. But let me say something personal here...

DOC (O.S.)  
 (from the radio)  
 Okay...?

MAINE (O.S.)  
 (from the radio)  
 Now, well, I... I don't disagree  
 with you, exactly, but I can't  
 really fit that together with what  
 I feel, what I -- what I felt for  
 someone. Because -- she was the  
 one. She was.

MAINE (O.S.) (CONT'D)  
 (from the radio,  
 increasingly emotional)  
 And she -- I let her drift away  
 from me. Maybe I didn't put in the  
 work, I don't know, but... well,  
 since then -- and it was a long  
 time ago, but... but since then,  
 there hasn't been anyone. Not like  
 her. And I'm not saying I dwell on  
 her, or haven't moved on. I like my  
 life. I'm not living in the past.  
 But I do miss the way she...  
 completed me.

DOC (O.S.)  
 (from the radio,  
 sympathetic)  
 You can't argue with the heart,  
 Pat.

MAINE (O.S.)  
 (from the radio, gets a  
 grip)  
 I'm sorry, folks. I had kind of a  
 scary experience last night, and  
 let's just say it's shaken a few  
 things loose.

Maine puts some MUSIC (O.S. from the radio) on.

Wake climbs back down from the tower and gets in his car.

He DRIVES down the road.

EXT. COAL MINE - DAY

Wake STOPS the car on the abandoned railroad tracks in front  
 of the wooden coal mine building.

On one side, there's a dark mine tunnel that has been partly  
 boarded up with several CLOSED, NO TRESPASSING, DANGER and  
 WARNING SIGNS about flooded tunnels. Several MUSEUM SIGNS  
 explain the history of the location.

Rickety steps lead up to the door of the building.

The sun is high. It's hot. The SOUND of crickets (O.S.).

Wake steps out of the car.

WAKE (V.O.)

I was early. I was supposed to meet  
the kidnapper at noon in the main  
building. The coal mine was quiet.  
It was a museum, now.

Wake investigates a nearby mine tunnel.

ALICE (O.S.)

(a very faint, echoing  
whisper)

Alan.

ALICE (O.S.) (CONT'D)

(a very faint, echoing  
whisper, urgent)

Alan!

WAKE

(disbelieving, shocked,  
under his breath)

Alice?

INT. MINE - NIGHT

Wake walks into the mine tunnel. It descends. The atmosphere is oppressive.

Light sensitive GRAFFITI on the wall reacts to the light of Wake's flashlight: "DANGER! NO POWER, NO LIGHT" and "TUNNELS GO TO CAULDRON LAKE"

WAKE (V.O.)

The atmosphere in the tunnel was  
heavy, oppressive, like sinking  
underwater. I wanted to leave, but  
something urged me forward.

Wake STAGGERS once. The lights seem to FLARE for a moment; then everything BLURS for another moment.

WAKE (CONT'D)

(grunt of pain)

Ahh!

WAKE (V.O.) (CONT'D)

Without warning, the headache  
stabbed in my brain.

Wake's vision returns to normal.

Suddenly, a voice seems to ECHO from the tunnel ahead.

ALICE (O.S. REPLAY)  
 (weak, echoing,  
 insubstantial, in terror)  
 Alan! Alan! Where are you! Help!

ALICE (O.S. REPLAY) (CONT'D)  
 (weak, echoing,  
 insubstantial, in terror)  
 No! Alan! Help me!

WAKE  
 (disbelieving, to himself)  
 Alice?

There is a SOUND of rotting wood breaking and a SPLASH of water (O.S.).

ALICE (O.S. REPLAY)  
 (weak, echoing,  
 insubstantial, in fear  
 and pain)  
 Aaaaah!

WAKE  
 (shouts)  
 Alice!

Wake runs down the tunnel.

INT. MINE / DARK POOL - DAY

The tunnel is flooded, a dead-end, the ground disappears into a pool of pitch black water.

Wake approaches the pool.

CINEMATIC 10200:

EXT. CAULDRON LAKE SHORE/ISLAND - NIGHT

Alice's form underwater, sinking into the darkness.

CINEMATIC ENDS.

Wake stands by the edge of the dark pool. His vision BLURS for a moment, then returns to normal.

WAKE (V.O.)  
 A wave of nausea washed over me. I needed to leave this place as quickly as possible. This wasn't metal I was tasting. I was sure it was the darkness itself.

WAKE (CONT'D)  
 (shocked, under his  
 breath)  
 I'm losing it. I gotta get out of  
 here.

Wake turns around and exits the mine tunnel.

EXT. COAL MINE MUSEUM - DAY

Wake walks up the stairs to the door of the main building and enters.

CINEMATIC 10300:

INT. COAL MINE MUSEUM - DAY

Wake enters the museum and looks around. He finds a chair, drags it to the center of the room and sits down, facing the door, waiting.

CUT TO:

EXT. COAL MINE MUSEUM - DAY

The sun is higher now. It's hot. The air shimmers. The SOUND of crickets (O.S.).

CUT TO:

INT. COAL MINE MUSEUM - DAY

Wake is sitting on the chair. He looks bored, annoyed and sweaty. The sun glares brightly through the windows. The corrugated iron walls GROAN and BANG with the heat. Flies BUZZ (O.S.). Wake waves them from his face.

WAKE (V.O.)  
 I didn't want to go outside. The  
 cops had to be looking for me.

WAKE (V.O.) (CONT'D)  
 The noon sun turned the place into  
 a sauna.

CUT TO:

INT. COAL MINE MUSEUM - DAY

Wake peers into a museum display case. He doesn't look very interested, he's just killing time.

WAKE (V.O.)

The day dragged on. Different scenarios ran through my mind, ways of how I'd torture the kidnapper to get Alice back, or the different horrible things he could've done to her.

CUT TO:

INT. COAL MINE MUSEUM - DAY

Wake leans against the windowpane, looking outside. He looks grim. The sun is a little higher in the sky.

WAKE (V.O.)

I imagined her dead. I had no way of knowing she was still alive. It was killing me.

CUT TO:

INT. COAL MINE MUSEUM - DAY

Wake PACES around nervously. The floor CREAKS. Suddenly, he KICKS the chair over in frustration.

WAKE

(grunt of frustration)  
Hrrgh!

WAKE (V.O.) (CONT'D)

I was running on blind hope.

CUT TO:

EXT. COAL MINE MUSEUM - DAY

The sun is setting.

WAKE (V.O.)

It was all a waste of time.

CUT TO:

INT. COAL MINE MUSEUM - NIGHT

Wake sits in the dark on the chair and TURNS ON his flashlight. He's brooding, eyes burning with rage -- we've never seen him this angry before.

WAKE (V.O.)  
The bastard never showed up.

CINEMATIC ENDS.

INT. COAL MINE MUSEUM - NIGHT

Wake is next to the chair. His cell phone RINGS. He answers.

MOTT (V.O. FROM PHONE)  
(from the phone)  
Wake.

WAKE  
(to the phone, enraged)  
Where the hell are you?!

MOTT (V.O. FROM PHONE)  
(from the phone)  
Change of plans. You know where  
Mirror Peak is? It's the big  
mountain north of where you are.  
You follow the path from the mine,  
you can't miss it. There's a  
lookout point there. I'll be  
waiting.

WAKE  
(to the phone, enraged)  
I'm through being jerked around by  
you--

MOTT (V.O. FROM PHONE)  
(from the phone,  
interrupts, nasty)  
You want to see your wife alive?  
'Cause if you do, you better watch  
what you say to me. Do we  
understand each other?

WAKE  
(to the phone, forced  
calm)  
I want to talk to Alice.

MOTT (V.O. FROM PHONE)  
(from the phone)  
Yeah, and I want the manuscript.  
Don't keep me waiting, Wake.

Mott HANGS up.

WAKE  
(to the phone, enraged)  
Hello? Hello?

WAKE (CONT'D)  
 (a frustrated scream of  
 rage)  
 Aaaaaaaah!

WAKE (CONT'D)  
 (frustrated rage)  
 I'm gonna kill him!

WAKE (V.O.) (CONT'D)  
 I had to get to Mirror Peak.

Suddenly, outside, the Dark Presence ROARS louder than ever before (O.S.). It's close. Pieces of ceiling FALL DOWN, blocking Wake's way back to the door he came in through. The windows BREAK.

WAKE (V.O.) (CONT'D)  
 It was close, maybe closer than  
 ever before.

Wake runs through the building.

EXT. MINE YARDS - NIGHT

Wake runs outside.

Wake is ATTACKED by poltergeist cars.

He DEFEATS them.

The Dark Presence ROARS in the night (O.S.).

Wake sees a glimpse of something huge and black, a towering shadow beyond the trees. It's gone as soon as it appeared.

WAKE  
 (shocked, under his  
 breath)  
 What the hell is that?

EXT. PROCESSING WAREHOUSE - NIGHT

Wake stands in front of the processing warehouse.

WAKE (V.O.)  
 The only way to reach the hillside  
 ahead was to go through the  
 building. I had to find a way to  
 avoid electrocution.

Wake enters the warehouse.

INT. PROCESSING WAREHOUSE - NIGHT

Taken ATTACK.

Wake DEFEATS them.

He exits the warehouse.

EXT. COAL MINE OUTSKIRTS - NIGHT

A power company pickup stands by the road.

A chest full of flashbangs sits in the back.

Wake picks up the flashbangs.

WAKE (V.O.)

There was no way the flashbang  
grenades were standard power  
company equipment.

EXT. HILL FOREST - NIGHT

Wake makes his way through the hill forest.

Taken ATTACK.

Wake DEFEATS them.

He runs on.

WAKE (V.O.)

I had no real plan. I was going to  
give the kidnapper all the  
manuscript pages I had for Alice.  
If that wasn't enough, I'd hold him  
at gunpoint and make him talk.

EXT. OVERGROWN CEMETERY - NIGHT

Wake comes across a small cemetery.

WAKE (V.O.)

I wondered if the occupants of the  
cemetery had in their time  
experienced anything like what was  
now happening to me.

EXT. HILL FOREST BRIDGE - NIGHT

As Wake crosses the river on the bridge, the dark presence's  
ROAR can be heard. A tree FALLS in the forest up ahead.

WAKE (V.O.)

The dark presence was moving ahead  
of me in the same direction I was  
going. A cold feeling settled  
itself in the pit of my stomach:  
was it going for Alice?

EXT. BELOW TRAIN TRACKS - NIGHT

Wake makes his way under an old train bridge.

The Dark Presence ROARS above (O.S.).

The bridge COLLAPSES and an old steam train, covered in  
shadows, is THROWN towards Wake.

He dodges the train and runs on.

EXT. GHOST TOWN - NIGHT

Wake enters the ghost town area.

WAKE (V.O.)

The place was dead, a ghost town.  
Had been for decades, maybe a  
century.

EXT. SILVER MINE BUILDING - NIGHT

Wake stands before the silver mine's main building.

He STARTS a GENERATOR and enters.

INT. SILVER MINE BUILDING - NIGHT

Inside, Wake finds supplies.

There are also various charts and maps of the silver mine  
pinned to the walls.

A TV stands in the corner. It switches itself on.

TV SHOW:

TV SHOW: WRITER IN THE CABIN, PART 5

The light recedes, almost as if it was shining from behind  
the TV set.

On the screen, the study of the Bird Leg Cabin can be seen,  
as though through a stationary security camera hidden in the  
wall. The desk is framed by the two round windows. Beyond the  
windows, there's only darkness.

Wake is looking at the camera, a close-up. The "Touched" effect is flickering now and again.

WAKE

Anything outside of writing is a struggle. I feel ill. I managed to make my way downstairs. There's a shoebox filled with books and papers by Thomas Zane. It's very hard to focus but I managed to read some of it. He's a poet and a good one. He writes of muses and creators, summoning fabulous things from a magic lake, using its power to shape the world, of a realm of gods and dreams, and demons, dark things that wait for a chance to slip through, wearing the flesh of men as disguise.

WAKE (CONT'D)

Zane writes about himself, his girlfriend being taken over by a dark presence, about growing scared of the lake. Zane believes it's a mirror to the gaping void of darkness above, where some Lovecraftian presence lurks. I crawled back upstairs. I'll borrow these things for my story. They ring true. They fit.

The light dies suddenly, as if the television was never on at all.

TV SHOW ENDS.

A manuscript page lies on the floor.

Wake PICKS it up.

PAGE:

MANUSCRIPT PAGE

When Thomas Zane fell for Barbara Jagger, it happened fast. She was young, vibrant and beautiful, full of life. He had never been a very happy man, and without any seeming effort she had changed all that.

Zane felt good for the first time in his life. Everything she did was another piece of a jigsaw puzzle he hadn't even known he'd been missing.

(MORE)

## MANUSCRIPT PAGE (CONT'D)

And best of all, she made the words flow, strong and sharp. She was his muse.

PAGE ENDS.

Wake exits the building.

EXT. VALLEY LOOKOUT - NIGHT

Wake stops at a lookout. The valley he previously crossed spreads out before him. There's a SCREECH from the sky, as flocks of birds fly around.

Wake cell phone BEEPS, an SMS message (O.S.).

Wake glances at the phone.

WAKE (V.O.)

The kidnapper had sent me a text. The message was full of spelling errors and insults. He was telling me to hurry up.

EXT. NARROW LEDGE - NIGHT

Wake advances along a narrow ledge.

Birds ATTACK him.

He DEFEATS them.

EXT. CAVE - NIGHT

A cave opens up in front of Wake. He enters.

INT. CAVE - NIGHT

Wake makes his way through the cave. There's a manuscript page on the cave floor. Wake picks it up.

PAGE:

MANUSCRIPT PAGE

Some of the Taken retained echoes of their former selves, but these were just the nerve twitches of a dead thing. Nothing remained but a shell, covered and filled with darkness.

In most cases these puppets were enough for the purposes of the Dark Presence.

(MORE)

MANUSCRIPT PAGE (CONT'D)

But for anything more elaborate, as with the writer, it was different. It needed his mind. And so rather than taking him over completely, it merely touched him.

PAGE ENDS.

Taken ATTACK.

He DEFEATS them with the gun and flashlight.

INT. MINE SHAFT - NIGHT

Wake comes across an old mine shaft. It's surrounded by platforms.

WAKE (V.O.)

I'd have to make my way up this mine shaft in order to go on. Maybe the machinery could help me with that.

Wake uses the various wooden platforms and a load of girders hanging from an old crane to make his way up the mine shaft. He exits the mine shaft.

EXT. NARROW LEDGE B - NIGHT

Wake advances along another narrow ledge.

Birds ATTACK.

Wake DEFEATS them.

EXT. CABLE CAR - NIGHT

Wake comes to a cable car. He needs to use it to cross the gap.

WAKE

(sighs, wry, under his  
breath)

Oh great, another cable car. Just great.

Wake gets on the cable car and starts the crossing.

Vast amounts of birds ATTACK.

Wake manages to FEND them off while the cable car makes its way to the other side.

EXT. MOUNTAIN FOREST - NIGHT

Wake makes his way towards Mirror Peak through the forest.

Somewhere up ahead, the dark presence ROARS (O.S.). A TREMOR shakes the ground, and several trees FALL DOWN.

Taken ATTACK.

Wake DEFEATS them with the gun and the flashlight.

INT. MOUNTAIN RUINS - NIGHT

Wake enters the ruins of a stone building.

Light-sensitive paint glows on the wall in the beam of Wake's flashlight. Inside a large heart: "Tom + Cynthia."

Wake moves through the building.

EXT. PATH TO MIRROR PEAK LOOKOUT - NIGHT

Wake makes his way towards the lookout. Cauldron Lake comes into view.

A light can be seen in the dark.

WAKE (V.O.)

I could see Cauldron Lake. I thought I could make out the spot where the island and the cabin had been. There was a light near it. It had to be a boat.

SIGNS point Wake towards the observation platform.

WAKE (V.O.) (CONT'D)

I was close now. I had to get there fast. I dreaded what I would find.

It's dead calm, even the smallest voices are amplified and echo from the cliff faces around the lake.

MOTT (O.S.)

(echoes from ahead,  
shouting, scared)  
Wake? That you? Wake?

WAKE

(an angry shout)  
Hey! I'm here! I'm coming!

MOTT (O.S.)  
 (echoes from ahead, a  
 surprised and horrified  
 shout)  
 Aah! No, no, no! No, get away!

The ROAR of the Dark Presence ECHOES and is AMPLIFIED by the lake (O.S.).

Wake runs forward.

MOTT (O.S.) (CONT'D)  
 (echoes from ahead,  
 scared, pleading for his  
 life, weeping)  
 I'm sorry! Please, lady! The boss  
 didn't know who he was messing  
 with! I didn't know! I swear, I  
 didn't know!

MOTT (O.S.) (CONT'D)  
 (echoes from ahead,  
 scared, pleading for his  
 life, weeping)  
 I'll serve you, I will, if you  
 want, ma'am. I'll serve you gladly!  
 Please! We didn't mean anything by  
 it! It was a mistake!

MOTT (O.S.) (CONT'D)  
 (echoes from ahead,  
 scared, pleading for his  
 life, weeping)  
 We don't have his wife! We don't  
 know where she is! She's probably  
 drowned! We just said we had her to  
 make him play ball, you see, you  
 see? To get him writing for us!

MOTT (O.S.) (CONT'D)  
 (echoes from ahead,  
 scared, pleading for his  
 life, weeping)  
 We can stop, we'll call it off! We  
 won't have anything to do with him  
 anymore! You can have him! You can  
 take him!

MOTT (O.S.) (CONT'D)  
 (echoes from ahead,  
 screaming in fear)  
 Please! Please! Aah! I'm sorry!  
 Please! Don't hurt me! Aaaah!

MOTT (O.S.) (CONT'D)  
 (echoes from ahead, scream  
 of horror)  
 Aaaaahhh!

The Dark Presence ROARS (O.S.).

CINEMATIC 10400:

EXT. MIRROR PEAK OBSERVATION PLATFORM - NIGHT

Wake reaches the edge of the platform.

Mott is on his knees on the ground at the far end of the dark platform.

In front of him, just for a moment, Wake sees Barbara Jagger. Then she is gone and a ROARING tornado of darkness appears. It SUCKS in the picnic tables and benches as well as Mott and his scattered possessions.

MOTT  
(scream of pain)  
Aaaarrgghh!

The tornado swallows Mott completely.

MOTT (CONT'D)  
(scream of pain and  
horror)  
No! Please! Aaaaaaarrhhhhhh!

Wake stares, horrified.

The tornado ROARS. It SURGES towards Wake.

He staggers back and falls. A flare dropped by Mott rolls on the ground. Wake grabs it.

The wind gets a hold of him too, and throws him across the air.

WAKE  
(surprised scream)  
Aahh!

A horrified grimace on his face, Wake manages to light the flare. Suddenly he is free, thrown wildly through the night air.

Wake flies over the railing of the platform.

WAKE (CONT'D)  
(a long scream as he  
falls)  
Aaaaaaahhhhh!

EXT. CAULDRON LAKE/A LIT BOAT - NIGHT

A FIGURE of a man stands on the deck of a small, well-lit boat in the middle of Cauldron Lake.

Wake's fall is lit by the flare he is still holding.

Somewhere above, the Dark Presence ROARS (O.S.).

Wake hits the dark water with a great SPLASH. The flare still burns brightly, marking the spot.

The motor of the boat SPUTTERS to life.

EXT. UNDERWATER - NIGHT

SOUNDS of underwater panic.

Wake is deep underwater, thrashing feebly.

WAKE  
(horrified gasps, cold  
water, exhaling)

He doesn't know which way is up. Bubbles of air float around him. An unnatural darkness spreads through the water above him, engulfing him. He sees nightmarish FLASHES:

CUT TO:

EXT. CAULDRON LAKE SHORE - NIGHT

The black, dead calm surface of Cauldron Lake. The water HUMS.

CUT TO:

EXT. UNDERWATER - NIGHT

Alice in underwater darkness. She reaches out and opens her mouth to scream. Barbara Jagger leers and pulls the struggling Alice backwards into the dark depths.

CUT TO:

EXT. DARKNESS - NIGHT

The Bird Leg Cabin sits in the darkness. We lurch through the window. A typewriter looms from the dark. Fingers fall on the keys with a terrible, thunderous sound. Wake, hunched over the typewriter, writes in frenzy.

CUT TO:

EXT. CAULDRON LAKE END OF THE ROAD - NIGHT

The Diver stands on the road, in the headlights of a car.

CUT TO:

EXT. UNDERWATER - NIGHT

The SOUNDS of underwater panic DIE AWAY (O.S.). Everything is black.

Suddenly, an unearthly light shines, driving back the darkness. A FIGURE of a man, glowing with light, reaches for Wake.

Tom Waits's cover version of "Sea of Love" BEGINS.

CAPTION

End of Episode 3.\nPress Skip to  
Continue.

CINEMATIC ENDS.

THE END OF  
EPISODE 3.

EPISODE #4

CINEMATIC 11100:

INT. LODGE WAKE'S ROOM - DAY

Everything is slow and blurred. SOUNDS echo and distort.

Wake lies in the bed, trying to force his eyes opens, trying to focus.

WAKE

(groans)

Uhhhhh.

Alice is standing next to his bed. She leans over him and smiles softly.

ALICE

(comforting)

Alan. Shhhh, baby, it was just a  
nightmare.

WAKE

(weak, groggy, relieved)

Alice...

Wake reaches for her.

Her forms melts away, replaced by that of Dr. Hartman. Hartman has a band-aid taped across his nose.

Dr. Hartman stands next to the bed and leans over him. He looks pleased and friendly.

HARTMAN  
(reassuring)  
There you go, Alan.

ALICE  
(timed to match Hartman's  
line 5)  
There you go, Alan.

WAKE  
(weak, groggy, confused,  
drunken)  
Hartman? I fell...?

The room is small and cozy. Wake lies in a hospital bed. Light streams through a window. It's daytime.

A table with a modern typewriter and a stack of blank sheets of paper stands in the room.

Two nurses in cardigans, a man and a woman, BIRCH and SINCLAIR, stand behind Hartman. They look stern, but not unfriendly.

HARTMAN  
(reassuring)  
I had to give you a sedative, don't fight it.

WAKE  
(weak, uncomprehending,  
groggy, drunken)  
I...

HARTMAN  
You went through another rough period.

WAKE  
(weak, uncomprehending,  
groggy, drunken)  
What?

HARTMAN  
(friendly and reassuring,  
but in charge)  
Right now it's very important that you stay calm. We don't want you to have another episode. You're a patient at my clinic, have been for a while now.  
(MORE)

HARTMAN (CONT'D)  
The shock of your wife's death  
triggered a mental illness.

Wake tries to shake his head and focus.

WAKE  
(weak, groggy, drunken)  
No, you -- you... lying.

HARTMAN  
You're suffering from various  
symptoms of undifferentiated  
schizophrenia.

Wake is falling asleep.

WAKE  
(weak, barely conscious)  
Bastard... K-kill you.

HARTMAN  
(reassuring)  
It's okay, Alan. Just let go.

ALICE  
(timed to match Hartman's  
line 17)  
It's okay, Alan. Just let go.

Wake's eyes roll up. He stops struggling.

Everything goes black.

CUT TO:

Wake's eyes flicker open. He wakes up slowly.

The light from the window is dimmer. THUNDER rumbles in the  
distance (O.S.).

Wake GETS UP groggily.

CINEMATIC ENDS.

INT. LODGE WAKE'S ROOM - DAY

Wake is standing next to his bed.

WAKE (V.O.)  
I felt groggy. Whatever Hartman had  
pumped in me was making me numb. I  
felt like this was happening to  
someone else, someone I was  
watching on television. I couldn't  
think, couldn't focus.

The television is on:

TV SHOW:

TV SHOW: WRITER IN THE CABIN, PART 6

The light recedes, almost as if it was shining from behind the TV set.

On the screen, the study of the Bird Leg Cabin can be seen, as though through a stationary security camera hidden in the wall. The desk is framed by the two round windows. Beyond the windows, there's only darkness.

Wake is looking at the camera, a close-up. The "Touched" effect is flickering now and again.

WAKE

Something's wrong. I'm not myself. It's hard to think. There's a shadow inside my head. I can only focus on writing, everything else is a blur. I'm trapped in this cabin, have been for days, but it's always dark outside. My editor is real, I saw her again. She's not human. It's not human. A dark presence is wearing the old woman's face. She was covered in clinging shadows. There's a hole in her chest where her heart should be.

WAKE (CONT'D)

I think I've made a horrible mistake. I don't think I'm any closer to saving Alice. It's been lying to me, using me to get the story it wants. And the story will come true.

The light dies suddenly, as if the television was never on at all.

TV SHOW ENDS.

INT. LODGE WAKE'S ROOM - DAY

Wake examines the typewriter.

WAKE (V.O.)

There were only empty sheets of paper here, no manuscript pages.

Wake tries the door.

WAKE (V.O.) (CONT'D)  
 The door was locked. I was a  
 prisoner here.

The lock RATTLES and the door opens.

Hartman stands in the doorway, blocking the way out. Birch is  
 right behind him.

HARTMAN  
 (friendly but  
 professional)  
 Good evening, Alan. Are we feeling  
 better now, feeling calm?

