

EXT. DARKNESS - NIGHT

We find ourselves floating in darkness, filled with inky swirling muck. The impression is that we're underwater. We can perhaps see the occasional shape in there, but we can't really make out any details.

WAKE (V.O.)

After the completion of any difficult undertaking, there are mixed emotions: accomplishment and relief. Sadness. Depression. For a while, everything was about the work. Like an illness, it consumed you. Changed you. You locked yourself away from the world to do it, and now you need to recover, learn to live without it. Find a way to crack open the door and let the light back in.

EXT. BRIGHT FALLS - NIGHT

As Wake's narration ends, the swirly darkness parts, and we see Bright Falls. We close in. As that happens, the sun springs up into the sky with an unnatural ROAR.

EXT. DINER - DAY

We close in on the diner and see Alan Wake in the process of ENTERING it.

INT. DINER - DAY

Inside, Wake looks around. He's confused. (NOTE: Wake's voiceover is played on top of Rose's greeting.)

WAKE (V.O.)

I knew this place. It was familiar, but wrong, somehow. Everything had a surreal, dreamlike quality.

ROSE

Welcome to the <distorted>!

CINEMATIC ENDS.

INT. OH DEER DINER - DAY

The scene at the diner goes the way it did before, in AW1, but the dialogue now has strange effects, distorting the patrons' speech, making them sound more sinister and dangerous.

WAKE (V.O.)

I had a disturbing feeling of déjà vu. I had no idea why I was here, or where I'd been before this moment, but something was waiting for me at the back of the diner.

Wake walks through the diner. As he proceeds through the diner, the patrons within start to FADE AWAY into ghostly versions of themselves.

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

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

WAKE (V.O.)

When they started fading away into ghosts, I wasn't really surprised.

ROSE

Are you staying long, <distorted>? I can't believe it! I'm having a conversation with <distorted>!

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 walks next to the Anderson brothers.

ODIN

(too loud)

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

ODIN (CONT'D)

(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? "<distorted>,"
again? You disgust me. Call
yourself a rocker? Unbelievable.
Hah!

RUSTY
(good-natured)
The <distorted>, they're, er, local
musicians. We're waiting for
<distorted> to come pick them up.
They wandered off from his clinic
at the <distorted>.

ODIN
(too loud, signs off-key)
<distorted>

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,
"<distorted>."

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)
"<distorted>," now there's a song
for you.

Wake uses the jukebox. 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, but what comes out is a weirdly distorted mess.

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.

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

CYNTHIA (CONT'D)
(anxious, threatening)
You don't want to die, do you? Or
worse. I warned <distorted> about
it, but he didn't listen. *

CYNTHIA (CONT'D)
I told <distorted> 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.

Wake enters the dark corridor. He stops in front of the
bathroom door and tries the door. It's stuck. He takes a step
back, smashes it open with his shoulder.

INT. OH DEER DINER BATHROOM - DAY

Wake enters the bathroom. There's a mirror on the wall.

The mirror displays STATIC, as if it was a TV screen.
Suddenly, a BRIGHT LIGHT shoots out of the mirror. The
Diver's voice is heard. His speech is distorted almost beyond
understanding.

DIVER
Alan! Listen to me: go no deeper.

WAKE
What?

DIVER
(trying to make sure he is understood)
Focus! You're losing yourself. I will try to help the best I can, but it's up to you. Find a better point of contact.

WAKE
What do you mean?

DIVER
(trying to make sure he is understood)
I cannot hear you. Please, you're the one making all this happen. Concentrate. This is what's happening:

We then see a short glimpse of Wake in the cabin: he's ranting and raving, out of control.

TV WAKE
(ranting and raving feverishly)
Nightmares. Too deep. Can't take the pressure. It's too much!

Suddenly, the view changes into a close-up of Wake's face.

(NOTE: Most of the time, the version of Wake we see on the TVs is acting like a crazed writer, a malevolent storyteller who's creating a horror story, feverishly making up new obstacles and dangers for the protagonist in his story. He represents the part of Wake who's sinking into madness, delirium and self-destruction. The writer is the antagonist in these two specials, but it's important to note that he's not really aware of the player-controlled Wake's progress as such -- he's not personally trying to attack Wake. He's more like a dangerous force of nature that's constantly coming up with more horrors.)

TV WAKE (CONT'D)
(deranged, very sinister, more in control)
Suddenly, Wake found himself face-to-face with himself.

Wake grabs his head.

WAKE
(grunts in pain and
surprise)

Ahh!

WAKE (V.O.) (CONT'D)
At the sight of myself, the dream
suddenly became lucid. The Dark
Place. That's where I was.

DIVER
You will need weapons.

The light coming out of the mirror focuses into a beam. A
FLASHLIGHT floats into view along the