WAKE  
 (grudgingly)  
 Yeah, I see you brought your pet  
 gorilla with you, so sure, I'm  
 calm. I get the message, loud and  
 clear.

HARTMAN  
 (attempts to sound  
 pleased)  
 Quite right, that's the spirit.  
 You're being very brave, Alan. I  
 understand you're confused. I would  
 be more concerned if you weren't  
 suspicious of me. I don't blame you  
 for it.

WAKE  
 (sarcastic)  
 Big of you.

HARTMAN  
 Now, why don't you come with me?  
 We'll reacquaint you with my clinic  
 and go over everything you might've  
 forgotten. A little walk and some  
 fresh air? Yes? It will do you  
 good.

Hartman steps away from the door.

Wake follows him out of the room.

INT. LODGE CORRIDOR - DAY

Hartman leads Wake down the corridor with doors, identical to  
 that of Wake's room, on both sides. Nurse Birch follows them.

HARTMAN  
 This corridor is for patients. Most  
 of them aren't here right now; Jack  
 took them out for a fishing trip...  
 (MORE)

HARTMAN (CONT'D)  
 except for the ones who are  
 particularly vulnerable, of course.

The other rooms have minor variations: One of them holds painting equipment, one a whiteboard with mad game design notes, one ballerina costumes.

HARTMAN (CONT'D)  
 I encourage creativity as a part of  
 the recovery process here at  
 Cauldron Lake Lodge. I specialize  
 in treating artists.

WAKE  
 (grim, under his breath)  
 I bet you do.

WAKE (CONT'D)  
 (reluctantly)  
 Yeah. That I remember.

HARTMAN  
 Splendid, Alan. I honestly believe  
 we can get this thing under control  
 if we work together.

Hartman leads Wake down the stairs.

HARTMAN (CONT'D)  
 This way, Alan.

HARTMAN (CONT'D)  
 (concerned)  
 Now, Alan, from past experience  
 with you I know I need to get right  
 into the heart of the matter as  
 quickly as I can after an episode,  
 so I'm just going to say this:  
 Alice is dead.

WAKE  
 (under his breath,  
 furious)  
 No.

Hartman holds up his hands, as if to fend off any arguments Wake might have.

HARTMAN  
 You're in a very vulnerable state  
 until you understand and accept  
 this.

WAKE (V.O.)  
 I wasn't ready for another shot, so  
 I went along with it. He had to be  
 lying.

(MORE)

WAKE (V.O.) (CONT'D)

But under the influence of the drug he had given me, I had to fight not to believe his words.

HARTMAN

(apologetic)

Alice drowned. And you couldn't face that. You're suffering from hallucinations, paranoid delusions, unusual thinking, an obsession about light and darkness -- a feeling that everything revolves around you, your thoughts and dreams.

HARTMAN (CONT'D)

Your mind has constructed an elaborate fantasy scenario in which your writings are affecting reality. She has been kidnapped and supernatural forces of darkness are trying to stop you.

HARTMAN (CONT'D)

We go this way, Alan.

I/E. LODGE CORRIDOR/LODGE TERRACE - DAY

Hartman leads Wake through a glass door, to a stone terrace that offers a breathtaking view over Cauldron Lake. Nurse Birch follows them.

There is also a large sundial. There's a PLAQUE in the sundial. It reads: "Beyond the shadow you settle for, there's a miracle illuminated." - T.Z. In the memory of a dear friend and a poet.

HARTMAN

It's all in your head. You've been making it up. Apart from the tragic accident with your wife, no one has been killed. Your delusions are just a manifestation of your subconscious mind trying to protect you from the too-painful truth.

A storm is brewing behind Mirror Peak, lightning leaping in dark clouds. Hartman stops to admire the view.

HARTMAN (CONT'D)

(proudly)

I never get tired of this view!  
Very inspiring, isn't it?

WAKE (V.O.)

Cauldron Lake spread below us. I could see Mirror Peak on the other side of the lake. I thought I could make out the spot where Diver's Isle had been when I arrived with Alice. Now there was nothing but waves.

HARTMAN

(uncertain)

It seems there's a storm coming. Funny, I don't recall there being a mention of that in the weather forecast. Well, no matter.

Hartman continues on. Wake follows.

HARTMAN (CONT'D)

(earnest)

Alan, what I'm telling you is good news. Right now we're in control. Every time you have a relapse, it gets more and more difficult to resurface from the dark depths of your imagination -- not surprising, considering your profession; imagination is what you work with.

WAKE (V.O.)

I let him talk. Hartman obviously loved his own voice. His words echoed madly inside my head. I dug my nails into the palms of my hands to stay focused.

HARTMAN

(concerned)

Unless we fight the fantasy, it will return. I know the instinct is to resist me, but think about it: doesn't this make far more sense than the insane supernatural conspiracy you have concocted in your mind? You're a skeptic by nature, Alan, we both know this. Everything can be explained logically.

HARTMAN (CONT'D)

After all your nightmares this should come as an immense relief to you. If it doesn't, why is that? Because I'm lying -- or because you don't want to admit that you're not well?

HARTMAN (CONT'D)

It's very natural for you to think of me as your enemy. It's part of the illness. After all, I'm the one trying to bring you out of the world you've constructed for yourself. But I can't do it by myself, Alan. You need to work with me. Once you accept that, we can begin the journey towards your recovery.

HARTMAN (CONT'D)

Come along, let's go inside.

Hartman leads Wake through another door, back inside. Nurse Birch follows them.

INT. LODGE HALL - DAY

Hartman and Wake enter the impressive timber hall. The walls are covered with antlers and deer heads. Nurse Sinclair stands in the room, watching over the patients.

HARTMAN

You were impressed by my trophies when you first arrived here. I do love to hunt. The great outdoors, man versus nature -- it's wonderful stuff!

WAKE

(wry)

Pretty damn wonderful, yeah.

They walk along. Nurse Birch follows them.

A scrawny man, a patient named EMERSON, is "hiding". He is quite clearly visible behind furniture. He keeps muttering to himself and chuckling in anticipation.

Finally, Emerson jumps out from behind the furniture in a pitiful attempt to scare Hartman and Wake.

EMERSON

(pathetic "scary" scream)

Raaaaaaahhh.

HARTMAN

(disapproving)

Emerson.

EMERSON

(attempts to sound tough)

I'm a real bad dream, mister. You should be afraid of me.

(MORE)

EMERSON (CONT'D)

Don't want to run into me in the night, that's for sure.

HARTMAN

Please, Emerson, Mr. Wake is confused enough as it is.

EMERSON

(happily malevolent)

Yeah, you'd like me to go away so you won't be scared. But you can't just decide what kind of dream you have or when you have it!

HARTMAN

(sternly)

Emerson!

EMERSON

(hastily)

Okay! Okay, sorry, sorry, sorry.

EMERSON (CONT'D)

(adds very quietly)

Boo.

HARTMAN

(dismissive)

That's Emerson. We're actually making some progress with him, I'm happy to say. He works on... video games. It's trash, of course. But it does involve some small creative effort, which makes him receptive to my therapeutic methods.

WAKE

(wry)

No kidding.

Emerson glares at Wake.

EMERSON

(babbles to himself)

I'm a bad dream and you can't wake up! You can't hurt a nightmare, because all dreams are only imagination. They're only in your head and they're not there when you wake up, so you can't wake up because I'm in charge now, and I don't want to disappear.

EMERSON (CONT'D)

(babbles to himself)

My nightmare is the publisher people who wanna make a contribution so they can say they made a contribution, and then we end up with mullets in there because they think mullets are funny! But it wasn't supposed to be about mullets, and now it's about mullets, and when it's in slow motion they call it "mullet time" because the numbers came back from marketing that "mullet time" is the hook we needed to go big in the target demographic. And they're not even kidding! They say it all like serial killers -- with straight faces and smiles.

EMERSON (CONT'D)

(babbles to himself)

My nightmare is the writers who want to make everything from the characters to the toasters talk talk talk all the time and express their feelings so they won't shut up and the writers won't shut up either because they have feelings too, and I have to listen to them because they're not scared of me, and everyone should just shut up. Shut up. Shut up!

EMERSON (CONT'D)

(babbles to himself)

But I don't see nightmares anymore because I'm too scary for them. I take two pills every morning, and one with every meal, and four when I go to bed, and that makes me the scariest nightmare of all.

On a bench sits another patient, MRS. WENDY DESOLE. She's lost in her own beautiful world and doesn't really pay attention to anyone or anything.

Hartman leads Wake past closed double doors.

HARTMAN

Here's the entrance to the office wing. That's for staff only.

Hartman leads Wake through the hall.

HARTMAN (CONT'D)

Now, you might have noticed the typewriter in your room.

(MORE)

HARTMAN (CONT'D)

You've been writing as a part of the therapy. As soon as you feel up to it, you should continue.

WAKE

I need to -- can I see what I wrote before?

HARTMAN

Of course you can, Alan. Later. Once you are writing again and show signs of progress, we can discuss that.

HARTMAN (CONT'D)

Right this way, Alan.

Hartman leads Wake through the hall, opens another pair of double doors and takes Wake into a side corridor. Nurse Birch follows them.

I/E. LODGE DINING HALL/LODGE BALCONY - DAY

Hartman and Wake enter. Nurse Birch follows them. He stands in the doorway, blocking the way out.

Odin and Tor Anderson sit at a table, playing a "NIGHT SPRINGS" horror board game. The board is a map of a small town. Two white game pieces in the middle are surrounded by many black pieces.

Tor has a SQUEAKY toy hammer in his hand.

ODIN

(worried, in pain)

My rheumatism's killing me. There's a storm coming. Oh, what a storm.

TOR

(mutters as if slightly drunk, fearful)

I hope it wipes this place off the face of the Earth.

Through windows a balcony can be seen. RUDOLF Lane, another patient, stands there, painting the view.

HARTMAN

(pleased)

Now, out working on the balcony is Rudolf Lane, a very talented painter. He's making great progress.

HARTMAN (CONT'D)

(displeased)

And these two are the Anderson brothers, Odin and Tor. They had a -  
- how should I put this, a heavy metal band in the seventies and eighties, called "Old Gods of Asgard." They even adopted new first names to complete the image of Viking gods. After the band broke up, they lived on a farm nearby.

HARTMAN (CONT'D)

(disappointed)

They are, well, in advanced stages of dementia. They're well cared for, TLC and all that. There's nothing more that can be done. I'm afraid that the rock-and-roll lifestyle has left its mark.

CINEMATIC 11200:

I/E. LODGE DINING HALL/LODGE BALCONY - DAY

Thunder RUMBLES threateningly outside, closer now. It's getting dark. The lights go out for a moment and then FLICKER back on. Tor and Odin look tired and defeated, barely awake.

Hartman looks around, worried.

HARTMAN

(concerned)

Oh, that won't do.

HARTMAN (CONT'D)

I'm so sorry to cut this short for now, Alan, the power has been acting up. I'd better go check on it. We'll continue this soon.

HARTMAN (CONT'D)

Meanwhile, when you feel up to it, return to your room and try to write. It really is for the best.

HARTMAN (CONT'D)

Don't you think?

Hartman leaves. Wake shoots him a surly look as he goes. Nurse Birch stays behind, blocking the doorway.

Suddenly Odin and Tor are keen and focused, their eyes lighting up. They nod to Wake conspiratorially.

TOR  
 (sounds slightly drunk,  
 murderous)  
 I'd like to bash his head in with a  
 hammer.

ODIN  
 (crafty, too loud)  
 Ohh, he'd love to fish out our  
 secrets, but he has no clue. He's  
 not crazy enough, not crazy like  
 us, sonny.

Tor jumps up on his feet, the toy hammer raised. It SQUEAKS.  
 Birch glances at him, but then turns back towards the window  
 to look at the rising storm.

TOR  
 (aggressive)  
 Yeah!

Tor's back SNAPS.

TOR (CONT'D)  
 (painful grunt)  
 Aawww.

ODIN  
 (excited, too loud)  
 Being crazy's a requirement, sonny.  
 Who else could understand the world  
 when it's like this? It takes crazy  
 to know crazy.

Wake nods, smiling.

WAKE  
 (amused)  
 That's the sanest thing I've heard  
 in a while.

Tor SLAPS Wake's back and laughs. He seems surprisingly  
 strong for such a scrawny old man.

WAKE (CONT'D)  
 (surprised grunt)  
 Uff!

TOR  
 (laughs wickedly,  
 sadistic)  
 Ha ha ha! Zane! You're all right,  
 Tom. Hey, we like him, don't we  
 bro? He's gotta go to the farm.

ODIN  
 (proudly, too loud)  
 The Anderson Farm! Valhalla!

TOR

(devious)

We wrote it all down lest we'd forget. A crash course. All you need to know to get your head right. You need to find the message.

ODIN

Here, sonny, here's something for you. Gave me a rash. But I kept it safe from these bastards.

Odin gives a manuscript page to Wake.

CINEMATIC ENDS.

PAGE:

MANUSCRIPT PAGE

Zane could feel the poems, taking form, shaping things. As he experimented, he imagined he could almost feel the power surging through the keys of the typewriter.

It exhilarated him, but there was fear, too. If not for his young assistant, Emil, he would have given it up.

But Emil convinced him otherwise. He, too, had a way with words.

PAGE ENDS.

I/E. LODGE DINING HALL/LODGE BALCONY - DAY

Both of the old men are energetic and animated.

TOR

(eager)

Tom, you got any booze on you?

WAKE

(amused)

Yeah, uh... no. Sorry, guys.

ODIN

(too loud)

We have a stash of the special stuff at the farm. Our own formula. Local ingredients. Medicine. Clears your head right up... makes you remember, like... moonbeams, on the brain...

TOR

(hostile)

Ohh, I just noticed. Leather patches on the elbows? That's not very rock and roll.

ODIN

(cheerful)

Tom's just lost, is all. Baba Yaga got to him too, the damn witch!

TOR

(darkly, disgusted)

She used us all, taken from all of us. Took my thunder, the witch.

ODIN

(rambling, too loud)

And my ravens, what was... what were they? Memory and Thought! The hag.

TOR

She took something from you too, didn't she? That's what she does.

ODIN

(rambling, too loud)

Oh, we're better off. This place, the lake, it gives you power. If you're a creator... An artist, a god!

TOR

(sings to himself)

"Nightmares shifted in their sleep in the darkness of the lake..."

ODIN

Heh heh, yeah, that's the one. She makes sure it comes out twisted and wrong. Just ask the Lamp Lady. She knows what happened to that other writer.

TOR

(hostile)

She's been using you, boy. And you let her. You went and opened the door for her, didn't you?

ODIN

(dismissive, too loud)

Now now, it was already open a crack. And whose fault is that? We're morally corrupt, disease-ridden, old and stupid.

TOR  
 (irate)  
 Doesn't mean he had to open it all  
 the way, goddammit!

Odin waves a dismissive arm at Tor.

ODIN  
 (dismissive)  
 Ahh, pfah.

The intense clarity begins to slip away from their eyes. They seem tired and lost. Their speech starts to slur. Before, their body language was animated and energetic. Now they slump like tired and confused old men. The Andersons are clearly struggling to stay focused on Wake, but they're fading fast.

ODIN (CONT'D)  
 (tired and confused, slurs  
 a little)  
 So tired... built the farm close to  
 the lake. A place of power.

TOR  
 (somewhere far away, slurs  
 a little)  
 We had parties there, man... You --  
 you should go there and have a  
 party.

ODIN  
 (sadly, slurs a little)  
 Fat Bob Balder threw the amp  
 through the window. Hit that hippie  
 chick in the back of the head.  
 Fifteen stitches and a concussion.  
 Bob's dead now. Leukemia.

TOR  
 (completely lost, slurs)  
 Stitches, snitches and narcs,  
 man... bad scene.

ODIN  
 (completely lost, slurs)  
 I'm tired, man. So tired.

TOR  
 (completely lost, slurs,  
 sad)  
 I... I, uh... I wanna go home.

Wake goes to the balcony.

EXT. LODGE BALCONY - DAY

Wake walks to Rudolf.

He is painting a tornado of darkness on the rim of Cauldron Lake.

RUDOLF  
(friendly)  
Oh, hello! I've painted you!

WAKE  
(guarded)  
Okay.

RUDOLF  
(excited)  
I was just struck by inspiration a couple of days ago. Doctor Hartman wanted me to paint landscapes, and that's what I was doing, but now I've been doing these things. A lot of them! The images just keep coming. Doctor Hartman likes them. He has them in his office.

WAKE  
Yeah?

RUDOLF  
(proud)  
He's very proud of me. He says I'm getting much better. I think I'm getting better.

RUDOLF (CONT'D)  
(regretful)  
Well, I guess I'd better start wrapping this up. The storm is almost here. Look at that! I'd hate to be out there tonight.

I/E. LODGE DINING HALL/LODGE BALCONY - DAY

Wake walks to the door. Birch steps from the way to let him pass.

BIRCH  
Hey, Wake, why don't you humor Doctor Hartman and give the writing a shot? The typewriter's in your room.

Birch follows Wake from the room.

Birch points towards the stairs.

BIRCH (CONT'D)  
 You can get to your room by those  
 stairs, Wake.

INT. LODGE HALL - DAY

Nurse Birch follows Wake.

Nurse Sinclair stands watching over the patients. Birch  
 starts to talk to her.

BIRCH  
 Hey, Sinclair. Doctor Hartman was  
 worried about the power again. He's  
 checking on it now.

SINCLAIR  
 (bored)  
 Yeah, good thing he's not  
 overreacting or anything.

BIRCH  
 Well, he's the boss.

SINCLAIR  
 I may need a hand here later on,  
 Birch. The storm's bound to make  
 you-know-who jumpy. You know how  
 they get.

BIRCH  
 Gotcha. The doc's got me looking  
 after Wake here, but holler if they  
 get too rowdy.

SINCLAIR  
 (pleased)  
 I'll do that, Birch.

Wake tries the door to the office wing:

The door is locked.

WAKE (V.O.)  
 The doors were locked. Hartman and  
 the nurses would have keys, but  
 there was no way to get my hands on  
 them.

Wake heads back to his room.

WAKE (V.O.) (CONT'D)  
 Hartman wanted me to write. I knew  
 I couldn't, but I figured I should  
 just play along for now. It was the  
 only thing I could do with nurse  
 Birch watching me like a hawk.

INT. LODGE DINING HALL/LODGE BALCONY - DAY

Wake walks up the stairs.

A generator and a work light stand at the end of the balcony.

WAKE (V.O.)

Hartman had mentioned that the power had been acting up. Maybe that was the reason for the generator and the work light on the balcony.

INT. LODGE WAKE'S ROOM - DAY

Wake enters.

Nurse Birch stays in the doorway, blocking the way out.

CINEMATIC 11300:

Wake sits down in front of the typewriter.

Hesitantly, he lifts his hands above the keys to write.

The empty sheet of paper has a white GLARE that hurts his eyes. His hands start to shake uncontrollably.

WAKE (V.O.)

The white glare of the blank page in front of me hurt my eyes. My hands began to shake uncontrollably.

CUT TO:

INT. BIRD LEG CABIN STUDY - NIGHT

A FLASH of Wake sitting in front of the typewriter, WRITING in frenzy.

CUT TO:

INT. LODGE WAKE'S ROOM - DAY

Wake holds his bandaged forehead with his hand, swaying.

WAKE  
(breathing hard)

The storm reaches the lodge. The lights FLICKER.

Violent NOISES and SHOUTS can be heard from down the corridor.

TOR (O.S.)  
 (shouting gleefully)  
 Yeah! Uh-huh!

ODIN (O.S.)  
 (egging Tor on)  
 Yes! We're Old Gods of Asgard! Do  
 it!

SINCLAIR (O.S.)  
 Everybody calm down!

TOR (O.S.)  
 Bright Falls... Rock-and-roll  
 capital of America!

SINCLAIR (O.S.)  
 Put that down!

ODIN (O.S.)  
 And a-one and a-two and a-one two  
 three four!

SINCLAIR (O.S.)  
 Birch, I need help!

TOR (O.S.)  
 (singing loudly)  
 "Warriors, torchbearers, come  
 redeem our dreams! Shine a light  
 upon this night of otherworldly  
 fiends!"

Birch takes a step away from the doorway, then glances back  
 at Wake.

BIRCH  
 Hey, Wake, you stay here. I'm gonna  
 go see what's up. You just keep  
 doing what you're doing. Be cool,  
 okay?

Birch hurries down the corridor to the direction of the hall.

Wake stands up.

CINEMATIC ENDS.

Wake is standing next to the desk with the typewriter.

WAKE (V.O.)  
 I didn't know what the chaos was  
 all about, but it could be my only  
 chance of getting out of here.

WAKE (V.O.) (CONT'D)

My head was clearing up, or,  
according to Hartman, I was sinking  
back into the fantasy. I was  
convinced he was lying to me, about  
everything. Crazy or not, the  
Andersons made more sense.

INT. LODGE HALL - DAY

Wake enters.

Odin and Tor are shouting and raging about the storm. They  
are out of control. Tor is holding a steel hammer in his  
hand.

Sinclair and Birch are trying to calm them down.

ODIN

(shouting)

We've got the fever that's rock 'n  
roll, and we're ready to pass it  
on! Oh yeah, here it comes! The age  
of murder and storm!

TOR

(triumphant)

It's my storm! I'm taking it!

SINCLAIR

(stern)

Just like you take every storm,  
Tor. Sure. It's yours. Just stay  
calm, okay? Please put the hammer  
away.

Tor waves the hammer threateningly.

BIRCH

(angry)

Where the hell did he get a damn  
hammer?

SINCLAIR

(worried)

I don't know! Look, Tor, please put  
it down.

TOR

(shouting)

Oh, I'll put the hammer down, all  
right! Ha ha ha!

ODIN

(laughing and shouting)

Ha ha!

(MORE)

ODIN (CONT'D)

Oh, afraid of the crazy brothers,  
are ya? Not so weak now, are we?

BIRCH

(angry)

Tor, you stop this foolishness  
right now or I'm gonna beat your  
wrinkly adult-diapered ass.

BIRCH (CONT'D)

If you start acting out, you're  
gonna get a shot. Go right to  
sleep. Is that what you want, huh?  
Don't start acting out. Don't you  
do it!

SINCLAIR

(pleading)

Please, Tor, he's right. You're  
going to get hurt if you keep this  
up. You know I'm your friend.

ODIN

(shouts, mocking)

She's a groupie, Tor. She's always  
ready with a friendly poke of the  
needle.

TOR

(shouts, aggressive)

My hammer's up! Here's a friendly  
poke from Mjöllnir, wench!

Tor suddenly jumps forward and HITS Sinclair in the head with  
the hammer. It's a solid smack that connects with a sickening  
CRUNCH.

SINCLAIR

(moans)

Oohh.

She CRUMBLES like a house of cards.

Tor turns towards Birch. He moves like a man possessed; he's  
an old man, but not weak or frail. He raises the hammer high.

TOR

(triumphant shout)

We're on a comeback tour, baby!

BIRCH

(startled)

Holy crap!

Birch starts to back away towards the nurses' station.

TOR  
 (sings loudly)  
 "Hammer's way will have its say,  
 rise up in their name!"

BIRCH  
 (quickly, demoralized)  
 Oh, screw this.

Birch turns tail, runs through the door of the nurses' station and locks the door behind him.

Emerson runs down the stairs, opening the way to Wake.

Tor and Odin chase him. When they pass Wake, they madly shout at him.

ODIN  
 (shouts and laughs)  
 Well, things are unraveling fast,  
 aren't they? Ha ha ha!

TOR  
 (shouts, commanding)  
 The backstage is all yours, Tom!  
 Seize your destiny!

WAKE (V.O.)  
 I could get the key to the office  
 wing from Sinclair.

Tor starts to POUND on the nurses' station door with the hammer. Odin eggs him on.

TOR  
 (shouts, commanding)  
 Come out and face the music, Birch!  
 It's time to pay the piper!

ODIN  
 (shouts, mocking)  
 Maybe you could come out and beat  
 our wrinkled adult-diapered asses  
 for us, since you're so tough,  
 Birch?

TOR  
 (shouts, angry)  
 We were on the road, man. You think  
 we haven't seen punks like you  
 before? Mortal knave!

ODIN  
 (laughs)  
 Ha ha ha!

Wake gets the key from Sinclair.

SINCLAIR

(moans)

Uuuuhhh...

WAKE (V.O.)

Sinclair looked bad. That wasn't a love tap; the crazy old fart hit her hard. If she was one of Hartman's goons, she had it coming.

Wake goes to the double doors that lead to the office wing.

He UNLOCKS the doors and slips inside.

INT. LODGE OFFICE CORRIDOR - DAY

Wake enters.

WAKE (V.O.)

I had to get to Hartman's office. He had taken all my manuscript pages. That's where he'd be keeping them.

The lights FLICKER. Thunder RUMBLES outside.

Wake sneaks forward.

There is a framed photo on the wall: the staff of the lodge.

WAKE (V.O.) (CONT'D)

The photo on the wall caught my attention. In it, the clinic staff was standing outside the lodge. I knew the man next to Hartman. He was the "kidnapper." Hartman had been playing me all along.

He opens another door.

INT. LODGE LARGE STORAGE ROOM - DAY

Wake enters.

A tape player and lots of tapes sit on a desk.

Many large paintings lean against the wall. A couple of the paintings present sunny views over the lake, but they get darker and darker with flocking ravens, distorted figures (taken), stormy skies, and nightmare forests.

WAKE (V.O.)

The markings on the tapes said they were recordings Hartman had made of his sessions with his patients. I saw Alice's name on one of them.

(MORE)

WAKE (V.O.) (CONT'D)

For a moment, I couldn't breathe  
right.

Wake starts playing the tapes, starting with Alice's recording. The quality of her voice makes it obvious that her voice has been recorded from the phone, whereas Hartman's isn't. Alice sounds tired and miserable; Hartman is very friendly and compassionate. (NOTE: the various phone calls Wake has received from "Alice" have been edited from this.)

HARTMAN (O.S.)

(gently)

Now, Mrs. Wake, can you tell me  
about Alan's problems?

ALICE (O.S.)

(tiredly)

He's more and more out of control  
all the time. The parties, he's so  
angry all the time, he's getting  
violent, he's--

HARTMAN

(interrupts)

Do you mean with you?

ALICE

(bitter laugh)

No, not with me. No, never. I --  
sometimes I almost wish Alan would  
take a swing at me, because at  
least that'd lead to a conversation  
he couldn't just march out of. But  
no. He just...

ALICE (CONT'D)

Alan doesn't really sleep, and the  
work... well, he's not writing, at  
all. He sits there for hours and  
just gets more and more frustrated.  
And I can't talk to him.

HARTMAN (O.S.)

(very understanding)

Yes, tell me, Mrs. Wake, what would  
you say to him if he'd listen?

ALICE

(frustrated and sad)

Oh, I don't know. I want to say, I  
look at you, and it's not you, just  
some stranger who resembles you,  
looking out from behind your eyes,  
and I don't like that guy much, and  
now it's all gonna go to hell.

HARTMAN

But you don't ever say this?

ALICE

(breaks down a little)

No, no. I've tried, but... he's not listening. He's too deep in his own problems, always going on about something else... I'm so afraid I'm going to lose him, and we're not even talking anymore.

ALICE (CONT'D)

He doesn't let me in anymore, he just keeps me in the dark. I'm so alone here, even when he's home. Please help me, doctor, because I'm at my wits' end.

HARTMAN

Well, if you can just get him here, I'll absolutely do my very best.

ALICE

(collects herself)

Yeah, but doctor, you need to be careful with him. He's not just going to listen to you and cooperate. He's the most stubborn man I've ever met.

HARTMAN

Well, I'll be sure to bear that in mind.

The tape ends.

WAKE (V.O.)

Hearing her voice, what she was saying, made me happy, and sick, and guilty, all at once. Worst of all, I recognized the words. The phone call from her -- it'd been a cut-up of this, just a recording.

If the player plays another recording:

Hartman's voice can be heard, narrating his personal notes. He sounds professional and superior.

HARTMAN (O.S.)

(slightly droning tone)

Rudolf Lane's case is interesting. He was completely blocked, and frankly, I was about to discard him as useless.

HARTMAN (O.S.) (CONT'D)  
 (more animated)  
 However, once Wake arrived and started writing, something changed in Rudolf! He's producing extraordinary work, increasingly dark pieces.

HARTMAN (CONT'D)  
 Unfortunately, he doesn't respond to direction at all, and it's my belief that he's not so much a creator as an... illustrator, perhaps, a recorder of sorts. I hadn't considered the existence of such a role before, let alone its implications, but the paintings he has produced are informative.

HARTMAN (O.S.) (CONT'D)  
 (professional, but frustrated)  
 At least he's easily controlled and useful. I wish I could say the same about Wake. It's frustrating that the best subjects are always so damned difficult to deal with.

If the player plays another recording:

Hartman is talking to Nightingale. Hartman's voice is clear, but Nightingale's voice is somewhat distorted, as it comes through the intercom system. As usual, Nightingale is drunk, but he hides it well until his outburst.

NIGHTINGALE (O.S.)  
 (starts in mid-sentence, angry)  
 --not buying that. I was tailing Wheeler, and this is the only place he could've gone. That means Wake is probably there too!

HARTMAN (O.S.)  
 (snobby)  
 Agent Nightingale, this is private property, and I will not allow you to disturb my patients.

NIGHTINGALE (O.S.)  
 (threatening)  
 Yeah? I can get a warrant. How would your fragile little patients like that?

HARTMAN (O.S.)  
 (laughs, unconcerned)  
 Ha ha ha ha!  
 (MORE)

HARTMAN (O.S.) (CONT'D)  
 Oh, I'm thoroughly intimidated by  
 your mighty authority now, agent.

NIGHTINGALE (O.S.)  
 (loses his cool; now he  
 sounds a little drunk)  
 Listen, you smug snob, how would  
 you like it if I busted through  
 this gate and knocked you around a  
 little?

HARTMAN (O.S.)  
 (sternly)  
 Agent Nightingale, first of all,  
 I'm recording this conversation, so  
 you might want to watch what you  
 say. Secondly, you're not dealing  
 with a hick now. I know the law,  
 and if you can get a judge to grant  
 a warrant, I'll be glad to  
 cooperate -- but you won't get one.  
 Be advised that any further  
 communications with me are to be  
 made through my lawyer.

NIGHTINGALE (O.S.)  
 (to himself, receding)  
 I don't believe this...

HARTMAN (O.S.)  
 (smugly)  
 Good day, agent.

Wake finishes listening to the tapes.

Loud thumping SOUNDS can be heard from ahead (O.S.).

Wake advances cautiously.

The SOUNDS are coming through a door. Suddenly Barry's angry  
 CRIES can be heard as well.

BARRY (O.S.)  
 (angry, muffled)  
 Let me out of here! Hartman, do you  
 hear me? I'm gonna sue your crazy  
 quack ass to shreds!

BARRY (O.S.) (CONT'D)  
 (angry, muffled)  
 Seriously, do you have any idea how  
 much trouble you're in? I'm famous,  
 I represent a celebrity. They'll be  
 looking for me!

BARRY (O.S.) (CONT'D)  
 (angry, muffled)  
 Oh, that's how you wanna play it?  
 (MORE)

BARRY (O.S.) (CONT'D)  
 Is that how you wanna play it?  
 Really? Okay, that's how we'll play  
 it. It'll be hardball, all the way.  
 Jerk.

BARRY (O.S.) (CONT'D)  
 (angry, muffled)  
 Seriously, man, I'm willing to  
 forget the whole thing if you let  
 me out now. Just let me out!

BARRY (O.S.) (CONT'D)  
 (angry, muffled)  
 Hey, do you think I can't hear you  
 out there? I hear you just fine!  
 What, is this how you get your  
 kicks, Hartman? I knew you were  
 weird! You've got that weird guy  
 look!

BARRY (O.S.) (CONT'D)  
 (angry, muffled)  
 If you're one of those nurses, I'll  
 double what he's paying you! Okay?  
 Do you have any idea how much I  
 make as an agent of a bestselling  
 writer? A lot! Uh, is a personal  
 check good?

Wake goes to the door and opens it with the key he got from  
 Sinclair.

INT. LODGE LARGE STORAGE ROOM/LODGE SMALL STORAGE ROOM - DAY

Wake opens the door.

WAKE  
 Barry?

Barry STUMBLES out, prepared for a fight, angry and groggy.  
 He holds the life-sized cardboard cutout of Wake from Rose's  
 diner under his arm.

Barry FALLS to the floor.

BARRY  
 (a grunt of pain)  
 Aoww!

Barry gets back on his feet.

BARRY (CONT'D)  
 Al! About time.

WAKE  
 (a little emotional)  
 Barry! Man, am I glad to see you.

WAKE (CONT'D)

You okay?

BARRY

(annoyed)

Yeah, I mean, no! The cops found me at Rose's trailer, but they didn't hassle me too much. I'm obviously a victim in this, and I demanded to be treated as such, or else, I'd sue their asses.

BARRY (CONT'D)

Speaking of asses, that Fed gave me a real hard time, but I had no clue where you were. That guy's crazy, Al! But he let me go, and then I get a call from Hartman -- that son of a bitch -- who tells me you're here and I should come pick you up, but when I got here, two goons clobbered me and stuck me in there.

WAKE

(puzzled)

What's... what's with the cutout?

Barry proudly holds up the cutout.

BARRY

(proud)

I stole it from the diner to piss off Rose after what she did to us. That'll teach her.

WAKE

(sarcastic)

Yeah, that's a harsh punishment. C'mon, pal, we gotta get going.

WAKE (CONT'D)

(determined)

We need to get to Hartman's office.

BARRY

(annoyed at Hartman)

It's right next door.

I/E. LODGE HARTMAN'S OFFICE/LODGE TERRACE - DAY

Wake and Barry enter Hartman's expensively decorated office.

CINEMATIC 11500:

Wake's gun is on the table, as well as a pile of manuscript pages.

Scenic windows open to the terrace and show darkness and the storm beyond.

Wake rushes to get the gun, and to look at the pages.

WAKE

These are all the pages I had on me. And more!

Hartman enters the room. Wake aims the gun at Hartman.

HARTMAN

(compassionate)  
Alan, please. You're sliding back into the--

WAKE

(harshly, interrupts)  
Tell me one more lie and I'll shoot you in the face.

Hartman's face becomes a calm mask. He smiles slightly.

HARTMAN

(slimy)  
Ah, well. It was worth a shot. Really, Wake, come on. Let's work together on this. You have no idea what--

WAKE

(interrupts, nasty)  
Hartman, shut up. Barry, get out of here. I'll catch up with you. Get a car.

BARRY

(protesting)  
Oh, Al, let's just--

WAKE

(commanding)  
Go!

Barry does as he's told. He grabs the pages and runs out of the back door.

Barry runs outside to witness the sun set. Lightning FLASHES and thunder RUMBLES in the dark.

He runs.

I/E. LODGE HARTMAN'S OFFICE/LODGE TERRACE - NIGHT

Wake points the gun at Hartman.

HARTMAN

(urgently)

Wake, listen to me. This is a mistake. Don't you see? Together we can create something absolutely wonderful, with your ability and my-

-

The power GOES OUT in a flash of lightning, which shuts Hartman up.

Suddenly, the ROAR of the Dark Presence can be heard, terribly loud (O.S.), and the area around the back door, including the furniture, is covered in flickering shadows.

Wake reacts instantly: he runs back towards the door he first came from, past Hartman.

Wake rushes out of the room, back into the secretary's office.

INT. LODGE SECRETARY'S OFFICE - NIGHT

Hartman tries to run too, but Wake SLAMS the door shut in his face.

The ROAR of the Dark Presence can be heard from behind the door (O.S.).

HARTMAN (O.S.)

Wake!

HARTMAN (O.S.) (CONT'D)

(scream of outrage and  
fear)

Aaaahhh!

Wake runs, a wicked smile on his face.

CINEMATIC ENDS.

PAGE:

MANUSCRIPT PAGE

Hartman followed the fall of Alan Wake with his binoculars. When the writer hit the water, he ordered Jack to take the boat to him.

The spot was easy to see in the dark, even with all the extra lights in the boat. The flare floated and kept burning even in the water.

Jack turned the radio louder as the engine sputtered.

(MORE)

## MANUSCRIPT PAGE (CONT'D)

The music was rough and clanking, something the Anderson brothers would no doubt have enjoyed, but Hartman chose to ignore it. Wake was finally within his reach.

PAGE ENDS.

INT. LODGE SECRETARY'S OFFICE - NIGHT

Wake stands outside Hartman's office. Loud CRASHES can be heard from the inside.

WAKE (V.O.)

The Dark Presence would be on me in a moment. I had to find a way out.

Wake runs.

INT. LODGE HALL/LODGE TERRACE - NIGHT

Wake reaches the lodge hall.

The Dark Presence ROARS behind him. Flickering shadows spread and take over everything in the room. Pieces of furniture are violently THROWN towards him.

Bookshelves FLY to block the way out.

WAKE (V.O.)

I needed light to get the possessed bookshelves out of my way.

Wake runs.

INT. WEST WING - DAY

Wake runs into the west wing.

The Dark Presence ROARS behind him. Flickering shadows spread and take over everything, doors, walls and furniture. Pieces of furniture are violently THROWN towards him.

The Dark Presence ROARS and SHAKES the entire house. Wake barely manages to stay ahead of the growing shadows.

There's a manuscript page on the floor. Wake picks it up.

PAGE:

## MANUSCRIPT PAGE

Hartman knew he was no creator. He had no ambitions on that front, and he certainly didn't want to end up like every artist he had worked with here: damaged in ways that were hard to describe, or worse.

It was enough for Hartman to maintain creative control and provide direction. To be a "producer." That was what most of these people were in need of, anyway.

Of course, suitable subjects were few and far in between.

PAGE ENDS.

Wake reaches the exit and escapes the house.

EXT. LODGE FRONT YARD - NIGHT

Barry is behind the wall, on the driveway. He waves a flashlight and shouts to Wake.

BARRY  
(shouts, urgently)  
Al! Al! I'm here!

BARRY (CONT'D)  
(urgent)  
I found the car, but the gate's locked! You're going to have to go through the hedge maze, over there!

Barry POINTS towards the hedge maze entrance.

WAKE  
(urgent)  
Barry, I don't have a light!

BARRY  
(with a raised voice)  
Take this, Al!

A flashlight flies over the wall.

Wake picks it up.

BARRY (CONT'D)  
(freaking out)  
Oh God! Look at the house, Al! Look out!

Shadows flare and crawl over the lodge, taking it over.

BARRY (CONT'D)  
 C'mon, Al, we gotta go! It's not  
 much of a maze! I made it through  
 easy!

Wake runs into the hedge maze.

EXT. HEDGE MAZE - NIGHT

Wake makes his way through the hedge maze, fighting Taken as he goes. Soon he hears Birch's voice. Birch speaks with a manic intensity, and a strange autistic rage seeps through every word.

BIRCH (O.S.)  
 You can have the TV on if you don't  
 fight about the channels. If you  
 can't agree on the channel, we turn  
 it off. We don't want any fighting.  
 It makes people sad.

Immediately afterwards, Wake encounters Birch, now a Taken.

BIRCH (CONT'D)  
 You get two pills in the morning  
 and then you'll be nice and calm  
 all day long.

BIRCH (CONT'D)  
 You get three pills in the evening,  
 and then you'll sleep like a baby.

BIRCH (CONT'D)  
 Doctor Hartman likes things to be  
 nice. That way we don't have any  
 trouble and I don't have to punish  
 anybody.

BIRCH (CONT'D)  
 Stop struggling! We're all friends  
 here. This is just part of the  
 therapy.

Barry keeps shouting at Wake.

BARRY  
 (shouts)  
 Al, hurry up! I can hear those evil  
 guys moving around!

BARRY (CONT'D)  
 (shouts, a little whiny)  
 Oh, geez, Al, the house looks bad!  
 Let's get out of here!

BARRY (CONT'D)  
 (shouts, worried)  
 Al, be careful! I can see them  
 moving around! They're coming for  
 you!

Wake makes it through the maze and into the pergola.

EXT. PERGOLA - NIGHT

More Taken ATTACK. Wake defeats them. He comes to a gate that leads to the driveway. Barry is on the other side.

BARRY  
 (relieved)  
 Al! You're alive!

WAKE  
 Let's get out of here. Can you open  
 this gate?

BARRY  
 (awkward)  
 Mmmaybe.

WAKE  
 (warning)  
 Barry.

BARRY  
 (awkward)  
 Uh, well, I slammed it shut when  
 the nasties showed up? And the key  
 fits kinda loose in the lock, so,  
 uh...

WAKE  
 (alarmed)  
 Barry!

BARRY  
 (eager)  
 I'll find it! Don't worry about it!

The Taken ATTACK. Wake has to defend himself while Barry looks for the key.

WAKE  
 Hurry up, Barry!

BARRY  
 I'm on it, I'm on it!

As Wake fights, Barry shouts updates.

BARRY (CONT'D)  
It's gotta be here! Just hang on,  
Al!

BARRY (CONT'D)  
(pleasantly surprised)  
Oh, hey! I found a quarter!

BARRY (CONT'D)  
(triumphant at first)  
I found it! I found it! No, wait,  
that's a twig.

BARRY (CONT'D)  
Here it is! Al, I found the key!

Barry UNLOCKS the gate. They run for Barry's car.

BARRY (CONT'D)  
(alarmed, urgently)  
Al, we gotta go! Get in the car!

CINEMATIC 11600:

EXT. GARAGE - NIGHT

The storm RAGES over the lodge.

Barry's rental car PULLS OUT of the driveway, with Taken  
running after it.

BARRY (O.S.)  
Al, please tell me we're headed for  
the nearest "You're now leaving  
Bright Falls, come back soon" sign.

WAKE (O.S.)  
We're going to Anderson farm.

The car continues on down the driveway.

BARRY (O.S.)  
I knew you were going to say  
something like that! You know what,  
you owe me big time for this. When  
this is through, if we make it, I  
don't care what anybody says, I'm  
done with darkness.

BARRY (O.S.) (CONT'D)  
You're going to buy me a tanning  
bed as a gift, and I'm gonna live  
in it.

CINEMATIC ENDS.

CINEMATIC 12100:

I/E. HARTMAN'S CAR/SOUTH ROAD TO BRIGHT FALLS - NIGHT

Wake and Barry DRIVE down towards the Anderson farm, with Barry behind the wheel.

The storm RAGES outside the car.

WAKE

(intense, feverish, fast,  
determined)

I'm crazy. But that's fine, Barry.

BARRY

(laughs, nervous)

Oh, you got that right, Al. You're barking mad. You are by far the craziest--

WAKE

(intense, feverish, fast,  
determined)

But maybe that's inevitable when you deal with crazy stuff like this. It helps. This is happening, Barry. Alice -- they never had Alice! She's trapped in the darkness at the bottom of the lake, but she's not dead.

BARRY

(tries to interrupt)

Al, how can you know that?

WAKE

(intense, feverish, fast,  
determined)

I know, Barry. I can--

BARRY

(tries to interrupt)

Al, I --

WAKE

(intense, feverish, fast,  
determined)

No, listen, I can bring her back, I can find her. There's something special about this place. The lake, it does something to the works of art created here; it makes them come true. But there's a catch, the Dark Presence, whatever that thing is, twists it to its own ends. That's why all of this is happening. It's using my manuscript to take over everything.

BARRY

Al! I believe you.

WAKE

It happened to Thomas Zane before.  
It happened to the Andersons.

BARRY

(forceful, but assuring)  
I believe you. Crazy or not, you're  
not delusional. Weird shit's going  
down. That's a fact. I'm on board,  
man. I'm with ya.

Wake nods.

The two drive on in silence for a moment.

WAKE

(calmer now, but still  
determined)

The Andersons knew about it but  
they were too far gone to tell me  
with all the drugs they're on. But  
they wrote it down. There's a  
message somewhere at their farm,  
Barry. We just need to find it.

BARRY

(suddenly screams)  
Look out!

CUT TO:

EXT. SOUTH ROAD TO BRIGHT FALLS - NIGHT

A LANDSLIDE, covered in shadows, rains down to the road.  
There's nowhere to go, no room to brake.

CUT TO:

The car CRASHES through a railing and disappears over the  
edge of the road, into darkness, as the truck slides past,  
spitting sparks.

Silence and darkness.

We can hear the car SMASHING into the ground somewhere in the  
darkness below.

CUT TO:

EXT. ANDERSON FARM CAR CRASH SITE - NIGHT

Wake opens his eyes and blinks.

BARRY (O.S.)  
 (frantic, shouts, echoing)  
 Al!

BARRY (O.S.) (CONT'D)  
 Goddammit, Al! Talk to me!

Wake is on his back on the ground next to the crashed car, which is precariously perched on the edge of another cliff with both doors open, with the passenger's side facing the drop. On the ground, there are great gouges showing where the car plowed into a stop.

Wake staggers to his feet.

CINEMATIC ENDS.

EXT. ANDERSON FARM CAR CRASH SITE - NIGHT

Wake stands next to the crashed car. Barry is nowhere in sight.

WAKE (V.O.)  
 I had lost my gun in the crash.  
 Barry was nowhere to be seen.

WAKE (CONT'D)  
 (alarmed, shouts)  
 Barry? Barry!

BARRY (O.S.)  
 (relieved, shouts,  
 echoing)  
 Oh, man, you're okay. Geez, it's good to hear your voice. I was trying to get out of the car, but the ground gave away. Man, what a drop! Don't worry, your cutout is fine!

WAKE  
 (shouts)  
 Forget that. Are you okay?

BARRY (O.S.)  
 (relieved, shouts,  
 echoing)  
 I hit some bushes, didn't get a scratch! There's no way you can climb down, though, it's like a sheer wall.

As Wake moves closer to the cliff's edge, he can see the Anderson farm below, some distance away.

The beam of Barry's flashlight can be glimpsed moving in the dark forest below.

BARRY (O.S.) (CONT'D)  
 (scared, shouts, echoing)  
 Oh! Al! There's something moving  
 down here!

WAKE  
 (shouts, urgent)  
 Barry! It's a Taken! Use a flare,  
 Barry!

Barry's flashlight beam swings back and forth frantically.  
 Suddenly, a flare SHOT from a flare-gun lights up the forest.

BARRY (O.S.)  
 (whoops in fear and joy)  
 Woo! Yeah!

WAKE  
 (shouts, urgent)  
 Barry! Are you all right?

BARRY (O.S.)  
 (laughing close to tears,  
 shouts)  
 Ha ha! I'm good, Al. I'm great!  
 Guess he never messed with anyone  
 from New York City before, huh?

BARRY (O.S.) (CONT'D)  
 (scared, manic, shouts)  
 Al! I'm not staying here. It's  
 suicide. I'm going to the farm. I'm  
 gonna go ahead and secure the area.  
 You can catch up.

WAKE  
 (tense, shouts)  
 Barry, just wait for me, okay?

BARRY (O.S.)  
 (shouts, anything but  
 confident)  
 Don't worry about it! I'm on the  
 case.

WAKE  
 (mutters to himself)  
 Now he's Rambo.

WAKE (V.O.) (CONT'D)  
 This would turn into a disaster if  
 I didn't catch up with Barry.

Wake starts running along the path, while Barry disappears  
 into the forest below.

BARRY (O.S.)  
 (shouts as he runs)  
 You're gonna have to find your way  
 around to the farm, Al! I'll be  
 waiting!

EXT. FOREST - NIGHT

Suddenly, a bright light blooms ahead. The light dims, and the Diver floats above the path. He drops a manuscript page on the path. It glows as it floats to the ground.

DIVER  
 (urgent, enunciated  
 clearly, distorted, as if  
 this was a particularly  
 bad transmission)  
 I'm trying to deliver each page to  
 the right time and place. I'm  
 trying to show you how the story  
 goes.

In a flash of light, the Diver is gone.

WAKE (V.O.)  
 I had seen glimpses of the light  
 before. I had seen it in my dream.  
 It was a strange spaceman or a  
 diver in a bulky suit. He was the  
 one who'd been placing the pages on  
 my path.

Wake picks up the page.

PAGE:

MANUSCRIPT PAGE  
 The Dark Presence followed the  
 choreography laid out to it in the  
 manuscript, growing stronger and  
 stronger, moving like a storm from  
 one scene of destruction to the  
 next.

But it was still bound to follow  
 the story and chained to the dark  
 place it came from.

When the story reached the end it  
 longed for, it would finally be  
 free.

PAGE ENDS.

He continues on.

Wake sees a dark stretch of forest ahead. He spots movement.

WAKE (V.O.)

I could sense movement in the woods ahead. Facing the enemy without a weapon was dangerous, but I had no choice.

EXT. ANDERSON FARM CAMPING SITE - NIGHT

Wake comes across a small camping site. There are a few tents here, as well as a GUN, left behind by the campers.

WAKE (V.O.)

Someone had left a gun behind. Now I had a fighting chance of reaching the farm.

Wake picks up the gun.

EXT. ANDERSON FARM FOREST - NIGHT

Wake makes his way through the woods.

Taken ATTACK.

He DEFEATS them with his gun and flashlight.

EXT. ANDERSON FARM NARROW PATH - NIGHT

Wake spots a car leaving the farm. The driver is going fast, and he hits a few things on the way out. He's going like a bat out of hell.

WAKE (V.O.)

From the way the car was going, I could tell the driver was freaking out. For all I knew, it was Barry, caught in the consequences of leaping before looking.

The car drives along the road and up the hill, occasionally disappearing from sight, but it eventually parks itself at a cabin.

EXT. PATH TO HUNTER'S CABIN - NIGHT

Wake encounters bear traps.

WAKE (V.O.)

Bear traps. Getting caught in one of those could be fatal.

Wake sees the car again.

WAKE (V.O.) (CONT'D)  
 The car was heading for the cabin  
 up ahead. It wasn't far. If it was  
 Barry, I would see the damage soon.

EXT. ANDERSON FARM HUNTING CABIN - NIGHT

Wake comes to a hunting cabin.

He's approaching from the back; he can see the CAR on the  
 front yard, but the area is fenced off.

WAKE (V.O.)  
 I could see the car, but there was  
 no sight of the driver.

INT. ANDERSON FARM HUNTING CABIN - NIGHT

Wake enters the cabin.

WAKE  
 (raising his voice)  
 Hello?

WAKE (CONT'D)  
 Barry!

WAKE (CONT'D)  
 Anybody here?

There's a THUMP from upstairs, followed by a SCREAM (O.S.).

SNYDER (O.S.)  
 (screams in pain and fear)  
 Aaaahhh!

Wake rushes upstairs. More THUMPS and CRASHES are heard  
 (O.S.).

SNYDER (O.S.) (CONT'D)  
 (pain and fear)  
 Please! Aaargh!

SNYDER (O.S.) (CONT'D)  
 (pain and fear)  
 What, what -- what are you -- what  
 are -- aaaah! No, don't! I'm sorry!  
 Aaaaaah!

SNYDER (O.S.) (CONT'D)  
 (pain and fear)  
 Aah! Aaaah! No! Danny! You're not -  
 - Aah!

INT. ANDERSON FARM HUNTING CABIN UPSTAIRS - NIGHT

Wake runs upstairs.

He goes to the door.

The CRASH of a breaking window can be heard (O.S.).

Wake kicks the door open.

Wake sweeps the beam of his flashlight over the room. It's a mess: furniture has been broken, there's blood everywhere, and one of the windows is broken.

On the floor lies Walter Snyder. He's a bloody mess, but still alive.

SNYDER  
(groans in pain)  
Oooaaahh.

WAKE  
(surprised)  
I know you. You were in jail the other day.

Snyder looks up at Wake. Wake kneels by him.

SNYDER  
I went... to the farm again. For the moonshine, you know? It makes you see... They're not gonna miss it, they're in the looney bin. But my buddy, Danny, I lost him, something's gone wrong with him, it's not him...

SNYDER (CONT'D)  
...like a real bad follow-up to a real good movie, where the best friend's suddenly the bad guy... Who wrote this crap anyway...

Snyder dies. His head falls back, and his features slacken.

Wake slowly stands up.

INT. ANDERSON FARM HUNTING CABIN UPSTAIRS - NIGHT

Wake stands next to Snyder's corpse.

WAKE (V.O.)  
It wasn't Barry, just a paranoid drunk who'd for once been right about "them" being out to get him. The manuscript had made it so.

WAKE (V.O.) (CONT'D)  
 Barry was at the farm. I had to get  
 there fast.

A manuscript page lies on the floor.

Wake picks it up.

PAGE:

MANUSCRIPT PAGE

It's 1976. Madness reigns at the  
 Anderson farm. Contrary to all  
 logic, the headiest ingredient of  
 their moonshine is unfiltered water  
 from Cauldron Lake.

The Andersons feel like gods. Odin  
 can't stop laughing. He  
 contemplates cutting his eye out.  
 Tor runs across the field, naked,  
 shrieking, hammer in his hand,  
 trying to catch lightning.

Their songs have power, something  
 ancient is stirring in the depths,  
 coming back.

PAGE ENDS.

Wake goes back down the stairs.

INT. ANDERSON FARM HUNTING CABIN - NIGHT

Suddenly a window SHATTERS.

A Taken climbs in through it.

WAKE  
 (grim)  
 Let me guess. Danny, huh?

The Taken ATTACKS.

Wake DEFEATS him.

A TV stands in the corner of the room.

TV SHOW:

TV SHOW: WRITER IN THE CABIN, PART 7

The light recedes, almost as if it was shining from behind the TV set.

On the screen, the study of the Bird Leg Cabin can be seen, as though through a stationary security camera hidden in the wall. The desk is framed by the two round windows. Beyond the windows, there's only darkness.

Wake is looking at the camera, a close-up. The "Touched" effect is flickering now and again.

WAKE

I've run through every possible course in my head. If I continue like the Dark Presence wants me to, the story I'm writing won't save Alice. It's a horror story and it's going to kill her, and me, and everybody in this town. No one will survive. Darkness will consume everything. This is what it's wanted all along. It will be free, unstoppable. It used Alice to get to me, dangled her in front of me to keep me going. It was never going to release her. I'm going to change this. I'll escape.

WAKE (CONT'D)

I've written myself into the story. I'm now the protagonist. This feels like a terrible risk, but it's the only way to save Alice. I'll be bound by the events of the story just as much as anyone else who's been woven into it. The story must stay true for this to work. There have to be victims along the way, near escapes, cliffhangers. In a horror story it can't be certain that the hero will succeed or even survive. He almost *has* to die. I'll write my own escape into the story next. I need help. Zane's going to be the one who'll help me. I'll make it happen.

The light dies suddenly, as if the television was never on at all.

TV SHOW ENDS.

EXT. ANDERSON FARM HUNTING CABIN FRONT YARD - NIGHT

Wake climbs out through the broken window.

A car stands parked in the cabin's front yard.

WAKE (V.O.)

The farm was still a good distance away. I'd need a car to get there fast.

EXT. ANDERSON FARM FOREST ROAD - NIGHT

Wake drives along the forest road, making his way quickly downhill.

WAKE (V.O.)

If Barry wasn't up here, he was probably in trouble down at the farm. For a moment, I felt bad for doubting him. After all, I'd made it this far myself. But Barry was Barry.

EXT. ANDERSON FARM RANGER TOWER - NIGHT

Wake climbs into the ranger tower. Inside there's a RADIO.

MAINE (O.S.)

(from the radio)

Well! As I'm sure everyone's noticed, that storm we all felt coming is finally here. The boys at the Weather Service reckon it'll last until morning, at the very least.

MAINE (O.S.) (CONT'D)

(from the radio)

Pertaining to that, let me read that missing persons alert again: the Sheriff's Department is still looking for a Caucasian woman, 30 years old, slim and blonde with blue eyes. She may be lost in the woods, and it's possible she's been injured in a car accident. If you see her, please make sure you get her indoors and call the Sheriff. It's bad weather to be caught out in, so if you see someone in the area who maybe looks a little confused, give them a hand, all right?

MAINE (O.S.) (CONT'D)

(from the radio, clears his throat, warmly)

Ahem.

(MORE)

MAINE (O.S.) (CONT'D)  
This is Pat Maine on KBF-FM, hoping  
you're all safe and warm tonight.

EXT. FIELD - NIGHT

Wake arrives to a field. It's filled with enemies.

WAKE  
(impressed, very worried)  
Oh, you've gotta be kidding.

Wake defeats the enemies.

EXT. ANDERSON FARM LIT STRETCH OF ROAD - NIGHT

Wake arrives to the lit stretch of road that leads to the  
Anderson farm.

A locked gate blocks the way.

Wake stops the car and gets out.

He continues on foot. Up ahead, the path is almost blocked by  
a huge excavator which, as Wake approaches, suddenly comes to  
life with a GRINDING noise.

WAKE  
Whoa!

However, the excavator's treads are sunk deep into the  
ground, so it cannot move. Wake defeats it with light.

EXT. ANDERSON FARM FIELD - NIGHT

Wake makes his way across the field.

Up ahead, he sees a large stage that has been built on the  
field next to the farm itself. It's decorated with various  
Viking-themed heavy metal motifs, and has a huge OLD GODS OF  
ASGARD logo on it. The stage has clearly been left to the  
elements for a while.

WAKE (V.O.)  
I'd known the brothers used to be  
some kind of rock stars, but it  
hadn't really sunk in until I saw  
the stage.

Wake can see Barry. Barry has a flashlight and a gun in his  
hands. He chases a taken behind the stage.

SHOTS can be heard from behind the stage (O.S.).

Wake runs towards the stage.

CINEMATIC 12300:

EXT. ANDERSON FARM STAGE - NIGHT

Barry comes into view from behind the stage at full tilt and running at Wake, gun and flashlight in hand, waving for Wake to turn around.

BARRY  
 (out of breath, shouts in  
 panic)  
 Al! Run! Incoming! There's too many  
 of them!

A large group of Taken runs after Barry.

Suddenly, LIGHTNING strikes the farm generator. The stage lights FLARE. PYROTECHNICS erupt from the stage, lighting the area up.

Loud, heroic HEAVY METAL starts to play from the speakers: "CHILDREN OF THE ELDER GOD" begins.

The PYROTECHNICS INCINERATE the closest Taken.

WAKE  
 (amazed, disbelieving  
 laughter)  
 God damn!

Wake and Barry stare in awe.

CINEMATIC ENDS.

EXT. ANDERSON FARM STAGE - NIGHT

Taken ATTACK.

Wake and Barry DEFEAT them.

WAKE  
 (SHOUT, sarcastic, angry)  
 I'm so glad you decided to go it  
 alone, Mr. Bronson!

BARRY  
 (embarrassed)  
 Shut up and shoot!

More Taken arrive. Barry takes up position behind the control panel, directing the pyrotechnics.

BARRY (CONT'D)  
 (shouts)  
 Al, we have to fight 'em off! I can  
 set off more of the fireworks from  
 here and help you out!

BARRY (CONT'D)  
 (shouts)  
 Al! Hold on! I'll try to get the  
 stage lights on!

The stage-lights flicker to life.

BARRY (CONT'D)  
 (shouts)  
 Yes! Here we go!

BARRY (CONT'D)  
 (shouts)  
 Bam bam bah! Barry Wheeler to the  
 rescue!

The stage lights flicker off.

BARRY (CONT'D)  
 (shouts)  
 God damn turn-of-the-century  
 wiring!

BARRY (CONT'D)  
 (shouts)  
 Hang on, Al! I'll get them working  
 again, I promise!

The stage-lights flicker to life again.

BARRY (CONT'D)  
 (shouts)  
 Yes! Al! Stay in the light!

The stage-lights die.

BARRY (CONT'D)  
 (shouts)  
 No, no, no! Why do you keep doing  
 this to me!

The lights flicker to life.

BARRY (CONT'D)  
 (shouts)  
 Back in the game! Yes!

The stage-lights die.

BARRY (CONT'D)  
 (surprised)  
 Oh! Did I... do that?

The lights flicker to life.

BARRY (CONT'D)  
 (triumphant)  
 There!

Wake and Barry fight the Taken as further PYROTECHNICS go off, matching the SONGS's high points beat for beat.

BARRY (CONT'D)  
 (unbelieving)  
 Al, please don't let me die here!  
 Although if I buy it, this is  
 pretty much how I always wanted to  
 go out.

BARRY (CONT'D)  
 (shouting like a rock  
 star)  
 Rock and roll! Wooo!

BARRY (CONT'D)  
 (completely swept away by  
 the spectacle, moved)  
 Al, this may be the most awesome  
 moment of our entire lives.

WAKE  
 They're trying to kill us! That's  
 the high point of my life? Really?

BARRY  
 (sings along in response)  
 "Children of the elder god!" Enjoy  
 it, goddammit!

Between waves of enemies, Barry gives a bit of advice to Wake.

BARRY (CONT'D)  
 Hey, Al, did you notice there's a  
 lot of ammo and stuff around? This  
 place is stocked!

In a spectacular FINALE, there's one more crazy BURST of fireworks. CHILDREN OF THE ELDER GOD ends.

BARRY (CONT'D)  
 (laughs)  
 Ha ha ha! That was awesome!

WAKE  
 (wry)  
 Bright Falls, rock-and-roll capital  
 of America.

Wake and Barry move on.

Near the fence they find the cardboard cutout of Wake, left there by Barry when he had to run. Barry runs over to it.

BARRY

(proud)

See, Bestseller, no reason to worry, your cutout's good as new, right where I left it. I'll come back for it once we have the place secured.

WAKE

(dry)

Yeah, that's been my biggest worry all this time.

Barry starts clowning around with the cutout.

BARRY

Hey, I think Alan Wake here has something to say. What's that, Al?

BARRY (CONT'D)

("imitates" Wake; i.e.,  
uses a stupid voice)

"Ooh, I'm Alan Wake! I'm always right about everything! And if I don't get my way, I'll sulk all day long! I'm always intense and moody! It makes me very attractive and mysterious! Right now, I'm just standing here because I need my best friend Barry to carry me, but that's okay, I can just take him for granted!"

WAKE

(dry)

I think I see what you did there.

BARRY

(pleased with himself)

Yeah, it was pretty good.

WAKE

(wry)

You want me to do my imitation of Barry Wheeler? No? Thought so.

The door to the warehouse is blocked by a large wooden grate hanging from a rope.

WAKE (CONT'D)

(thinking)

We need to get this thing moved out of the way.

BARRY

This is as far as I got, before  
they ambushed me.

Wake and Barry get the door open.

They enter a building the Anderson brothers use as a prop  
warehouse through a back door.

EXT. ANDERSON FARM PROP WAREHOUSE - NIGHT

The place is littered with Viking paraphernalia. In the  
middle of the large space is a huge Viking boat, hanging from  
the ceiling. The place is dark, but it's lit by moonlight.  
Its bow faces the large front doors of the warehouse.

BARRY

(impressed)

Wow. Will you look at that thing,  
Al! They really went all out with  
this Viking crap, didn't they?

BARRY (CONT'D)

Look at all this stuff! They  
must've done okay for themselves,  
so how come I never heard of these  
guys before?

WAKE

(sarcastic)

And this from the guy who learned  
about Ozzy Osbourne through reality  
TV.

Suddenly, the prop warehouse door slams closed.

BARRY

(high-pitched squeal;  
alarmed)

Eeeaaah! Al, we're trapped!

Taken attack Wake and Barry, who defeat them.

Wake finds a panel that controls the winch the Viking boat is  
attached to.

Wake releases the Viking boat, sending it crashing into the  
doors. They burst OPEN.

BARRY (CONT'D)

(impressed, shouts)

Whoa! Good going, Al!

Wake and Barry exit the prop warehouse.

EXT. ANDERSON FARM GRAIN SILO

Barry runs ahead and waits for Wake at the door of the grain silo.

BARRY  
 (raises his voice)  
 I think we can make it through  
 here, Al!

INT. ANDERSON FARM GRAIN SILO - NIGHT

Wake and Barry enter.

A large, old moonshine still stands in the corner with many glass jars and bottles. The door is barred from the other side.

BARRY  
 (impressed, whishes)  
 Wow, those geezers had quite a  
 production going on. Ooh, you know  
 what, Al? If we make it through  
 this alive, I'm gonna start  
 representing them. Yep, sell this  
 stuff online, maybe get a reality  
 show going, release a new single...

WAKE  
 (disbelief)  
 Good luck with that, pal.

Barry examines the still. He's fascinated by it.

BARRY  
 (distracted by the still)  
 Hey, you find us a way out of here,  
 okay? I'm gonna take a closer look  
 at this stuff.

Wake tries the door, but it won't open.

WAKE (V.O.)  
 The door was barred from the other  
 side. I'd have to find another way.

Wake climbs upstairs. The old stairs are rickety and VERY CREAKY.

BARRY  
 (raises his voice from  
 below, concerned)  
 Be careful, Al!

A single TAKEN suddenly attacks. Wake defeats it.

BARRY (CONT'D)  
 (shouts from below,  
 spooked by the combat,  
 concerned)  
 Whoa! You okay, Al?

WAKE  
 (tense, shouts back)  
 I'm good. Keep your eyes open,  
 okay?

Wake discovers a RADIO. Pat Maine is on.

MAINE (O.S.)  
 (from the radio)  
 As you regular listeners know, I  
 tend to work through the night, but  
 I'm not the only one. Deputies  
 Mulligan and Thornton are taking a  
 couple of moments off their busy  
 schedule to join me here in the  
 studio. Boys, how busy are you now?  
 Deerfest is almost here, isn't it?  
 I -- I bet that keeps you in  
 business.

MULLIGAN (O.S.)  
 (from the radio)  
 Pretty busy, yeah.

THORNTON (O.S.)  
 (from the radio)  
 Actually, Pat, we've been real busy  
 with other stuff--

MULLIGAN (O.S.)  
 (from the radio, annoyed,  
 interrupts)  
 Uh, which concerns an ongoing  
 investigation. We can't talk about  
 that, Thornton.

THORNTON (O.S.)  
 (from the radio,  
 defensive)  
 I wasn't gonna say anything. I was  
 just saying we've got, you know,  
 other irons to fry.

MAINE (O.S.)  
 (from the radio, steers  
 the conversation back on  
 course)  
 And how would you compare your  
 workload to last year's? Things  
 have seemed relatively peaceful to  
 me, but people do tend to get a  
 little wild this time of year...

MULLIGAN (O.S.)

(from the radio)

Oh, it's wild, Pat. It's pretty wild. There's been all sorts of trouble this year. Vandalism, fighting, public disturbances... a lot of people gone missing, too.

THORNTON (O.S.)

(from the radio)

Yeah, yeah, it's -- it's pretty much the, uh, usual stuff, Pat, just, you know, a lot more of it.

MAINE (O.S.)

(from the radio)

Now, is it just me, or does Deerfest get wilder every year? People seem to be more drunk, at least, or they start earlier, and younger...

MULLIGAN (O.S.)

(from the radio)

Oh, it's definitely not just you, Pat, but--

THORNTON (O.S.)

(from the radio,  
interrupts)

Definitely, Pat!

MULLIGAN (O.S.)

(from the radio, annoyed)

...hey, I'm talkin' here, Thornton -  
- uh... oh, shoot, I lost my train  
of thought...

MAINE (O.S.)

(from the radio, helpful)

Not just me...

MULLIGAN (O.S.)

(from the radio, catches  
on)

Oh, uh, yeah! Yeah, it's wilder, Pat, but actually, most of the trouble seems to be coming from grown men, people who oughta know better, you know? The kids are doing fine this year.

MAINE (O.S.)

(from the radio)

Well, that's nice to hear, at least. Boys, I want to thank you for stopping by. I'll let you get back to your patrol.

MULLIGAN (O.S.)  
 (from the radio)  
 Sure thing, Pat.

THORNTON (O.S.)  
 (from the radio)  
 Yeah, sure thing, Pat.

Wake reaches the top of the grain silo. The top floor is full of moonshine paraphernalia and ingredients, presumably awaiting processing in the still below. There's also a generator used to power the elevator.

Wake turns on the generator that powers the elevator.

EXT. ANDERSON FARM GRAIN SILO - NIGHT

Wake steps on the elevator. He starts to ride down to the ground.

WAKE (V.O.)  
 I could see the building that had to be the Andersons' home on the other side of the field. It wasn't far now. I wasn't worried about trusting the ramblings of two burned-out geriatric wrecks. They had the goods.

Wake reaches the ground.

Wake enters the field. There's an old combine harvester on the field.

WAKE (CONT'D)  
 (wry, a little worried)  
 Easy now, big guy. You're... you're a vegetarian, right? You wouldn't come after me when I go through that door?

Suddenly, the combine comes to life. It starts to chase after Wake.

WAKE (CONT'D)  
 (in horrified disbelief)  
 You've got to be kidding me!

Wake fights the combine harvester.

Wake defeats the combine.

EXT. ANDERSON FARM FIELD - NIGHT

He circles around to the barred door. There's a padlock.

BARRY (O.S.)  
 (through the door, wary)  
 Uhh, Al? Is that you out there,  
 buddy?

WAKE  
 Yeah, it's me. Hang on.

WAKE (CONT'D)  
 I'll try to find a key to get the  
 door open.

BARRY  
 (through the door)  
 Hey, what's the holdup? C'mon, this  
 place is all dusty. You know I got  
 my allergies.

Wake finds a key for the lock.

BARRY (CONT'D)  
 (through the door, getting  
 anxious)  
 C'mon, Al, open the door already!  
 Seriously, I don't like it in here!

BARRY (CONT'D)  
 (through the door, starts  
 to sneeze)  
 Ah... ah... ah...

BARRY (CONT'D)  
 (huge sneeze)  
 <sneezes>

There's a loud CRASH as Barry knocks something over while  
 sneezing.

BARRY (CONT'D)  
 (through the door,  
 impressed with himself)  
 Holy crap. I think I lost some body  
 weight with that one.

Wake opens the door for Barry. They approach a closed gate  
 that leads to a large field.

BARRY (CONT'D)  
 I think we're gonna have to work  
 together to open this gate, Al. It  
 looks pretty heavy.

Barry and Wake open the gate.

BARRY (CONT'D)  
 (relieved)  
 Hey, I think that's the farm on the other side of the field! We're almost there!

BARRY (CONT'D)  
 (very impressed)  
 This farm is a crazy place for crazy people.

WAKE  
 (sarcastic)  
 You think?

WAKE (CONT'D)  
 (wry)  
 We should feel right at home then.

BARRY  
 C'mon, one more gate. Let's do this thing.

EXT. ANDERSON FARM - NIGHT

Wake and Barry enter the yard.

The place appears to be decorated with a Viking theme that clashes with the all-American farm image. The yard also has a huge ash tree, with a chain saw stuck in its side.

INT. ANDERSON FARM - NIGHT

Wake and Barry enter the Anderson farm house.

The place is decorated with rock paraphernalia, Old Gods of Asgard posters, instruments, etc. Clearly, this must have been a pretty happening place at one point, with wild parties and whatnot, though it's obvious that it's been a good while since the last time it saw any real use.

Barry tries the lights. Nothing happens.

BARRY  
 The lights are out. I guess we'd better check the fuse box.

They start looking.

BARRY (CONT'D)  
 You know, this place looks kind of lived in. I thought the Andersons were in the booby hatch?

WAKE

Yeah, I don't think they keep too close an eye on them at the clinic. They seem to slip away a lot so they can get wasted.

BARRY

(impressed)

No kidding! Those guys sound awesome.

Wake and Barry locate the fuse box.

BARRY (CONT'D)

(pleased)

I think that's the fuse box, Al!

Wake flips a switch in the fuse box. Lights are turned on within the farm house. Distorted, muted MUSIC can be heard (O.S.), a broken record stuck to repeat a line over and over again: TE POET AND THE MUSE, LINE "FIND THE LADY OF THE LIGHT GONE MAD WITH THE NIGHT".

BARRY (CONT'D)

(puzzled)

Can you hear that, Al? Music?

WAKE

Of course! We need to find where it's coming from, that's the message the Andersons talked about, that's the whole reason we're here.

BARRY

Lady of the light?

BARRY (CONT'D)

(realizing, excited)

Oh, that's gotta be, what's her face, the crazy lamp lady from the town!

WAKE

(serious)

Cynthia Weaver.

BARRY

Riiight. Must be.

A manuscript page lies on the ground.

Wake picks it up.

PAGE:

MANUSCRIPT PAGE

Again, Alice's screams rang in the stillness of the night.

(MORE)

## MANUSCRIPT PAGE (CONT'D)

I saw myself run toward the cabin,  
flashlight in my hand.

I followed my past self. I was an  
out-of-body observer, a time  
traveler in a crazy, drunken dream.  
This was the beginning, the night  
Alice had disappeared.

The mystery of what had happened  
during the missing week was about  
to reveal itself.

PAGE ENDS.

Wake finds an old record player, with a collection of vinyl  
records next to it. He JERKS the needle to get it unstuck.

CINEMATIC 12400:

Wake and Barry listen to the song.

The SONG plays: "And now to see your love set free/You will  
need the witch's cabin key/Find the lady of the light, gone  
mad with the night/That's how you reshape destiny".

## OLD GODS OF ASGARD

And now to see your love set free,  
you will need the witch's cabin  
key.

## OLD GODS OF ASGARD (CONT'D)

Find the lady of the light, gone  
mad with the night, that's how you  
reshape destiny.

## BARRY

(puzzled)  
Okay...?

Wake nods.

## WAKE

(determined)  
We need to find Cynthia Weaver.  
We'll stay here for the night and  
head back to the town as soon as it  
gets light.

The SONG plays: "And now to see your love set free/You will  
need the witch's cabin key/Find the lady of the light, still  
raving in the night/That's how you reshape destiny".

FADE TO:

INT. ANDERSON FARM - NIGHT

Wake sits on a couch, looking at the vinyl record cover placed on the coffee table in front of him. It has a stylized image of the bird leg cabin on it. In the background, the cardboard cutout of Wake is standing up, facing the couch.

Barry comes in with jars of moonshine he found somewhere.

BARRY

Hey, Al. Lots of hours before dawn.  
Might as well get some rest. And by  
rest, I mean drunk.

WAKE

(starts to protest, but  
reconsiders)  
Come on, Barry. This is--

WAKE (CONT'D)

Yeah, what the hell.

FADE TO:

It's clearly later, now. Both Wake and Barry are ridiculously drunk.

BARRY

(slurs)  
Listen, Al, I'm sorry about Alice.  
Seriously. Because I, I know we  
don't get along, but we're gonna  
find her, right? And even though  
you're a crazy bastard, I'm gonna  
stick by you. No matter what.  
Forever, Al. 'Cause you're like a  
brother.

WAKE

(slurs)  
I'm a writer, goddammit.

BARRY

(slurs)  
Correct.

WAKE

(slurs)  
If I just wanted to, I could write  
ten books a year. And they'd be the  
best books that year.

BARRY

(slurs)  
No, you couldn't.

WAKE

(slurs)

That's right, I couldn't. But I could. 'Cause I'm a writer.

Barry looks at the jar in his hand in disbelief.

BARRY

(slurs)

What... what do they put in this stuff? I feel like my brain is comin' outta my nose.

WAKE

(laughs drunkenly)

Ha ha ha!

BARRY

(slurs)

I'm gonna get the recipe off those coots and be a... a... a booze millionaire.

WAKE

(maudlin, slurs)

I just miss her, Barry. I just want her here with me.

Barry puts his arm over Wake's shoulder.

BARRY

(slurs, comforting)

I know, Al. I know. It's gonna be okay. We're gonna make it okay.

FADE TO:

Barry is on the floor, SNORING.

BARRY (CONT'D)

(snores loudly)

Wake is sprawled on the couch, barely conscious. He's staring at the cardboard cutout of himself. The camera approaches the cardboard cutout. It seems to SHIMMER strangely.

CINEMATIC ENDS.

CINEMATIC 13100:

EXT. CAULDRON LAKE SHORE/ISLAND - NIGHT

The light FLICKERS and STROBES wildly.

The cutout is now a real man, Wake as he was several days ago, clean shaven and without a bandage on his forehead.

He stands under the arch at the beginning of the footbridge in the cutout's pose.

(NOTE: The player experiences and observes these events from the 1st person POV of an invisible camera, a spirit observer with no body. Wake is a non-player character controlled by the game. The dialogue between Wake and Alice in the following scenes is a replay of Episode 1.)

WAKE (REPLAY)  
 (scoffs at himself,  
 amused)  
 Heh. Damn it.

Wake shakes his head and smiles.

ALICE (O.S. REPLAY)  
 (far off, screams in  
 terror)  
 Alan?

Alarmed, Wake turns towards the cabin.

WAKE (REPLAY)  
  
 Alice?

ALICE (O.S. REPLAY)  
 Alan!

WAKE (O.S. REPLAY)  
 (anxious, shouts)  
 Alice!

ALICE (O.S. REPLAY)  
 Alan, no! No!

WAKE (REPLAY)  
 Alice!

Wake runs towards the cabin.

CINEMATIC ENDS.

ALICE (O.S. REPLAY)  
 (in terror)  
 Alan! Alan! Where are you! Help!

WAKE (O.S. REPLAY)  
 (shouts, afraid for her)  
 Alice! I'm coming! It's all right!  
 I'm coming!

WAKE (V.O.) (CONT'D)  
 It was a crazy, drunken dream, and  
 yet it was more than that.  
 (MORE)

WAKE (V.O.) (CONT'D)

It was the truth, a suppressed memory unearthed by the Andersons' moonshine. I was there, an out-of-body observer. This was the night Alice and I had arrived to Bright Falls, the night Alice had disappeared. I had a chance to find out what had happened.

The player follows Wake over the bridge.

The cabin on the island ahead is dark.

WAKE (V.O.) (CONT'D)

I remembered being surprised to see the cabin dark. Alice would have never turned the lights off.

ALICE (O.S. REPLAY)

(in terror)

No! Alan! Help me!

EXT. BIRD LEG CABIN - NIGHT

Wake runs to the porch and the front door.

He OPENS the door and rushes in.

There is a SOUND of rotting wood breaking (O.S.).

ALICE (O.S. REPLAY)

(in fear and pain)

Aaaaah!

A SPLASH of water (O.S.).

WAKE (O.S. REPLAY)

(anxious)

Alice! Alice?

The player follows.

I/E. BIRD LED CABIN LIVING ROOM/BALCONY - NIGHT

The player enters.

The doors to the balcony are open. The wooden railing is broken.

Wake rushes to the balcony.

He scans the dark water below with his flashlight.

WAKE (V.O.)  
 I remembered thinking I caught a  
 glimpse of her form underwater,  
 sinking into the darkness.

Wake sees something underwater.

WAKE (REPLAY) (CONT'D)  
 (draws a shuddering  
 breath)  
 Hhhhaaaaaaa!

He DIVES into the black water.

WAKE (V.O.) (CONT'D)  
 Diving after her was the last vague  
 memory I had of that night. After  
 that the next thing I could  
 remember was waking up behind the  
 wheel of the crashed car and  
 finding the first pages of the  
 manuscript.

A deep RUMBLE shakes the ground, it comes from the lake.

EXT. BIRD LEG CABIN BALCONY/ISLAND SHORE - NIGHT

Suddenly, Barbara Jagger on the balcony.

WAKE (V.O.)  
 Jagger, or the darkness that wore  
 her face, had been there every step  
 of the way, at the diner, perhaps  
 even earlier. She'd orchestrated it  
 from the beginning.

Wake BREAKS to the surface.

WAKE (CONT'D)  
 (gasping for air)  
 Aaaah! Haa haa haa.

WAKE (V.O.) (CONT'D)  
 I couldn't find her in all that  
 blackness. I must have thought  
 she'd drowned.

WAKE (CONT'D)  
 (gasping for air)  
 Aaaah! Haa haa haa.

WAKE (CONT'D)  
 (coughs)

WAKE (CONT'D)  
 (sobs, calls weakly)  
 Alice.

WAKE (V.O.) (CONT'D)  
 Jagger had Alice, and so she had  
 me.

WAKE (CONT'D)  
 Alice.

WAKE (CONT'D)  
 Alice!

He STAGGERS to the shore below the balcony and lies there.

WAKE (CONT'D)  
 (coughs and cries)  
 Koff koff koff, ah ah ah ah ah ah.

WAKE (V.O.) (CONT'D)  
 I'd been easy prey.

Jagger walks down the steps at the side of the balcony and  
 down to shore to Wake.

Jagger bends down next to Wake.

Blurred shadows FLICKER momentarily over Wake's head.

JAGGER  
 (a cutting whisper)  
 Look at the cabin. Is there someone  
 in the window?

He looks at the cabin.

WAKE  
 (calls, baffled, hopeful)  
 Alice?

Wake STAGGERS to his feet.

JAGGER  
 Maybe she didn't drown after all.  
 Maybe she's inside.

WAKE  
 Alice!

JAGGER  
 Yes...

He runs to the balcony the way Jagger came, and enters the  
 cabin.

Jagger smiles and follows him.

WAKE (V.O.)

The Dark Presence had touched me.  
She had dug her nails into my brain  
and used me, made me her puppet.

INT. BIRD LEG CABIN LIVING ROOM - NIGHT

It's dark.

Wake looks around, worried.

JAGGER

(whispers to Wake)  
You should look for her.

JAGGER (CONT'D)

She must be here somewhere. Maybe  
upstairs, in the study?

WAKE

Alice!

JAGGER

Yes! That's where she is. You can  
apologize.

WAKE

Alice!

JAGGER

You'll laugh at the whole thing  
together and put it behind you.

Blurred shadows FLICKER momentarily over Wake's head.

Wake RUSHES upstairs.

Jagger follows him.

The player follows them.

INT. BIRD LEG CABIN STUDY - NIGHT

Wake looks around him.

WAKE

(anxious)  
Alice?

JAGGER

(whispers to Wake,  
accusing)  
She's not here. You were foolish to  
think so. No, she's dead. She  
drowned.

WAKE

(sobs)

No! No! No!

Wake COLLAPSES to his knees.

JAGGER

It's your fault your wife is dead.  
You are guilty. All she wanted was  
to help you write. You killed her.

Blurred shadows FLICKER momentarily over Wake's head.

WAKE

(screams in anguish)

Aaaaahhh!

JAGGER

(whispers to Wake,  
soothing)

Oh, hush. There's still hope.  
Cauldron Lake is a special place.  
Here, you have the power to change  
things.

JAGGER (CONT'D)

She wanted you to write. I will  
tell you what to do.

JAGGER (CONT'D)

You can write her back. The story  
will come true and all will be well  
again.

WAKE (V.O.)

She had Alice, and the manuscript  
was the ransom for her.

CINEMATIC 13200:

A blurred and flickering shadow falls on Wake and covers his  
head.

Wake nods.

WAKE (CONT'D)

(confused)

Yes. I'll write.

WAKE (CONT'D)

I'll fix it. I'll bring her back.

Wake hurries to the typewriter, sits down and starts to WRITE  
in frenzy. The SOUND of the typewriter echoes like thunder.

Jagger turns toward the player. Now she can see him! The Dark  
Presence flickers around her, manifesting itself with a ROAR.

JAGGER  
 (snarls in rage)  
 You!

She ATTACKS.

Everything goes black.

CUT TO:

INT. ANDERSON FARM - NIGHT

Wake lies on the sofa. He moves as if having a bad dream.

WAKE  
 (breaths heavily, mumbles)  
 No! I wrote it.

The cutout stands on the floor. It seems to SHIMMER strangely.

The light begins to FLICKER and STROBE wildly.

CUT TO:

EXT. DARK PLACE - NIGHT

We fly towards the cabin in darkness.

WAKE (V.O.)  
 I remembered it all now.

The SOUND of the typewriter echoes like thunder (O.S.).

WAKE (V.O.) (CONT'D)  
 In the dark, I'd written for days --  
 a week -- almost a complete  
 manuscript of a novel entitled  
 "Departure." Jagger had been my  
 editor, whispering in my ear,  
 making sure that the unfolding  
 story would make her more and more  
 powerful.

WAKE (CONT'D)  
 I thought I was saving Alice.

EXT. BIRD LEG CABIN - NIGHT

We stop before the facade of the cabin.

The SOUND of the typewriter echoes like thunder (O.S.).

A HUMMING bright light blooms behind the cabin, as if rising from the lake.

Through the windows it seems that the light enters the cabin through the balcony and moves slowly upstairs.

WAKE (V.O.)

Even with the cobwebs she'd put in my head, some part of me had been aware enough to write my escape into the story, to bring a light into the cabin to release me before I could finish -- to interrupt the horror story before the ending, where darkness consumed everything and everyone.

INT. BIRD LEG CABIN LIVING ROOM - NIGHT

We through an upstairs window.

The SOUND of the typewriter echoes like thunder (O.S.).

INT. BIRD LEG CABIN STUDY - NIGHT

Hunched in front of the typewriter, Wake writes.

The SOUND of the typewriter echoes like thunder (O.S.).

There is a pile of papers, a manuscript, on the desk next to the typewriter.

WAKE (V.O.)

Zane was weak, far away. But I had written him into the story, and his light had been enough to set me free.

Suddenly, a strange sphere of light HUMS in the air behind Wake. The form of the Diver can be seen inside the light.

The ROAR of the Dark Presence can be heard from outside (O.S.).

The light BURNS away the blurred, flickering shadows around Wake's head. Wake comes to his senses sitting behind the typewriter.

WAKE (CONT'D)

(a horrified gasp)

Aaah!

He looks around horrified, like waking up from a terrible nightmare. He STAGGERS to his feet.

WAKE (CONT'D)

(retches)

Huaag!

The Diver stands in the study, surrounded by light.

DIVER  
(distorted)  
It isn't here now. I'm here because  
it was written. I brought the light  
to set you free. You must hurry. It  
will know I'm here. It will be back  
soon.

Horrified and weak, Wake stumbles out of the room.

WAKE  
(weak, gasps, ill)

The Diver reaches out and lifts the manuscript from the desk.

DIVER  
It stole the skin of my Barbara a  
long time ago. She looks so old.

The ROAR of the Dark Presence can be heard, louder now  
(O.S.).

EXT. CAULDRON LAKE FOOTPATH/BIRD LEG CABIN - NIGHT

Wake, mad with fear, barely able to stay on his feet, looking  
over his shoulder and around him, STAGGERS up the path.

WAKE  
(weak gasps)

WAKE (V.O.) (CONT'D)  
I had woken up confused and groggy,  
my mind consumed by darkness and  
fear. All I could do was to escape.

WAKE (CONT'D)  
(breathes heavily)

The ROAR of the Dark Presence can be heard, even louder now  
(O.S.). The night grows darker.

The darkness seems to condense around the cabin and enter it.

The Dark Presence ROARS (O.S.). The light inside the cabin  
shines brighter for a brief moment, then it flickers and  
dies. The Dark Presence ROARS (O.S.).

CUT TO:

I/E. CAULDRON LAKE END OF THE ROAD/ALICE'S CAR - NIGHT

Wake STUMBLES to Alice's car.

WAKE  
(breathes heavily)

He OPENS the door and gets in.

He has trouble keeping his head up and eyes open.

WAKE (V.O.) (CONT'D)  
The week spent in the cabin had  
taken its toll.

DIVER  
Barbara.

WAKE (V.O.)  
I was barely conscious and fading  
fast.

He STARTS the car. The headlights pierce the darkness.

He DRIVES down the road, too fast.

Wake's vision blurs. He is losing consciousness.

The car SWERVES dangerously.

WAKE (V.O.) (CONT'D)  
It had to have cost Zane terribly,  
thrown him even deeper into  
whatever dark place he now haunted.

WAKE (V.O.) (CONT'D)  
But he had managed to weaken the  
Dark Presence. Kept me safe that  
night.

The car DRIVES from the road and CRASHES.

Darkness.

FADE IN:

INT. ANDERSON FARM - NIGHT

Wake lies on the couch. He comes to slowly, feeling sick.

WAKE  
(mumbles, still halfway in  
the dream)  
I wrote it. It's my fault.

His eyes focus on a gun pointed at him and on the shape of a man standing over him. It's Nightingale.

NIGHTINGALE

(harsh)

That's right, James Joyce. It's your fault, and you're gonna pay for it.

Old Gods of Asgard's "The Poet and the Muse" BEGINS.

CAPTION

End of Episode 4.\nPress Skip to Continue.

CINEMATIC ENDS.

THE END OF  
EPISODE #4.

EPISODE #5

CINEMATIC 14100:

EXT. BRIGHT FALLS MAIN STREET - DAY

The Main Street of Bright Falls is bustling with activity. Doc and Deputy Janes stand on the street, among others, smiling and talking to each other (though no actual dialogue is heard). Most Deerfest decorations are already in place.

PAT MAINE (O.S.)

(from a radio, a fragment,  
fade in and out)

Well, we're expecting a record crowd from the neighboring counties! Naturally, we hope to break the record set by last year's Moosefest in our neighboring town Watery.

PAT MAINE (O.S.) (CONT'D)

Ladies and gentlemen, some people have asked me what's the big deal about Deerfest, and I think that this sums it up: it's about friendship and community. We've got a great party coming up, but let's try to hold it in until tomorrow and get through the night in one piece, all right?

CUT TO:

EXT. SHERIFF'S STATION - NIGHT

The Sheriff's Station facade. Agent Nightingale's car, along with some standard police cruisers, are parked on front of the building.

CUT TO:

INT. SHERIFF'S STATION CELLS - DAY

Barry and Wake share a cell. Wake sleeps in a bunk, thanks to the Andersons' moonshine. Barry is on the other bunk in a similar state.

Wake opens his eyes.

Cynthia Weaver is standing in the cell, lost in her own world, darting paranoid glances around her. She has a lit storm lantern in her hand.

Wake blinks. He has trouble FOCUSING on her.

CYNTHIA  
(whispers, intense)  
I have it.

CYNTHIA (CONT'D)  
"Someone will come for it when the time is right." Thomas said so. He wrote it. The key is insurance. It's my job to keep it safe, safe in the light. Always in the light.

Wake stares at Cynthia. He blinks again.

Cynthia is gone. Wake closes his eyes.

CUT TO:

EXT. BRIGHT FALLS MAIN STREET - NIGHT

It's now night, and the streets are empty. Bright Falls is quiet and peaceful. A traffic light is blinking, and road blocks for tomorrow's parade are in evidence.

INT. SHERIFF'S STATION CELLS - NIGHT

Barry and Wake are passed out. Wake moans in his sleep.

WAKE  
(moaning)  
Mmmhrrrrrr.

Wake opens his eyes.

CINEMATIC ENDS.

INT. SHERIFF'S STATION CELLS - NIGHT

Wake and Barry are in the cell. Barry is slowly getting up from his bunk.

WAKE (V.O.)  
All the manuscript pages were gone.  
The FBI agent had taken them.

BARRY  
(very weakly)  
I think... I think my tongue just  
took a crap in my mouth. Gah.

BARRY (CONT'D)  
(moans)  
Ohhhh, wait, we're in jail now? Oh,  
Al, Al, this is not good.

WAKE  
(sour)  
That about sums it up.

Barry staggers off the bunk and VOMITS into the toilet.

BARRY  
(vomits)  
<vomits>

Barry FLUSHES the toilet.

BARRY (CONT'D)  
(groans weakly)  
Ohh. I am never drinking again.

INT. SHERIFF'S STATION CELLS - NIGHT

WAKE  
I need to talk to Weaver. She's the  
one in the song, the lady of the  
light.

BARRY  
What, the crazy lady? Whatever you  
say, Al, but we're stuck here.  
They're not gonna--

WAKE  
Shhh!

Wake can hear Nightingale and Sarah approaching (O.S.).  
They're arguing.

SARAH (O.S.)  
 (cold anger)  
 What the hell kind of game are you  
 playing, Nightingale? You haven't  
 even interviewed Wake.

Nightingale and Sarah ENTER the cell area from the parking lot. Nightingale seems unhinged, as if drunk. The door to the parking lot stays open behind them.

NIGHTINGALE (O.S.)  
 (haughty)  
 I had some reading to do first,  
 Sheriff. And let me tell you, it  
 was an interesting read.

Nightingale, standing with his back to the open door to the parking lot, looks at Wake through the bars.

Nightingale waves a stack of manuscript pages in his hand.

NIGHTINGALE (CONT'D)  
 (gloating)  
 Well, I've got you now, Raymond  
 Chandler. It's all here, all the  
 evidence, including conspiracy to  
 murder a federal agent. There's no  
 way you're walking out of here. You  
 hear me in there, Brett Easton  
 Ellis? Huh?

SARAH  
 (stern)  
 Agent Nightingale, I want to talk  
 to your superior.

Nightingale spins to face Sarah.

NIGHTINGALE  
 (angrily)  
 Well, we all want things, Sheriff.  
 I wanted my--

Nightingale catches himself and takes a step back.

NIGHTINGALE (CONT'D)  
 (attempts to placate her)  
 ...look, that's not possible right  
 now.

SARAH  
 (not buying it)  
 Agent Nightingale, I insist...

Suddenly, there's a RUMBLE and the lights FLICKER.

CINEMATIC 14200:

INT. SHERIFF'S STATION CELLS - NIGHT

Wake suddenly moans and grabs his head, as a VISION assaults him.

WAKE  
(moans)  
Mmmhhaaa!

CUT TO:

EXT. CAULDRON LAKE SHORE/ISLAND - NIGHT

The black, dead calm surface of Cauldron Lake. The water HUMS.

CUT TO:

EXT. UNDERWATER - NIGHT

The Diver FLICKS the switch of the Clicker.

The Bird Leg Cabin appears in underwater darkness, roots hang from its bottom in the water like the legs of a monster bird.

CUT TO:

EXT. CAULDRON LAKE SHORE/ISLAND - NIGHT

Barbara Jagger leers, ravens FLOCKING around her. She holds the struggling Alice by the hand.

ALICE  
(desperate)  
Alan!

CUT TO:

EXT. BIRD LEG CABIN STUDY - NIGHT

A half-written page sits in the typewriter.

CUT TO:

INT. SHERIFF'S STATION CELLS - NIGHT

SARAH (O.S.)  
(echoes)  
Wake! What's wrong?

Wake is on his knees. Sarah is now by his side, looking concerned. The cell door is open. Nightingale is still outside the cell. He now has his gun in his hand.

NIGHTINGALE

(unbelieving)

Lady, are you stupid? It's a trick!  
It's an obvious trick!

There's another RUMBLE, and most of the light bulbs BREAK, the area where Nightingale stands, around the open door to the parking lot, is now dark.

SARAH

Okay, I've had enough of this crap.  
Wake, I'm gonna trust you with  
this.

Wake looks up at Sarah. He's surprised and grateful.

NIGHTINGALE

You're joking.

SARAH

(with finality)

Agent Nightingale, your opinion  
would matter more if you were sober  
and if I actually believed you were  
here on official business.

Nightingale aims his gun at Wake's head through the bars.

BARRY

Whoa!

NIGHTINGALE

(frantic)

Get... get back in the cell,  
Stephen King! The only way you're  
leaving this place is over my dead--

Nightingale stops overcome by a feeling of deja vu.

NIGHTINGALE (CONT'D)

(to himself, paranoid,  
under his breath)

Wait a minute! I know this--

Before Nightingale can even finish his sentence, SOMETHING DARK, so quickly to be properly made out, grabs Nightingale through the open door with a terrible ROAR and then pulls back just as quickly as it appeared. It happens incredibly fast; Nightingale barely has time for a short, terrified scream.

NIGHTINGALE (O.S.) (CONT'D)

(in horror)

Haaaargh!

A terrible monstrous ROAR of the Dark Presence is followed by a RUMBLE that shakes the building (O.S.).

Manuscript pages FLUTTER to the floor.

CINEMATIC ENDS.

PAGE:

MANUSCRIPT PAGE

As the deputies hauled Wake and Wheeler away, Agent Nightingale eagerly examined the stack of papers Wake had been carrying. It was incomplete, a collection of random pages.

But there was enough: he saw his own name in there, among others. His hands shook with emotion.

Finally, it was proof. He had been right all along.

MANUSCRIPT PAGE (CONT'D)

Nightingale tried to make sense of the manuscript. It was disjointed and strange. He didn't understand half of it, but it all rang true, impossibly true.

He took out his hip flask when he reached the page that described how he reached the page that made him take out his hip flask.

It wasn't the booze that made his mind reel.

MANUSCRIPT PAGE (CONT'D)

Nightingale felt the situation veering out of his control, but the gun at least felt steady in his hands. He was ready to fire, resolved that he would let this happen over his dead body -- and yet he hesitated.

He had seen this moment before, read it in the page. He was transfixed by the déjà vu and the horror that he was a character in a story someone had written.

Then the monstrous presence burst in behind him and dragged him into the night.

PAGE ENDS.

INT. SHERIFF'S STATION CELLS - NIGHT

SARAH  
(scared, but in control)  
Oh my God.

WAKE  
(urgently)  
Light. We need light. It's the only  
way to fight this thing.

SARAH  
In my office. I've got your things  
there. Follow me.

Wake and Barry follow Sarah out of the cell area. Wake  
collects the pages along the way.

The Taken and the Dark Presence can clearly be heard MOVING  
outside the sheriff's station (O.S.). Multiple TRUCK ENGINES  
can also be heard (O.S.).

INT. SHERIFF'S STATION - NIGHT

Wake and Barry follow Sarah towards her office.

BARRY  
(scared)  
Oh man! We're sitting ducks with  
the lights out!

SARAH  
(stern, but calm)  
Stay cool. I can get the emergency  
power on.

Sarah goes to a control panel at the end of the corridor.

Sarah THROWS A SWITCH. A few lights come on inside the  
Sheriff's station.

INT. SHERIFF'S STATION SHERIFF'S OFFICE - NIGHT

Sarah OPENS a locker containing Wake's gear. She also picks  
up a piece of paper from the desk.

SARAH  
Here are your things. Wake, what do  
I need to know? What do you need  
from me?

WAKE  
They can be hurt in the light. Only  
in the light. And I need to find  
Cynthia Weaver. She can help me  
stop this.

SARAH

Light. Check. Cynthia -- she lives in the old, decommissioned power plant. I can get you there pretty quickly in the rescue chopper.

SARAH (CONT'D)

C'mon, let's get back to your friend.

Wake and Sarah make their way back to Barry.

INT. SHERIFF'S STATION - NIGHT

SARAH

Wheeler, I need you to stay here.

BARRY

(surprised)  
What? No!

SARAH

We're going to fetch our ride, but I have friends who need to be warned about this, and I can't be in two places at once. I need your help.

BARRY

(reluctant)  
Well... Okay.

SARAH

Here's a list of people and phone numbers. I need you to call them and tell them that you have a message from me. "Night Springs". Okay? They'll know what to do.

Barry looks at the list.

BARRY

(interested)  
"Night Springs," like the TV show? Gotcha. Oh, hey, that radio guy is on the list. Maine. Who's Frank Breaker? He related to you?

SARAH

My dad.

BARRY

(impressed)  
Hey, is this like a secret society?

SARAH

(evasive)

Can you do this? You'll be safe here, the backup power's on. These guys need to be alerted, just in case we don't come back.

BARRY

(worried)

Uh, you'll come back for me, though, right?

SARAH

As soon as we get the chopper ready. Thanks, Wheeler, I owe you one.

Barry starts to make calls.

BARRY

(sourly)

My hangover wants a pizza. You think there's any way I could order one, Al?

WAKE

(amused)

My hangover wants you to shut up and get to work.

Barry PICKS UP the phone and DIALS. He waits a moment until someone picks up on the other end.

BARRY

(to the phone, a little awkward)

Uh, hello, Mr. Breaker, this is Barry Wheeler?

There's a short pause.

BARRY (CONT'D)

(to the phone)

Yeah, I know it's late, but listen, the Sheriff -- Sarah asked me to tell you something. She says: "Night Springs". Okay? So I guess she--

There's another pause.

BARRY (CONT'D)

(to the phone)

Yes sir, okay, I--

Another pause.

BARRY (CONT'D)  
 (to the phone)  
 No, uh, she's okay, she's just busy  
 so she asked me to--

Another pause.

BARRY (CONT'D)  
 (to the phone)  
 Oh, no, no. Actually, I'm a  
 literary agent, sir, I'm just  
 helping her out 'cause she's busy  
 right now.

Another pause.

BARRY (CONT'D)  
 (to the phone)  
 Well, the one you'd most likely be  
 familiar with is Alan Wake.

Another pause.

BARRY (CONT'D)  
 (to the phone, pleased)  
 You're kidding! Well, I'm glad to  
 hear that, sir. I'll tell Al you  
 said that, that's really nice. But  
 listen, I really need to make some  
 more calls here. Uh, you got the  
 message, right?

Another pause.

BARRY (CONT'D)  
 (to the phone)  
 Yeah, that's right. Okay, thanks,  
 sir. Bye now.

Barry HANGS UP. He looks at Wake.

BARRY (CONT'D)  
 Hey, the sheriff's dad is a big  
 fan, Al. Said you're the best thing  
 to happen to crime fiction since  
 James Ellroy. I think he was a  
 little drunk, though.

BARRY (CONT'D)  
 (to Wake)  
 Uh, I think this is gonna take a  
 while, Al. You better get going.

Barry DIALS. Wake leaves.

EXT. SHERIFF'S STATION BACK LOT - NIGHT

Wake and Sarah step through the door to the back lot.

The gate of the back lot is closed. SPARKS shower from the power outlet box behind the fence.

A single lamp post lights the gate.

The back lot seems quiet, but Taken can be glimpsed nearby, lurking behind the fence and closing in.

SARAH

Oh, hell. Whatever took Nightingale must have broken the gate controls.

SARAH (CONT'D)

We can't reach the gate's control box from here. We need to get to the other side over the rooftop.

WAKE

I'll go. I'll open the gate for you once I'm across. You stay here in the light and cover me, Sheriff. Okay?

SARAH

Are you sure? Okay then. But hurry.

Wake walks to the ladder.

WAKE (V.O.)

I needed to reach the rooftop to get to the other side of the broken gate.

Wake climbs up the ladder, makes his way across and comes back down on the other side by using the repair lift. Wake calls down to the sheriff as she moves.

WAKE (CONT'D)

(shouts down)

Hey, Sheriff? Your password, "Night Springs", what's that all about?

SARAH

(shouts up)

It's a stupid joke we have, that Bright Falls is the original inspiration for the TV show. This town can get weird at times. Never this weird though.

Wake arrives at the gate.

SARAH (CONT'D)  
 You need to bypass the damaged  
 control box!

WAKE  
 (angrily)  
 What am I, an electrician? Hold on.

Wake manages to connect the wires properly. There's a BUZZ of electricity and a shower of sparks.

WAKE (CONT'D)  
 (sharply)  
 Oww! Damn it, that smarts!

The gate OPENS.

SARAH  
 Good job, Wake. Okay, stick close.  
 Our first stop is the Town Hall.  
 The keys to the chopper are there.

EXT. HARBOR STREET - NIGHT

Many of the streets are closed off in preparation for tomorrow's parade, but the Taken have also blocked more of them off with trucks.

The Taken ATTACK. Wake and Sarah FIGHT them with guns and flashlights.

Suddenly, the Deerfest parade float comes around the corner, aimed right for Wake and Sarah.

SARAH  
 (alarmed)  
 Look out!

The parade float CRASHES into a wall and remains still.

WAKE  
 (darkly, to himself)  
 Miss one deadline and that's it  
 with these people.

INT. DINER - NIGHT

Wake and Sarah enter the lit diner.

SARAH  
 I'm going to want explanations, you  
 know. For example: what the hell  
 happened to Rose? She's seriously  
 messed up now.

WAKE  
 (darkly)  
 The same thing that I think  
 happened to me after I arrived.

SARAH  
 (taken aback)  
 During this week you can't  
 remember?

WAKE  
 Oh, I remember now.

They exit the diner.

EXT. HARBOR STREET II - NIGHT

Taken ATTACK.

Wake and Sarah FIGHT their way through them. Suddenly, a huge  
 group of Taken appear.

SARAH  
 (urgently)  
 Wake! Over here, there's light!

WAKE  
 It's an ambush!

EXT. TOWN HALL - NIGHT

Sarah and Wake are at the gate of the town hall's back yard.  
 Sarah starts UNLOCKING the door. Her keys JINGLE.

SARAH  
 I have a key. Watch my back, Wake.

Taken ATTACK. Wake defeats them while Sarah works. She  
 finally gets the gate open.

SARAH (CONT'D)  
 Let's go, Wake.

She opens the door.

INT. TOWN HALL - NIGHT

Wake and Sarah make it inside the town hall. The place is  
 partially lit, a public building at night. Sarah positions  
 herself under a light, so she can look out of the windows.  
 There's a BROKEN fuse box nearby, spitting SPARKS.

SARAH

Okay, someone's messed with the fuse box here, but you should be able to jury rig it while I find the keys...

WAKE

(reluctant)

I already got electrocuted once today. How about I look for the keys and you get burned for a change?

SARAH

Fine. They should be in the clerk's office on the other side of the building, near the main entrance.

WAKE

Gotcha.

Wake cell phone BEEPS. He glances at the phone.

WAKE (V.O.) (CONT'D)

The message was from Barry. He was getting worried at the station. He wanted us to hurry.

Wake moves through the building.

Wake finds the keys from a room marked as "CLERK'S OFFICE".

WAKE (CONT'D)

(calls out to Sarah)

Okay, Sheriff, I got the keys!

A few seconds later, the LIGHTS come on. Sarah comes to the building's front entrance.

Wake OPENS the doors.

CINEMATIC 14300:

EXT. BRIGHT FALLS MAIN STREET - NIGHT

Barry hurries down the street, scared and out of breath. He has a flashlight in his hand.

Wake and Sarah step out through the front entrance of the town hall.

Wake sees Barry down the street by the general store.

WAKE

(surprised)

Barry?

SARAH  
Why isn't he inside?

BARRY  
(breathing hard, scared)  
Oh God. oh God!

Suddenly, a truck parked near Barry STIRS. The shadows around it SHIFT menacingly. Wake notices it.

WAKE  
(frantic)  
Barry, look out!

The truck shakes and inches itself sideways towards Barry with a CRUNCH. Barry looks around, but doesn't seem know where to run.

WAKE (CONT'D)  
Barry, move!

BARRY  
(in panic)  
Aaah!

Barry turns around runs towards the general store's entrance. Wake and Sarah watch in horror as the van suddenly SMASHES itself into the storefront right behind Barry, blocking the entrance off.

WAKE  
(frantic)  
Barry!

SARAH  
He made it inside, Wake. He's okay!

CINEMATIC ENDS.

EXT. BRIGHT FALLS MAIN STREET - NIGHT

Wake and Sarah stand outside the town hall.

Down the street, the general store entrance is blocked by a crashed truck.

There is no sign of Barry.

SARAH  
The storefront's blocked. Come on,  
Wake, let's go around. We can meet  
him in the back.

Sarah walks across the street. Wake lingers by the general store.

WAKE

(shouts)

Barry? Barry! Can you hear me? Are you okay in there?

BARRY (O.S.)

(shouts)

Yeah, I'm cool! Don't worry, I'll find another way out and meet you two out back.

WAKE

Are you sure?

BARRY (O.S.)

I'm fine. Besides, there's all sorts of useful stuff in here!

A CRASH, followed by massive CLATTERING can be heard from the store, as if a couple of hundred cans were knocked over.

BARRY (O.S.) (CONT'D)

(embarrassed)

Uh, I didn't touch that. I wasn't anywhere near that!

Sarah shouts to Wake from further on ahead:

SARAH

(shouts at Wake)

Hey, Wake! Over here!

Wake runs after Sarah.

EXT. BRIGHT FALLS GUNDERSON PARK - NIGHT

There's a statue of Bright Falls' founders in the park. Wake and Sarah move past it.

EXT. BRIGHT FALLS BOOK STORE - NIGHT

Wake and Sarah arrive near the book store.

SARAH

We can make it through the book store! Wheeler should be waiting for us in the back yard.

Taken ATTACK.

Sarah and Wake FIGHT them in the street, next to Doc's office.

DOC (O.S.)

(shouting, irate)

Hey! What's wrong with you people?  
(MORE)

DOC (O.S.) (CONT'D)  
 Keep it the hell down or I'll call  
 the sheriff!

SARAH  
 (shouts brightly)  
 Oh, hi, Doc! I've got it, don't  
 worry about it.

DOC (O.S.)  
 (shouts down)  
 Sarah! About time somebody showed  
 up. All this shooting in the air is  
 idiotic. One of these days they'll  
 kill somebody. And over Deerfest!

SARAH  
 (shouts back)  
 I know! Go back to bed.

Sarah turns to Wake.

SARAH (CONT'D)  
 (concerned)  
 He's got a point, Wake. Look, this  
 town can't take this.

WAKE  
 (darkly)  
 It's me they want. The sooner I get  
 out of here, the sooner you can all  
 get back to "life as usual."

SARAH  
 (concerned)  
 I hope you're right. C'mon, let me  
 get this door open.

WAKE  
 Wait, you got the keys to the  
 bookstore?

SARAH  
 Perks of being the Sheriff. A girl  
 needs to get around.

Keys JINGLE as Sarah opens the door to the book store.

INT. BRIGHT FALLS BOOK STORE - NIGHT

Sarah leads Wake through the book store. A display of Wake's  
 books can be seen, as well as another cardboard cutout of  
 Wake. There's also an obviously handmade SIGN advertising  
 Wake's books.

SARAH

(amused)

They're really taking advantage of your presence here, Wake. I heard they're selling a lot of your Alex Casey books!

WAKE

(dark)

Right now, I'm not a big fan of my own writing.

Wake and Sarah exit the book store through the back door.

EXT. BOOK STORE BACKLOT - NIGHT

Wake and Sarah exit the book store. Barry is nowhere to be found.

WAKE

(worried)

I don't see Barry!

Suddenly, a FLARE lights up the sky behind the church, up ahead.

SARAH

Look, Wake! Maybe that's him?  
That's the way to the chopper.

EXT. BRIGHT FALLS CHURCH - NIGHT

Wake and Sarah hurry up the church steps.

The church door is LOCKED.

SARAH

(exasperated)

This goddamn lock is always giving me trouble! Wake, watch my back.

Sarah gets to work. They keys JINGLE.

The Taken ATTACK.

WAKE

(urgent)

Here they come!

SARAH

(alarmed)

Keep them off me!

Wake PROTECTS Sarah while she works. He defeats the Taken.

Another WAVE of Taken attack.

SARAH (CONT'D)  
 (angry, concentrating  
 hard)  
 I'm gonna give Pastor Howard a  
 piece of my mind about this lock. I  
 told him to get it fixed!

Wake PROTECTS Sarah while she works.

SARAH (CONT'D)  
 (relieved)  
 Okay, it's open! Let's go, Wake.

INT. BRIGHT FALLS CHURCH - NIGHT

Wake and Sarah enter the church. The place is quiet,  
 peaceful, and beautiful, lit by many, many candles.

WAKE  
 (impressed, half-  
 whispering)  
 Wow.

SARAH  
 We keep them lit all night long on  
 the night before Deerfest.

WAKE  
 Why?

SARAH  
 Well, it's tradition.

A manuscript page lies on the pedestal.

PAGE:

MANUSCRIPT PAGE  
 For it to be free, the Dark  
 Presence needed the writer to  
 finish the story. Again and again  
 the story let it get frustratingly  
 close to the writer without letting  
 it capture him. It was bound by the  
 events depicted in the manuscript.

But it could pursue the writer  
 indirectly, put others on the task,  
 and stop those who would help him.

It took over everything in its  
 path, made them its puppets, and  
 sent them after Alan Wake.

PAGE ENDS.

INT. BRIGHT FALLS CHURCH OFFICE - NIGHT

There's a POSTER on the wall:

SARAH

We're almost there! We'll have to go through the basement to get to the parking lot.

WAKE

(sarcastic, but resigned)  
Yeah, there's no way going through the crypt'll turn out to be a bad idea.

Wake and Sarah descend into the basement.

INT. BRIGHT FALLS CHURCH BASEMENT - NIGHT

Taken ATTACK.

Wake and Sarah DEFEAT them.

EXT. BRIGHT FALLS CHURCH PARKING LOT - NIGHT

Wake and Sarah climb up the steps from the basement. Suddenly, a Taken appears at the top of the stairs above them.

Just as suddenly, a bright beam of light NAILS the Taken and BLOWS away the shadows around it. It's followed by dazzling shot of a flare-gun. The Taken is KILLED.

Barry looks down at them. He has blinking Christmas lights wrapped around his neck. They are playing a drunken Christmas TUNE: "Jingle Bells" He's sports a head lamp.

BARRY

(tries to sound macho)  
Guess that one saw the light!

Nobody says anything.

BARRY (CONT'D)

(lame)  
You didn't like that one? A tough audience. Well I got plenty more.

WAKE

(not sure whether to laugh or what)  
What... what are the Christmas lights for?

BARRY  
 (proudly)  
 Protection, man! Like garlic  
 against vampires.

WAKE  
 (wry)  
 Vampires.

EXT. BRIGHT FALLS CHURCH PARKING LOT - NIGHT

Wake, Barry and Sarah stand at the parking lot.

SARAH  
 The helicopter's just across the  
 parking lot and up the hill! C'mon!

Sarah runs forward.

Wake and Barry follow.

BARRY  
 (happily)  
 The Bright Falls General Store is  
 now my favorite place in the entire  
 world.

BARRY (CONT'D)  
 See this head lamp? It's like a  
 super power. I can just look at one  
 of those things and they die! It's  
 my flaming eye of Mordor!

BARRY (CONT'D)  
 (embarrassed)  
 I wish I didn't say that.

SARAH  
 (unimpressed)  
 Yeah.

WAKE  
 (interested)  
 Hey, I want a head lamp.

BARRY  
 Last one.

WAKE  
 Bastard.

EXT. BRIGHT FALLS HILL PATH - NIGHT

Wake, Sarah and Barry hurry up the hill. At the top, a TREE  
 falls, blocking the road to the right. Taken ATTACK; the  
 three defeat them.

EXT. FIRE STATION - NIGHT

Wake, Barry and Sarah arrive at the fire station.

SARAH  
The helicopter's just up ahead.  
I'll need a while to prep for  
takeoff.

BARRY  
(nervous)  
Don't take too long. I wanna get  
out of here.

Suddenly, The Dark Presence ROARS. Trees FALL.

SARAH  
(urgent)  
Hurry! We need to get to the  
chopper!

EXT. HELICOPTER PAD - NIGHT

Fighting the Taken along the way, Wake, Barry and Sarah reach the helicopter pad. The rescue helicopter is on it.

BARRY  
(to himself, scared but  
turning it into a joke,  
imitating the Night  
Springs narrator)  
When someone throws a damn school  
bus at your head and you're about  
to take a helicopter ride with  
someone who may or may not have a  
pilot's license, you're cleared for  
departure... to Night Springs.

BARRY (CONT'D)  
(quickly, catches himself)  
Uh, no offense, Sheriff.

Behind them, the Dark Presence ROARS. Trees FALL in its way.

SARAH  
(urgent)  
We're not ready to take off yet!

WAKE  
(grim)  
Well, get ready! I'll hold 'em off.

Sarah enters the helicopter.

Taken appear from the shadows and run towards the chopper.

Barry climbs into the helicopter. Taken ATTACK.

Wake DEFENDS against them.

The Dark Presence ROARS.

Sarah shouts situation updates from the helicopter.

SARAH  
 (shouts from the chopper)  
 Try to stay alive, Wake! I'm  
 skipping everything I dare on the  
 checklist!

SARAH (CONT'D)  
 (shouts from the chopper)  
 Keep fighting, Wake! We're almost  
 ready to take off!

Finally, Sarah is ready to take off.

SARAH (O.S.) (CONT'D)  
 (shouts from the chopper)  
 Wake! We're leaving! Get a move on!

CINEMATIC 14500:

EXT. HELICOPTER PAD - NIGHT

Wake FIRES at the Taken.

BARRY  
 (shouting)  
 Al! Come on!

Wake also climbs in as the helicopter TAKES OFF into the night.

The helicopter banks away, leaving the lights of Bright Falls behind.

SARAH (O.S.)  
 (darkly)  
 Wake, you better put an end to  
 this.

WAKE (O.S.)  
 (weary)  
 Just get me to Weaver, Sheriff.

BARRY (O.S.)  
 You're taking a big chance on a  
 local crazy lady, Al. I hope you're  
 right about her, or we can kiss  
 this town goodbye.

The helicopter FLIES on in the night.

CINEMATIC ENDS.

CINEMATIC 15100:

EXT. POWER PLANT - NIGHT

The helicopter is flying through the night. Various sources of light can be seen below -- lit sections of the highway, headlights from cars, etc.

SARAH (O.S.)

I hope you know how to deal with this, Wake.

SARAH (O.S.) (CONT'D)

(playful)

I guess you New Yorkers are used to rough situations like this.

WAKE (O.S.)

(wry)

Right. The city's a war-zone. King Kong, mutant alligators... and Alex Casey shoots the place up every weekend. Look, I never even carried a gun until a couple of days ago.

SARAH (O.S.)

Well, my dad used to be a cop there. Tells some pretty wild stories.

BARRY (O.S.)

(concerned)

Stuff like this?

SARAH (O.S.)

No, no. Just normal bad stuff. Kinda like your books, Wake. I used to tease dad that he was just like Alex Casey.

WAKE (O.S.)

(surprised)

You've read me?

SARAH (O.S.)

(amused)

Oh, sure! You're a pretty good writer. A little heavy on the metaphors, maybe.

WAKE (O.S.)

(surprised)

Nobody's ever said that before.

The power plant glows, light shining from every window.

The dam looms in the distance.

Power cables run from the plant across the river to the transformer yard.

SARAH (O.S.)

We're coming up on the power plant!  
See the lit building over there?  
And that's the dam further up the  
river.

SARAH (O.S.) (CONT'D)

I can't land here. I'll take her  
down the road across the river.

WAKE (O.S.)

Just get me there, Sheriff.

The helicopter flies over the cables and the river.

EXT. TRANSFORMER YARD - NIGHT

The helicopter flies over the road by the transformer yard.

As the chopper swoops down low and slows down as it approaches the transformer yard, a huge flock of birds appears. It surges towards the helicopter. Sarah only notices it at the last minute.

SARAH

(alarmed)

Hold on!

Sarah takes evasive action. Wake, positioned as he is in the doorway, loses his grip and plunges headfirst out of the helicopter as it lurches. Barry reaches for him, but Wake is gone too fast.

WAKE

(shout of fear and  
surprise)

Aaaaaah!

BARRY

(shocked)

Al!

Wake barely manages to grab a hold of the landing gear, arresting his fall.

The birds turn toward the helicopter again, making another pass. Sarah performs another desperate midair dodge, dipping the helicopter much lower than before.

Wake looks at the ground looming below, as the helicopter keeps lurching back and forth. Wake turns his head and sees the flock approaching at full speed.

WAKE  
(frustrated)  
Oh, son of a bitch!

Wake lets go. He hits the ground hard, but not hard enough to be seriously hurt.

WAKE (CONT'D)  
(hits the ground)  
Oof!

The bird flock fills the sky above, until it's hit by a BEAM OF LIGHT from the helicopter. Barry is now manning the searchlight.

CINEMATIC ENDS.

EXT. TRANSFORMER YARD - NIGHT

Wake watches as the flock attempts to attack the helicopter again, but the searchlight beam drives it away. As Sarah maneuvers the helicopter, she speaks to Wake through the chopper's PA system.

SARAH (O.S.)  
(on loudspeaker, urgently,  
frightened but  
determined)  
Wake! We're gonna have to shake  
these things. We'll meet up at the  
plant!

The helicopter banks out of view with the flock in frantic pursuit.

Wake starts towards the power plant. The chain link fence RATTLES as Taken start climbing over it to attack Wake. Wake defeats them with the gun and the flashlight.

The door into the building is locked with a chain and a padlock.

INT. TRANSFORMER YARD BUILDING - NIGHT

Wake enters the transformer yard building. There's a radio on inside.

MAINE (O.S.)  
And here's a new song from a band  
that -- they always remind me of  
our local rock legends, the Old  
Gods.  
(MORE)

MAINE (O.S.) (CONT'D)  
 I couldn't tell you why, I guess  
 it's just -- you know, one of those  
 things. Anyway, here's Poets of the  
 Fall and their latest single,  
 "War".

"WAR" by Poets of the Fall plays in the transformer yard building as Wake fights Taken.

EXT. TRANSFORMER YARD SHORE - NIGHT

Wake gets a good view of the power plant across the river.

WAKE (V.O.)  
 The power plant glowed in the  
 night. It was close, but I had to  
 find a way across.

EXT. BRIDGE CONTROL BOOTH - NIGHT

Wake arrives at the rotating bridge. He it open, blocking his path.

WAKE (V.O.)  
 I couldn't get across until I found  
 a way to turn the bridge.

Wake uses the bridge controls to close the bridge.

EXT. BRIDGE - NIGHT

As Wake steps on the bridge, for a split second, his vision DISTORTS slightly, and he STUMBLES.

The birds attack. Wake fights them off with the flashlight and flares.

EXT. POWER PLANT FOREST - NIGHT

As Wake reaches the other shore, he's attacked by more Taken. Suddenly, the helicopter reappears, having shaken off the bird flock. The searchlight's beam illuminates the Taken, making them easier targets for Wake.

SARAH (O.S.)  
 (on the loudspeaker)  
 We managed to lose the flock!  
 You're almost at the power plant,  
 keep going! We'll give you support.

Wake makes his way through the woods, fighting Taken with help from the helicopter as he goes.

EXT. POWER PLANT - NIGHT

Wake finally reaches the power plant.

The ROAR of the dark presence can be heard near (O.S.).

SARAH (O.S.)  
 (on the loudspeaker)  
 The birds are back! Wake, we can't  
 stay here! Get inside! Call us when  
 you know what the plan is.

The helicopter FLIES away.

Wake sees the POWER PLANT SIGN.

WAKE (V.O.)  
 I recognized the logo on the power  
 plant's sign. I'd seen a version of  
 it painted all over the area,  
 signifying hidden caches of  
 supplies.

Wake enters the power plant.

CINEMATIC 15300:

INT. POWER PLANT - NIGHT

As Wake enters the building, an absolutely BLINDING LIGHT  
 shines at him through the doorway. Wake throws his hand up to  
 shield his eyes.

WAKE  
 (gasps)  
 Huah!

CYNTHIA  
 (stern)  
 Hold it right there!

Wake can only barely make Cynthia out in the merciless glare.

WAKE  
 Ms. Weaver! Cynthia! I'm a friend.

CYNTHIA  
 Prove it!

WAKE  
 (desperate)  
 Uh... You knew Zane, Thomas Zane.  
 You're the lady of the light in the  
 song. You can help me.

There's a moment of silence.

Then there's the sound of a heavy SWITCH being thrown, and the glare disappears, replaced by normal lighting. Even without the floodlights, the place is very bright; there are very few visible shadows inside the plant. Lights have been positioned to make sure even areas that would usually be in shadow -- such as spaces under tables, etc. -- are lit.

CYNTHIA

(sternly)

About time! Young man, I've been waiting a very long time for you.

CINEMATIC ENDS.

INT. POWER PLANT - NIGHT

Wake looks around. The entrance to the power plant is surrounded by an impressive battery of floodlights, to the point of ridiculousness. Behind them is Cynthia, carrying her lantern.

The door CLANKS shut behind Wake.

CYNTHIA

It's in the Well-Lit Room.

WAKE

(confused)

Excuse me?

CYNTHIA

(impatiently)

What you need to drive the darkness back. The Well-Lit Room is at the dam. I built the room to keep it safe.

WAKE

Will it help me find Alice? Will it get me back to the cabin? Fine, let's go. I can get my friends to come back with the helicopter.

CYNTHIA

(sternly)

Oh, we won't go outside! Never at night. That's rule number one. You've been breaking the rules, young man, and where has that gotten us, hm? No, I have a secret route, a lit route. An old water pipe.

The lights FLICKER and old engines GROAN (O.S.).

CYNTHIA (CONT'D)

(stern)

Something was damaged at the transformer yard. It's draining all the reserve power. Without it, the pipe will go dark. The power to the yard must be cut.

WAKE

(sardonic)

Let me guess, you want me to do it.

CYNTHIA

(sternly)

Young man, you're the one who likes to break the rules. I can't be outside in the dark! The kill switch is outside.

Cynthia TURNS the floodlights back on. She OPENS the door.

CYNTHIA (CONT'D)

Hurry! The switch is on the wall facing the shore.

Wake runs through the door.

EXT. POWER PLANT SHORE - NIGHT

Wake runs along the wall of the power plant.

Taken ATTACK.

Wake DEFEATS them.

If the player takes a long time to find the switch:

WAKE (V.O.)

Weaver had sent me to cut the power to the transformer yard. I was willing to do grunt work for her to get her to help me.

WAKE (V.O.) (CONT'D)

I hoped Weaver was dependable. I had stumbled into this crazy world a little over a week ago. She had been living this insanity for decades.

Wake finds the switch, but it's out of his reach. He needs to close three floodgates so he can use them as bridges to reach the switch.

WAKE (V.O.) (CONT'D)  
 I could see the kill switch that  
 would cut the power to the  
 transformer yard. Now I had to find  
 a way to reach it.

WAKE (CONT'D)  
 (under his breath,  
 cynical)  
 Who designs these things?

Wake finds the switch. He TURNS it.

On the opposite shore, the transformer yard goes dark with a  
 loud WHOOSH.

WAKE (V.O.) (CONT'D)  
 The transformer yard went dark and  
 dead. Weaver's water pipe passage  
 should now be good to go.

Wake runs back the way he came from.

Wake enters through the front door, shielding his eyes from  
 the blinding lights.

The door CLANKS shut behind him.

INT. POWER PLANT - NIGHT

Weaver is waiting for Wake next to the door that leads deeper  
 into the power plant. It's now open.

CYNTHIA (O.S.)  
 (firmly)  
 This way, young man. Follow me.  
 Come, come, the pipe's empty now.  
 We're ready to go.

Wake follows Cynthia.

INT. POWER PLANT LIVING AREA - NIGHT

Cynthia's living area is set up in a corner of the power  
 plant. It contains a desk, a chair, and a bed. It's fairly  
 neat and surprisingly cozy, a little slice of warm home-like  
 atmosphere in a cold industrial setting. It's also a little  
 chaotic: piles of various books litter the area and the wall  
 is covered with newspaper clippings. Numerous high stacks of  
 old newspapers are also visible.

Walls glow with scribbles painted with light sensitive paint,  
 mostly too small and smudged and written over to be clear,  
 but a few words and sentences stand out: RULE #1: DON'T GO  
 OUT AT NIGHT, RULE #2: KEEP THE LIGHTS ON!

RULE #3: ALWAYS REMEMBER THE LANTERN, DON'T STEP ON SHADOWS, CHECK THE BULBS, CHANGE THE BULBS, THE BULBS NEED CHANGING, THE WELL-LIT ROOM, DARKNESS WAITS IN MY DREAMS, I MISS YOU TOM, I CURSE YOU THOMAS ZANE, INSURANCE.

Everything seems to be arranged in strange patterns, according to some weird internal logic that only a true obsessive-compulsive can understand. Cynthia appears to particularly favor stacking things on top of each other.

Cynthia appears to be well-stocked: there's an abundance of bottles of water, cans of food and countless other necessities in her storage area. Again, everything is arranged in strange patterns, similar to the living area.

CYNTHIA (O.S.)

I have been preparing for these times. The dark tides. You have found my caches, haven't you? You can see the signs? Very few people can.

Wake stocks up on ammunition and flares, helping himself to Cynthia's ample inventory.

CYNTHIA (O.S.) (CONT'D)

Yes, please, take what you need. This is all for you, for the likes of us. We, we do Tom's work, don't we?

CYNTHIA (CONT'D)

(a little addled)

I knew them both. Tom and Barbara. I had such a crush on him... such a beautiful man. I was jealous. There was a part of me that was maybe a little glad when she had the accident.

CYNTHIA (CONT'D)

(sadly)

And then Tom started writing and woke the darkness up... He tried to bring her back... but you can't do that. There are no free rides like that.

WAKE

(under his breath)

I'm starting to realize that.

CYNTHIA

(sternly)

In that case, young man, perhaps you're a smarter man than Tom was... The witch looked like her, but it wasn't.

CYNTHIA (CONT'D)

(sadly)

Barbara was sweet. He didn't understand until it was too late. He tried to undo it, wrote himself, her, everything he'd ever written out of the world.

CYNTHIA (CONT'D)

(sighs)

He was so famous. And afterwards no one knew. Oh, Tom. He left only one thing behind in my care, in case it happened again. Insurance.

CYNTHIA (CONT'D)

(wistful)

He trusted me, or perhaps used me a little. Tom knew how I felt -- knew I wouldn't refuse him. I built the Well-Lit Room and put it there. It's been waiting for you.

CYNTHIA (CONT'D)

(angry)

We are characters trapped in a story you have written and none of us will survive to see the end of it if the darkness isn't stopped. She'll twist the story to her own dark ends.

WAKE

How do you know all this?

CYNTHIA

Tom. That's the way he wrote it. He still talks to me, you know. In television, from beyond, from below.

CYNTHIA (CONT'D)

(darkly)

We have both been touched by the darkness, young man. He saved us both with light. But the darkness stays with you, leaves a stain.

INT. DRAIN PIPE POWER PLANT END - NIGHT

Wake follows Cynthia down the stairs.

A large hatch stands open on the side of a huge water pipe.

The wet pipe is brightly lit with waterproof lights mounted on the ceiling.

Cynthia enters the pipe.

Wake follows her.

CINEMATIC 15350:

INT. DRAIN PIPE - NIGHT

Wake and Cynthia hurry up in the pipe.

CYNTHIA

(pleased with herself)

This pipe will take us directly to  
the Well-Lit Room.

WAKE

(a little dubious)

Okay. I need to call my friends,  
tell them where we're going.

Wake digs out his cell phone and CALLS Barry. The muted SOUND of the helicopter can be heard in the background of the call (O.S.).

BARRY (O.S.)

(from the phone, voice  
raised over the sound of  
the helicopter)

Hello? Al?

WAKE

(to the phone)

Barry, we're headed to the dam in  
one of the pipes. Meet us there.

BARRY (O.S.)

(from the phone, amused)

Okay, I'll tell Sarah.

WAKE

(to the phone, amused)

It's "Sarah" now?

BARRY (O.S.)

(suddenly panics)

WHOA! NO! For the sweet love of--

Wake hears a CRASH through the phone, followed by the sound of the HELICOPTER from somewhere beyond the pipe (O.S.). It's followed by the ROAR of the dark presence (O.S.).

There's a muted SOUND of GRINDING METAL as the helicopter crashes against the pipe (O.S.). The pipe SHUDDERS but holds.

WAKE

(horrified)

Barry! Barry!

I/E. DRAIN PIPE HATCH - NIGHT

A large valve rotates and a hatch is pushed OPEN. Wake peers out.

The dam is visible ahead, and the pipe runs on concrete supports a few yards above the ground.

The flaming wreckage of the helicopter lies in the direction of the dam.

WAKE

We gotta go see if they're okay.

CYNTHIA

(annoyed)

They're probably dead. You must reach the Well-Lit Room! This is no time to be a selfish idiot!

WAKE

(angrily)

That's my best friend!

CYNTHIA

(offended)

Well, be a fool!

WAKE

I don't have a choice!

CYNTHIA

I'll use the pipe. I'll meet you at the dam, if you make it.

Wake JUMPS down.

CINEMATIC ENDS.

EXT. DRAIN PIPE HATCH - NIGHT

Cynthia pulls the hatch SHUT above.

WAKE (V.O.)

At least I didn't have to worry about her. She knew how to stay safe.

There's a manuscript page on the ground nearby.

PAGE:

MANUSCRIPT PAGE

Thomas Zane knew he had to remove all that had made this horror possible, including himself.

(MORE)

MANUSCRIPT PAGE (CONT'D)

That was the only way to banish the dark presence he had unleashed and now looked at him through the eyes of his dead love.

But he also knew that despite his best efforts, it might someday return, so even as he wrote himself and his work out of existence, he added a loophole as insurance, an exception to the rule: anything of his stored in a shoebox would remain.

PAGE ENDS.

Wake follows the plume of smoke and flames from the crash.

Taken ATTACK.

Wake DEFEATS them.

As he approaches the crash site, there's another MUFFLED EXPLOSION from the wreck, and the flames momentarily go even higher.

WAKE

(shouting, anxious)

Barry! Sheriff Breaker! Sarah!

Wake runs towards the fire.

EXT. HELICOPTER CRASH SITE - NIGHT

Wake reaches the crash site.

WAKE (V.O.)

The crash site looked bad, but as far as I could tell, the wreck was empty.

From up ahead, Wake sees FLARES being fired.

WAKE (CONT'D)

(shouts)

Barry? Barry!

BARRY (O.S.)

(in panic, shouts from up ahead, breathing heavily)

Al! Over here!

WAKE

(shouts, urgent)

Hang in there, I'm coming!

Wake hurries on.

EXT. HUGE ROCKS BELOW THE DAM - NIGHT

Wake arrives to find a number of Taken swarming around several huge rocks. Taking cover behind them, Barry and Sarah are trying to defend themselves, but they're badly outnumbered.

BARRY  
(shouting, scared and  
angry, breathing heavily)  
Get the hell back, you freaks!

Wake comes to their rescue with his gun and flashlight.

Together, the three defeat the Taken.

SARAH  
(a little shaken, glad to  
see Wake)  
You know when to make an entrance,  
Wake. We were ready to make like  
Butch Cassidy and the Sundance Kid.

WAKE  
(grim)  
I have a different ending in mind.

BARRY  
(pointedly, still out of  
breath)  
Yeah, I'm fine. Thanks for asking.

WAKE  
(wry)  
I knew you'd be all right.

BARRY  
How's that?

WAKE  
"The flaming eye of Mordor."

BARRY  
Laugh it up, funny man. Didn't we  
have somewhere to go?

WAKE  
Weaver'll meet us at the dam.

EXT. HILL UNDER THE DAM - NIGHT

There's a SAFE HAVEN up ahead. Taken ATTACK. Wake, Barry and Sarah rush toward the light.

WAKE

(urgent)

Run! Get to the light! We'll be safe there.

BARRY

(in panic, out of breath)

We're not gonna make it!

SARAH

(commanding)

Shut up and run!

BARRY

(in panic, out of breath)

I want to go into the light!

Wake, Barry and Sarah reach it. An elevator's lights can be seen up ahead.

SARAH

(urgently)

You see those lights? That's the elevator we need to take.

Wake, Sarah and Barry run uphill, fighting Taken. They encounter a TELEFLANKER TAKEN.

BARRY

(freaking out)

What the hell is that thing? It's everywhere!

SARAH

(urgently, fearful)

It's too fast! I can't get a bead on it!

Wake DEFEATS the Teleflanker Taken.

EXT. ELEVATOR - NIGHT

Wake, Barry and Sarah reach the elevator.

BARRY

(a little winded, to himself, scared but turning it into a joke, imitating the Night Springs narrator)

When you spend most of your night running uphill while a crazy bunch of demon hicks try to take your head off with an axe, you know your helicopter crash landed in... Night Springs.

BARRY (CONT'D)  
 (chuckles to himself,  
 amused with his Night  
 Springs joke)  
 Heh heh.

SARAH  
 (urgently)  
 Wake, call the elevator! I'm  
 keeping watch.

Wake calls the elevator. It starts its trek down very, very slowly. Taken start attacking.

SARAH (CONT'D)  
 (urgently)  
 They're coming! We have to hold  
 them off!

BARRY  
 (whining)  
 I swear this is the slowest  
 elevator in the world!

SARAH  
 It's almost here, Wake! Just hold  
 on!

The elevator finally reaches the trio.

BARRY  
 It's here! Al, let's go!

Wake enters the elevator with the others.

BARRY (CONT'D)  
 (urgently)  
 Al, hit the button!

Wake uses the elevator button.

INT. ELEVATOR - NIGHT

For the moment, everyone is safe. The elevator starts to rise.

SARAH  
 (relieved, a little out of  
 breath)  
 We're almost there. There's an  
 entrance into the dam at the top.  
 What's the plan, Wake?

WAKE  
 Well, Weaver's crazy, but she's got  
 something Zane left behind,  
 something to fix this.

BARRY  
 (sarcastic)  
 Gee, could you be a little more  
 vague?

SARAH  
 (surprised)  
 Thomas Zane? Seriously? Might as  
 well be Paul Bunyan or Bigfoot.

WAKE  
 Yeah, well. He was real.

The elevator reaches the top. They exit the elevator.  
 They come under attack by TWO TELEFLANKER TAKEN.

BARRY  
 (scared)  
 Oh, crap! There's more than one of  
 them!

SARAH  
 (amazed and scared)  
 Nothing moves like that! It's  
 impossible!

BARRY  
 (freaking out)  
 Aah! Al! Do something!

SARAH  
 (losing her cool)  
 He's too fast! I can't get a shot!

BARRY  
 (freaking out)  
 There! No, there! Al, they're all  
 over the place!

SARAH  
 (barely in control)  
 How many of them are there? Where'd  
 that one go?

BARRY  
 (really freaking out)  
 Aaah! This can't be happening!

SARAH  
 (freaking out)  
 Wake! This is bad! This is really  
 bad!

Wake defeats the teleflankers.

BARRY  
 (still freaked)  
 Was that it? Are we safe?

SARAH  
 (starts to calm down)  
 That was... wow! I think we're  
 okay.

SARAH (CONT'D)  
 (back in control)  
 Okay, Wake, there's a button over  
 there that opens the door.

Wake presses the button, and the BIG DOOR starts to open.  
 When he lets go of it, the door CLOSES again.

SARAH (CONT'D)  
 I think something's broken. Hold  
 the button down so we can get in.

Wake holds the button down. Suddenly, the Dark Presence  
 possesses objects. Wake has to fight them.

BARRY  
 (panicking)  
 Al! Al! What's going on?!

Some of the objects smash themselves against the door. Wake  
 defeats them.

SARAH (O.S.)  
 (shouts through the door)  
 Wake! We can get to the dam through  
 here! What's happening out there?

WAKE  
 (shouts back)  
 You guys go ahead and find Weaver,  
 she should be in the dam now. I'll  
 have to make it alone through the  
 top!

SARAH (O.S.)  
 (shouts through the door)  
 Okay, Wake. Good luck. Don't get  
 yourself killed!

BARRY (O.S.)  
 (shouts through the door)  
 Al? Please be careful!

SARAH (O.S.)  
 (shouts through the door)  
 I'll take good care of Barry, Wake.  
 You just look after yourself!

Wake makes his way towards the top of the dam.

EXT. DAM - NIGHT

At the top of the dam, there's a TREMOR.

Wake discovers a searchlight. A huge mass of Taken begins to attack him.

Wake DEFEATS the Taken with the searchlight.

Suddenly, Wake suffers a SEIZURE. He falls to his knees.

WAKE  
(in pain)  
Aaahhh!

The world DISTORTS.

WAKE (CONT'D)  
(breathing heavily)  
Haa. Haa. Haa.

The world DISTORTS even further.

JAGGER (V.O.)  
(angry whisper)  
Enough. You will go no further.

The world DISTORTS even further.

JAGGER (V.O.) (CONT'D)  
(insistent, angry whisper)  
Stop. Stop now.

WAKE  
(shouts; in pain, but  
defiant)  
No!

Suddenly, the seizure subsides. Wake slowly gets back on his feet.

Before Wake can act, the Dark Presence APPEARS. It ROARS in terrible rage, and throws a car at Wake. It misses, but clears a way for Wake to run further along the dam.

The Dark Presence keeps following Wake, who runs away from it along the dam, occasionally taking slight detours when the road ahead is blocked. He fights Taken as he goes. The Dark Presence keeps roaring and throwing cars and other objects at Wake.

Finally, Wake reaches safety: a lit, open doorway. Barry is leaning out of it, waving and yelling at Wake.

BARRY  
(shouts in alarm)  
Al! Over here! Run! Run, goddammit!

CYNTHIA  
 (shouts from within the  
 elevator)  
 Young man! Come quickly now!  
 Inside!

Wake runs into the elevator.

INT. DAM - NIGHT

In the brightly lit elevator are Wake, Barry, Sarah and Cynthia. The elevator doors close. The Dark Presence ROARS outside, shaking the walls.

CYNTHIA  
 (dismissive)  
 Don't worry about the noise. We're  
 safe here.

CYNTHIA (CONT'D)  
 (stern but relieved)  
 You made it. Well done. I'm glad I  
 was wrong, but it was a foolish  
 chance to take.

Cynthia hits a button. The elevator starts to descend slowly into the bowels of the dam. The place looks old and somewhat decrepit, but the lights Cynthia has set up are in good condition. There is graffiti along the walls, marking the way with arrows. The walls are covered in numbers painted with light sensitive paint, bookkeeping, dates and numbers.

BARRY  
 (curious and in awe)  
 What is this? The set of A  
 Beautiful Mind?

CYNTHIA  
 I have looked after the Well-Lit  
 Room for many, many years, now.  
 There is no shadow in the Well-Lit  
 Room. The power is fail safe and  
 all the bulbs are numbered and  
 changed regularly based on their  
 make and model.

BARRY  
 Riiight.

The elevator comes to a stop.

INT. DAM BUNKER DOOR - NIGHT

SARAH  
 There's an old Army base at Rain  
 Cove Point, north of here.  
 (MORE)

SARAH (CONT'D)

It was active during the Second World War. They operated here back then. They must've built this.

Reaching a massive bunker door, Cynthia stops and starts to WORK on the lock.

CYNTHIA

(concentrating)

Yes, they did. It's my place now.

Cynthia OPENS the door. An even brighter light spills out, illuminating the corridor the group is in.

CINEMATIC 15400:

INT. THE WELL-LIT ROOM - NIGHT

Wake steps inside. Cynthia follows him. Behind them, Barry stares and Sarah looks back up the stairs, holding guard.

The room doesn't have a single shadow in it. Everything is lit with a bright, clean light, coming from what must be a thousand different lamps. Electrical cables snake here and there, connecting everything together. In the middle of the room, under the brightest light, is an old cardboard box, open to the light.

CYNTHIA

(stern but tired)

Take it. Then I don't need to worry about the room anymore, because 6, 33 and 118 need changing soon, and I don't want to climb up the ladder to change them, because it's very late, and I'm tired, and if you take it I don't have to do that anymore.

Wake looks into the box. Inside is a page from a novel and an old light switch. He picks up the page.

WAKE (V.O.)

The page was autobiographical, a memory from my childhood. But I didn't write this. It was a page written by Thomas Zane. None of them were supposed to exist anymore.

Wake reads.

ZANE (V.O.)

(gentle but firm,  
intelligent)

Alan, seven years old, would fight sleep to the bitter end.

(MORE)

ZANE (V.O.) (CONT'D)

When he did sleep, he soon woke up, screaming, the nightmares fresh in his mind.

ZANE (V.O.) (CONT'D)

One evening, his mother, sitting by his bed, offered him an old light switch. She called it the "Clicker" and flicking the switch would turn on a magical light that would drive the beast away.

ZANE (V.O.) (CONT'D)

To imbue the talisman with all possible power, she added that it had been given to her by Alan's father. Alan never knew him, and anything of his took on mythical proportions in his mind.

ZANE (V.O.) (CONT'D)

With the Clicker firmly in his hand, Alan finally slept like a baby.

ZANE (V.O.) (CONT'D)

Now, almost thirty years later, Alan thought of this, as he stood on the rim of Cauldron Lake, the Clicker in his hand.

ZANE (V.O.) (CONT'D)

He took a deep breath and jumped.

Wake looks at the Clicker.

WAKE (V.O.)

My mind swirled. I had given the Clicker to Alice. Yet it was here. Zane had written it into existence... in a story I had written.

Wake lifts the Clicker from the box and turns to look at the others.

WAKE (CONT'D)

(intense)

I can get to her now. I can finish this.

Poets of the Fall's "War" BEGINS.

CAPTION

End of Episode 5.\nPress Skip to Continue.

CINEMATIC ENDS.

THE END OF  
EPISODE #5.

EPISODE #6

CINEMATIC 16100:

TITLE CARD, black text on white:

NEW YORK CITY

Two years ago

CAPTION (CONT'D)  
New York City\nTwo Years Ago

INT. UPPER EAST SIDE APARTMENT BEDROOM - NIGHT

Wake is sprawled on top of the bed. His eyes flicker open. He stares at the ceiling light. It's harsh and bright, accompanied by an insistent and unpleasant BUZZING of headache. The light hurts his eyes. He closes them again and grimaces.

He gets up on his feet, sways a little, leans a hand against a wall for support, then manages to stand up properly.

CINEMATIC ENDS.

INT. UPPER EAST SIDE APARTMENT BEDROOM - NIGHT

Wake stands next to his bed. Every light seems too bright; the room seems bleached of color. There's a BUZZING background noise that varies in pitch and intensity, but it doesn't seem to go away.

WAKE (V.O.)  
I had a hangover. My head was about to explode, and the light hurt my eyes. I needed my sunglasses, and painkillers to dull the pain.

WAKE (V.O.) (CONT'D)  
In one of my finer moments of self-deception, I swore to quit drinking.

Wake's sunglasses are located on a shelf in the open closet nearby. He finds them and puts them on. The view becomes normal. Wake SIGHS in relief.

WAKE (V.O.) (CONT'D)  
The sunglasses made the world look bearable.  
(MORE)

WAKE (V.O.) (CONT'D)

Now I could keep my eyes open  
without feeling like a vampire in  
the sun.

INT. UPPER EAST SIDE APARTMENT BATHROOM - NIGHT

Wake enters the bathroom. The light here is particularly bright (if Wake has not yet found his sunglasses), and the BUZZING in his ears seems more intense and painful.

Wake finds some painkillers from the cabinet. He chews them up dry, CRUNCHING them between his teeth. The buzzing sound FADES AWAY.

WAKE (V.O.)

The pills worked fast. The prospect  
of being awake started to seem  
bearable again.

INT. UPPER EAST SIDE APARTMENT HALLWAY - NIGHT

Wake steps to the hallway.

There is an answering machine on the side-table. The light is blinking.

WAKE (V.O.)

There was a message waiting for me  
on the machine.

Wake PRESSES the answering machine button.

ANSWERING MACHINE

(from the answering  
machine, pleasant,  
female)

You have one new message.

A BEEP can be heard from the answering machine.

BARRY (O.S.)

(from the answering  
machine, nervous)

Al! Are you still asleep? Wakey  
wakey! You should have your show on  
your TiVo... if Alice wasn't too  
mad to record it. She called me  
earlier and really chewed me out.  
Yeah, yeah, we went a little  
overboard last night, but parties  
are part of this business. Al,  
look, I'm saying this as your  
friend: she's not doing your career  
any favors by trying to run your  
life like that. Okay? I'll talk to  
you later, Al. Watch the show!

INT. UPPER EAST SIDE APARTMENT LIVING ROOM - NIGHT

Wake enters the living room.

The weather outside is again bad, but now it's fall, not winter; rain RATTLES the windows.

WAKE (V.O.)

I'd been a guest on a talk show the previous night, talking about my latest book. The show was supposed to be waiting for me on our TiVo.

Wake turns on the TV.

TV-SHOW: A popular talk show. Its THEME plays (FROM THE TV).

TALK SHOW ANNOUNCER

(from the TV)

Ladies and gentlemen, welcome back to the Harry Garrett Show!

The studio audience APPLAUDS (FROM THE TV).

HARRY GARRETT

(from the TV)

Thank you! Thank you, everybody. We have a great show tonight! I've been talking with the bestselling author Alan Wake about his new book "The Sudden Stop."

The studio audience APPLAUDS (FROM THE TV).

WAKE

(from the TV, joking)

Yeah. Good read! Go buy it!

The audience LAUGHS (FROM THE TV).

HARRY GARRETT

(from the TV)

No, no, it is a good read! Look -- uh, I'm gonna be honest here...

WAKE

(from the TV, mock surprise)

Is that wise?

The audience LAUGHS (FROM THE TV).

HARRY GARRETT

(from the TV, amused)

No, but I'm gonna do it anyway -- I got people who give me the lowdown on books, I'm a busy guy.

(MORE)

HARRY GARRETT (CONT'D)  
 But this one I actually read from  
 cover to cover. I mean, I'm a big  
 fan.

WAKE  
 (from the TV)  
 Wow. Thanks.

HARRY GARRETT  
 (from the TV)  
 Now, this might be a spoiler for  
 those who haven't read the book yet  
 -- based on the sales figures, the  
 two people out there who haven't  
 read the book yet...

The audience LAUGHS (FROM THE TV).

HARRY GARRETT (CONT'D)  
 (from the TV)  
 ...but this last book is all about  
 the death of the main character,  
 the hardboiled New York detective,  
 Alex Casey. Now, there's been a lot  
 of outrage about this. Why the hell  
 did you kill Casey? What the hell  
 were you thinking, man?

WAKE  
 (from the TV, laughs)  
 Good riddance! No, seriously,  
 though, seven years and six books  
 is a long time. He was a gloomy guy  
 to spend all your working hours  
 with. And it was a good run, but  
 it's time to explore new things. My  
 next book will be a departure from  
 the old for me.

HARRY GARRETT  
 (from the TV, sarcastic)  
 You selfish bastard. Always  
 thinking of yourself. You've  
 certainly given us a lot of  
 entertainment over the years. Now  
 that you mention it, Casey was a  
 gloomy guy. Never had much luck  
 with his love life, with the  
 ladies. Was that autobiographical  
 in any way?

WAKE  
 (from the TV)  
 Yeah, no kidding, Casey's lady  
 friends tended to die on him. With  
 Casey, it was all about his pain.  
 (MORE)

WAKE (CONT'D)

No, nothing autobiographical about that. I'm a happily married man. My wife is my muse.

HARRY GARRETT

(from the TV)

Well congratulations! That's great to hear. So, how's the publicity tour been treating you?

WAKE

(from the TV)

Good. Great! But I gotta say I'm glad to be back home in New York.

The audience APPLAUDS (FROM THE TV).

HARRY GARRETT

(from the TV, hesitates at the end)

Well, you've certainly been on the news a lot lately. Lots of parties, and, uh...

WAKE

(from the TV, joking)

Uh oh!

The audience LAUGHS (FROM THE TV).

HARRY GARRETT

(from the TV)

...you got into a fight with some paparazzi.

WAKE

(from the TV, a little exasperated)

Ohh man... Well, that guy was really in my face. I lost my temper. I know that wasn't cool.

HARRY GARRETT

(from the TV)

You are famous for that temper...

WAKE

(from the TV -- irritated, turns it into a joke)

Well, I did also write several books.

The audience LAUGHS (FROM THE TV).

HARRY GARRETT

(from the TV, laughs)

Ha ha ha!

(MORE)

HARRY GARRETT (CONT'D)  
 Well, your latest novel is called  
 "The Sudden Stop," and it's in book  
 stores now. Go get it! That means  
 the two of you out there who  
 haven't bought it yet.

HARRY GARRETT (CONT'D)  
 (from the TV, energetic)  
 Ladies and gentlemen, that's all we  
 have for you tonight! I want to  
 thank all our guests for the  
 evening, Alan Wake, Sam Lake --  
 once more, do that face for us,  
 Sam, there it is! And our musical  
 guests, Poets of the Fall! Thank  
 you, and good night!

The audience APPLAUDS (FROM THE TV). The show's THEME MUSIC  
 plays (FROM THE TV).

INT. UPPER EAST SIDE APARTMENT LIVING ROOM - NIGHT

Wake is in front of the television.

WAKE (V.O.)  
 At least I'd been funny. I told  
 myself I could live with that.

The door to the apartment OPENS, and Alice enters the place.

ALICE  
 (cheerful)  
 Hey, honey. Did you watch the show?

WAKE  
 (sourly)  
 I didn't say anything stupid, if  
 that's what you want to know.

ALICE  
 (still cheerful)  
 Ookay, grumpy. You want an aspirin  
 or something?

WAKE  
 Are you gonna start with me about  
 drinking, now?

ALICE  
 (keeps it light, but with  
 some effort)  
 You know what? Go back to sleep,  
 Alan.

Alice enters the kitchen.

WAKE (V.O.)

I should have followed her advice,  
but suddenly I was angry, mostly at  
myself, and she was there, a  
convenient victim.

Wake follows Alice into the kitchen.

CINEMATIC 16200:

INT. UPPER EAST SIDE APARTMENT KITCHEN - NIGHT

Alice is putting the groceries into the fridge. Wake glares  
at her from the doorway.

WAKE

What, now you can't even talk to  
me?

ALICE

(a little tense)

Well, this morning I was angry,  
because you said you'd be home at  
midnight and you showed up at seven  
a.m. and passed out in mid-  
sentence.

ALICE (CONT'D)

Now I'm over it. Are you angry?

Wake pauses. His features suddenly grow softer. He takes off  
his sunglasses.

WAKE

(embarrassed)

This goddamn tour. It's gotten out  
of hand...

Alice steps in close. She touches his face.

ALICE

Oh, honey. It's almost over, right?  
We can get back to normal. Then you  
can start writing again.

WAKE

(getting a little  
pathetic)

I'm sorry, honey...

ALICE

(gently)

Alan. You're not thinking straight.  
Just take a shower and go back to  
bed, huh?

Wake shakes his head.

WAKE  
 (calmer now)  
 Yeah... You're right, honey. I'm  
 sorry.

WAKE (CONT'D)  
 (gentle, comforting)  
 Once this is over, let's go away  
 together -- a vacation, just you  
 and me. Some peace and quiet.

They hug.

CUT TO:

TITLE CARD, black text on white:

BRIGHT FALLS

The Present day

CAPTION  
 Bright Falls\nThe Present Day

INT. WELL-LIT ROOM - NIGHT

WAKE (V.O.)  
 Somehow, the Clicker was the key to  
 the cabin. I had to return to  
 Cauldron Lake to save Alice.

Wake holds the Clicker in his hand.

Sarah, Barry and Cynthia stand in the room with him.

Wake FLICKS the switch.

Wake shakes his head.

WAKE (CONT'D)  
 (determined)  
 I'm going back to the lake to  
 finish this. I'm going to write an  
 ending to the story in the  
 manuscript, on my own terms, to  
 make it all right.

BARRY  
 (worried)  
 Why can't you just write it here?

Wake shakes his head.

WAKE

The last page is still in the typewriter. I need to read it first. Everything needs to be just right. Zane tried to cut some corners, and it didn't end well.

Sarah steps forward.

SARAH

Okay. Ready when you are.

Wake points his gun at Sarah.

WAKE

I'm sorry Sarah, but I need to do this alone. Barry, take her gun.

Barry takes Sarah's gun. She isn't happy, she shakes her head, but doesn't resist.

WAKE (CONT'D)

Ms. Weaver, close the door when I leave.

Suddenly, Barry hugs Wake in a clumsy manner.

BARRY

(choking down tears)  
Good luck, Al.

Embarrassed, he wipes tears from his eyes.

Wake nods.

WAKE

See you later.

Wake walks out. Cynthia CLOSES the heavy bunker door behind him, leaving Wake in the dark with his flashlight.

CUT TO:

EXT. DAM - DAY

Wake STEPS out through the door and squints in the sunlight.

WAKE (V.O.)

When I got out, it was warm and sunny. I had flicked the switch of the Clicker. Had it done this? I didn't stop to question it. I had to take advantage of the sunlight to get to the lake.

Wake runs towards a car.

CUT TO:

I/E. WAKE'S CAR/DESERT ROAD - DAY

Wake DRIVES down the road. He STOPS on top of a hill, looking forward at the view towards Cauldron Lake.

WAKE (V.O.)

On Zane's page I had stood on the rim of Cauldron Lake, about to use the Clicker. That's where I was headed.

CINEMATIC ENDS.

EXT. DESERT ROAD - DAY

Wake drives down the empty road.

WAKE (V.O.)

Alone, in daylight, surrounded by the beauty of the Pacific Northwest landscape, it was hard not to let doubt creep in one last time. I could still chalk everything up to a dream, a delusion. I had enough imagination to make up something like this: having been in the cabin all this time, trapped in a story inside my head, gone mad from grief over Alice's death like Hartman had claimed. There would be no way of knowing. I told myself it didn't really matter. My course was set.

WAKE (V.O.) (CONT'D)

I didn't have to wait for long for it to begin.

Suddenly, a deep RUMBLE shakes the road.

A headache stabs Wake's head like a knife. It makes a sharp WHINE (O.S.).

WAKE (O.S.) (CONT'D)

(gasps in pain)

Aaaah.

WAKE (V.O.) (CONT'D)  
 The darkness had touched me. There  
 was a link between us, always would  
 be. I could feel its presence  
 again, getting closer.

The sun ROARS across the sky with a terrible speed and sets.

JAGGER (V.O.)  
 (a chilling, merciless  
 whisper)  
 Do as you're told.

CINEMATIC 16300:

EXT. CAULDRON LAKE SHORE/ISLAND - NIGHT

The black, dead calm surface of Cauldron Lake. The water  
 HUMS.

CUT TO:

EXT. UNDERWATER - NIGHT

Diver FLICKS the switch of the Clicker. The Bird Leg Cabin  
 appears.

CUT TO:

INT. BIRD LEG CABIN STUDY - NIGHT

A half-written page sits in the typewriter.

CUT TO:

INT. DARKNESS - NIGHT

Jagger turns towards the camera.

JAGGER  
 (angry whisper)  
 No!

CINEMATIC ENDS.

EXT. DESERT ROAD - NIGHT

Wake drives through a tunnel.

It's dark. The Dark Presence ROARS close by (O.S.).

WAKE (V.O.)  
 The Dark Presence would do  
 everything in its power to stop me.

EXT. DESERT ROAD - NIGHT

Wake drives on.

Along the way, the forces of darkness ATTACK Wake.

Wake DEFEATS them.

He drives on.

EXT. MAJESTIC MOTEL - NIGHT

Wake comes to the Majestic motel. He gets out of the car.  
 There's a manuscript page on the ground.

PAGE:

MANUSCRIPT PAGE  
 The Dark Presence was no longer  
 trying to capture the writer so he  
 could create the ending it wanted.

The writer knew too much. He was  
 too strong, and he carried a weapon  
 left behind by Thomas Zane,  
 something that could hurt it.

Now the darkness was doing  
 everything in its power to simply  
 stop the writer from ever reaching  
 Cauldron Lake and the dark place it  
 came from.

PAGE ENDS.

INT. MAJESTIC MOTEL RECEPTION - NIGHT

Wake reads the hotel register that lies open on the counter.

WAKE (V.O.)  
 Based on the signature in the motel  
 register, Agent Nightingale had  
 stayed here, in room number two.

INT. MAJESTIC MOTEL ROOM 2 - NIGHT

The room is messy. There are empty booze bottles everywhere.  
 Several photos of the locals lie on the bed: Rose, Mott, etc.  
 Hartman's book "Creator's Dilemma" lies on the floor. An FBI  
 jacket hangs from a chair.

There's a screwdriver on the floor next to an air vent, an end of an envelope sticks through the vent (NOTE: LCE mini-book clue).

WAKE (V.O.)

This had obviously been the room where Agent Nightingale had stayed when he hadn't been busy harassing me.

Wake leaves and gets back in his car. He drives on.

EXT. JUNK YARD - NIGHT

Wake arrives at a junk yard. Mirror Peak looms in the distance.

WAKE (V.O.)

I could see Mirror Peak in the distance. That's where Cauldron Lake was.

Wake has to get out of the car and walk the rest of the way. There's a manuscript page on the ground. Wake picks it up.

PAGE:

MANUSCRIPT PAGE

Zane cut its heart out, but it didn't die. The thing that wore Barbara's face kept crooning sweet nothings, sugar laced with poison.

He put on the suit, untied the monster from the chair. The thing in his arms thrashed weakly, but he held fast. He stepped outside, off the pier, and into the dark water, a sinking pinprick of light, descending toward a bottom that never came.

PAGE ENDS.

EXT. GHOST TOWN - NIGHT

Wake makes his way through a ghost town, fighting the Taken as he goes. There's a manuscript page on the ground. Wake picks it up.

PAGE:

MANUSCRIPT PAGE

The dark place I found myself in was unlike anything I could ever have imagined;

(MORE)

MANUSCRIPT PAGE (CONT'D)

it wasn't solid, it flowed. It was conceptual and subjective.

For someone else, an artist in another field, it would have been very different. I could sense the story of the manuscript all around me, the words and ideas floating in the air, poised to become real.

PAGE ENDS.

EXT. CAULDRON LAKE EAST END OF THE ROAD - NIGHT

The dark presence ROARS in the darkness of the forest ahead (O.S.). The ground SHAKES.

WAKE (V.O.)

When I told Barry my plan back in the Well-Lit Room, I'd acted as if I knew what I was doing. I didn't. I was operating on the shifting logic of a dream. I had to fight my way to the lake through the horrors of the night. I had to flick an old battered light switch imbued with childhood magic. I had to write a happy ending to a horror story. I had to save my wife from the dark prison she was being held in.

EXT. CAULDRON LAKE EAST VIEW - NIGHT

The Dark Presence ROARS in the darkness of the forest ahead (O.S.). The ground SHAKES.

Trees WAVE and FALL. The ground SHAKES.

On the cliff edge on the rim of Cauldron Lake, a huge tornado of darkness ROARS. It blocks Wake's path to the lake.

WAKE (V.O.)

The Dark Presence blocked my way to the lake. It wasn't going to let me pass. I'd have to fight it to get through.

The tornado THROWS huge rocks, tree trucks and old wrecks of cars and boats towards Wake.

Wake manages to dodge them. He SHOOTS multiple flares into the tornado with the flare gun.

CINEMATIC 16500:

The tornado WAILS as light tears it apart. It DISPERSES.

Eyes wide Wake looks around him.

The night is quiet, no threat remains.

Wake hurries to the rim of the lake and looks down.

The black, dead calm waters of Cauldron Lake await below. The water HUMS.

Wake digs out the Clicker.

WAKE (CONT'D)  
(draws a deep breath)

He jumps and falls through the air, hitting the water with a great SPLASH.

WAKE (CONT'D)  
Hell!

Darkness. Underwater SOUNDS of panic (O.S.).

CINEMATIC ENDS.

CINEMATIC 17100:

INT. UPPER EAST SIDE APARTMENT BEDROOM - NIGHT

Wake awakes from a nightmare, horrified and out of breath, his heart HAMMERING (O.S.).

WAKE  
(horrified, out of breath,  
gasp of fear followed by  
agitated breathing)  
Aaaah!

He looks around him fearfully. The room is dark.

A dark figure leans close. It's Alice.

ALICE  
(comforting)  
Shh, baby, you were having a bad  
dream.

ALICE (CONT'D)  
It was just another nightmare.

WAKE  
No!

ALICE  
Everything's fine. You're home.

Wake shrinks away from Alice.

WAKE  
 (gasping, angry)  
 It wasn't a dream!

ALICE  
 Everything's fine.

WAKE  
 Turn the lights on. Turn the lights  
 on!

Wake STUMBLES to his feet, away from the bed.

CINEMATIC ENDS.

Wake stands next to the bed.

Alice blocks the way out of the room. For a brief MOMENT, she looks like Jagger.

ALICE  
 (gentle, teasing)  
 Shhh, baby. The power's out,  
 there's no light. Come back to bed  
 and I'll make you forget all about  
 your fear of the dark.

WAKE  
 (angry)  
 My fear? It's your fear! Why aren't  
 you afraid?

ALICE  
 (amused)  
 Alan, honey, you're still one foot  
 in a dream. You're not making any  
 sense. Come back to bed.

For a brief MOMENT, unnatural shadows cover Alice and she looks like a Taken.

WAKE  
 (angry)  
 You're not Alice! Turn the lights  
 on now!

ALICE  
 (excited)  
 I read your manuscript. It's  
 brilliant. "Departure" is your best  
 work yet. You're a genius. I'm so  
 proud of you. Come back to bed.  
 We'll talk more about it in the  
 morning.

WAKE

(angry)

Where's the Clicker? What did you do with it?

ALICE

(anxious, slightly distorted)

Alan, you're scaring me now. Come back to bed. Have you taken your pills? Do you want me to call Doctor Hartman?

For a brief MOMENT, she looks like Jagger.

ALICE (CONT'D)

(distorted)

Come back to bed, Alan.

For a brief MOMENT, she looks like a Taken.

JAGGER

(distorted)

Come back to bed, Tom.

INT. UPPER EAST SIDE APARTMENT LIVING ROOM - NIGHT

Wake rushes to the living room.

The Clicker lies on the sofa, the place where he had given it to Alice.

Wake picks up the Clicker.

He FLICKS the switch.

A blinding LIGHT!

JAGGER

(an angry hiss)

Hsssssss!

CINEMATIC 17200:

EXT. DARK PLACE - NIGHT

The light dims.

Wake stands in a dark place. He is holding the Clicker. He looks around him.

The Diver floats next to him, almost hidden by a sphere of bright light.

DIVER

(urgent, enunciates very clearly, slightly stilted, distorted with static, unintelligible)  
 You must find your way to the cabin. It stands in your way. It won't let you pass.

DIVER (CONT'D)

It has no heart. It's filled with darkness. You must fill its heart with light.

Another Wake stands at the edge of the light. He smirks.

DIVER (CONT'D)

Don't mind him, he's Mr. Scratch. Your friends will meet him when you're gone.

Another Wake steps back into the shadows.

DIVER (CONT'D)

Use the Clicker.

Diver's light fades, until Wake is alone in the dark.

CINEMATIC ENDS.

EXT. DARK PLACE - NIGHT

Wake stands in the dark.

Around him, close by, the landscape is just barely visible, all the surfaces are covered with text. Trees with the word "TREE", path under his feet with "PATH", and so on. The Dark Place is the place where the manuscript has become real, where the concepts and ideas and words become reality. When Wake turns the light of his flashlight at the words, they shine and form rough shapes of the objects they signify.

The word "TELEPHONE" floats in the air.

Wake turns his light toward the word.

A telephone appears. It starts to RING.

Wake answers.

WAKE

(uncertain, to the phone)  
 Hello?

WAKE (O.S. FROM THE PHONE) (CONT'D)  
 (spoken softly but  
 clearly)  
 I followed the idea of a path.

A path appears. Wake follows it. He comes to a shore.

Voices ECHO from the dark.

ALICE (O.S.)  
 (nervous, hesitant)  
 I'm leaving you.

WAKE (O.S.)  
 (shocked)  
 What?

ALICE (O.S.)  
 (afraid and angry)  
 I'm leaving you, Alan. I met  
 someone. I'm in love with someone  
 else.

WAKE (O.S.)  
 (disbelief)  
 Alice? No, what are you saying? You  
 can't--

ALICE (O.S.)  
 (bitter)  
 You don't love me. How could you,  
 when you don't even love yourself?  
 All you do is torture yourself with  
 work you can't do anymore.

WAKE (O.S.)  
 (desperate)  
 No. I love you more than anything  
 in the world. You're -- you're my  
 muse.

ALICE (O.S.)  
 (cold)  
 I'm not.

WAKE (O.S.)  
 (horrified and enraged)  
 Who are you? What have you done  
 with my Alice?

ALICE (O.S.)  
 (scared)  
 Alan! What're you doing? Put the  
 light back on. What are you doing,  
 Alan? Stop! Put the light back on!

WAKE (V.O.)  
It wasn't true. Nothing like that  
had ever happened.

Another "TELEPHONE" floats in the air. Wake lights it up. A  
telephone appears, and it starts to ring. Wake answers.

WAKE (CONT'D)  
(determined, to the phone)  
Yes?

WAKE (O.S. FROM THE PHONE) (CONT'D)  
(spoken softly but  
clearly)  
I had written myself across the  
ocean.

A bridge appears. Wake crosses it. More VOICES ECHO from the  
darkness:

WAKE (O.S.) (CONT'D)  
(cold, choking down tears)  
You're not my Barbara.

ALICE (O.S.)  
(nervous laughter)  
Tom, let me go. I promise to be  
good. Please, untie me, you naughty  
boy. I will help you write your  
masterpiece. I will love you  
forever.

WAKE (O.S.)  
(offended, angry,  
horrified)  
No. You're not Barbara Jagger. I  
made a terrible mistake. I should  
have never written you back. You  
came back wrong. Your heart is  
filled with darkness.

The ringing, slicing SOUND of a sharp knife being pulled  
(O.S.).

ALICE (O.S.)  
(angry)  
Put that knife away, Thomas. Put it  
down.

WAKE (O.S.)  
(mumbling, desperate,  
lost, to himself)  
Your heart is filled with darkness.  
I'll cut it out. And then I'll take  
you back to the depths you came  
from.

ALICE (O.S.)  
 (commanding, a cry of fear  
 and horrible pain)  
 Tom! Tom! No! Aaaaah!

Wet SOUNDS of cutting flesh and bone (O.S.).

WAKE (O.S.)  
 (disgusted)  
 Filled with darkness.

Another "TELEPHONE" floats in the air. Wake lights it up. A telephone appears, and it starts to ring. Wake answers.

WAKE (CONT'D)  
 (determined, to the phone)  
 Speak.

WAKE (O.S. FROM THE PHONE) (CONT'D)  
 (spoken softly but  
 clearly)  
 I willed the cabin to be real.

The cabin appears. Wake runs toward it. Again, voices ECHO from the darkness:

ALICE (O.S.)  
 (very afraid, but  
 determined not to show  
 it)  
 Get away from me, you hag. Where am  
 I? Let me go.

WAKE  
 (shouts, desperate)  
 Alice? Alice! I'm coming!

JAGGER (O.S.)  
 (cold)  
 Your husband refused to do as he  
 was told. All he had to do was  
 write what I wanted him to write.  
 Now it's too late. It's his fault.  
 You'll stay here forever.

Wake reaches the cabin's porch. He slams the door open and enters.

CINEMATIC 17300:

INT. DARK PLACE - NIGHT

Wake steps inside.

It's dark.

Jagger stands in front of him in the dim glow. Her chest is torn and bloody, there is a hole where her heart should be.

She leers.

JAGGER

(cruel)

Now you will never get her back.

Eyes wide with disgust, Wake looks at her chest.

He looks at the Clicker in his hand.

He THRUSTS the Clicker into the hole in her chest.

WAKE

(an angry gasp)

It makes a wet SOUND.

JAGGER

(condescending)

I'm much older than you.

JAGGER (CONT'D)

Older than your first work of art.

JAGGER (CONT'D)

I will find a new face to wear.

WAKE

(disgusted shudder)

Uhhh.

JAGGER

Someone else to dream me free.

WAKE

(draws a shuddering  
breath)

Wake FLICKS the switch of the Clicker.

A blinding LIGHT!

CUT TO:

EXT. CAULDRON LAKE SHORE/ISLAND - NIGHT

The cabin in the darkness.

A blinding light SHINES through its windows.

INT. BIRD LEG CABIN LIVING ROOM

The light dims.

Wake stands in the living room, alone.

He turns to look at the stairs.

CUT TO:

INT. BIRD LEG CABIN STUDY - NIGHT

Wake stands in the room, looking at the typewriter. There is a half written page in the typewriter.

He sits down at the typewriter.

Fade to black. The SOUND of the typewriter.

WAKE (V.O.)

I could feel Alice's presence close by.

WAKE (CONT'D)

I understood what I had to do now. I knew how to write the ending to "Departure."

WAKE (CONT'D)

There's light and there's darkness, cause and effect. There's guilt and there's atonement. But the scales always need to balance, everything has a price. That's where Zane had gone wrong.

WAKE (V.O.) (CONT'D)

There's a long journey through the night back into the light.

CUT TO:

EXT. CAULDRON LAKE SHORE/ISLAND - NIGHT/DAY

Darkness.

WAKE (O.S. REPLAY)

(anxious)  
Alice! Alice?

There is a SOUND of rotting wood breaking and a SPLASH of water (O.S.).

ALICE (O.S. REPLAY)

(in fear and pain)  
Aaaaah!

SILENCE.

Wake runs.

EXT. CAULDRON LAKE SHORE/ISLAND - NIGHT

Wake runs to the shore.

Wake shines the light in front of him.

Several boards and the railing of the footbridge are broken.

He scans the dark water with his flashlight.

Wake sees something underwater.

WAKE (REPLAY)

Oh no!

WAKE (REPLAY) (CONT'D)

(draws a shuddering  
breath)

He DIVES into the black water.

SILENCE. The dark water is still.

The stars SPEED up across the sky. The sun RISES and RUSHES across the sky, faster and faster: NIGHT, DAY, NIGHT, DAY, two weeks in fast forward.

Golden sunrise.

Suddenly Alice BREAKS to the surface.

ALICE

(gasping for air,  
coughing)

She looks around her, bewildered.

ALICE (CONT'D)

(cold, trembling,  
confused)

Alan?

ALICE (CONT'D)

Alan?

There is no sign of him. There is no sign of the island or the cabin.

ALICE (CONT'D)

Alan!

Somewhere, distant, a frustrated wail of a witch, or maybe just a cry of a water bird (O.S.).

JAGGER (O.S.)  
 (a frustrated wail)  
 Aaaaah!

EXT. CAULDRON LAKE END OF THE ROAD/CAULDRON LAKE - DAY

A Sheriff's department car DRIVES to the end of the road.

Sarah GETS OUT of the car and walks to the rim of the lake and looks down.

The SONG, David Bowie's Space Oddity begins.

The camera pulls back.

FADE TO:

EXT. BRIGHT FALLS MAIN STREET - DAY

SPACE ODDITY continues.

In slow motion, the Deerfest parade, happy faces, smiling, waving: Maine, Doc, Grant, Janes, Mulligan, Thornton, Cynthia, Randolph, Walter, Sinclair standing with Tor, Odin and Rudolf, Desole dancing.

In the background, Rose, looking around her fearfully, clutching a lantern.

Behind her, in the shadows of an alley, sunglasses on, Nightingale.

Fade to black. SPACE ODDITY fades.

INT. BIRD LEG CABIN STUDY - NIGHT

Darkness.

The SOUND of the typewriter, furious writing (O.S.).

The SOUND of the typewrite fades (O.S.).

WAKE (O.S.)  
 (an awed whisper)  
 It's not a lake.

WAKE (O.S.) (CONT'D)  
 It's an ocean.

SILENCE.

ALICE (O.S.)  
(a whisper)  
Alan! Wake up!

SPACE ODDITY resumes.

CINEMATIC ENDS.

FADE OUT.

THE END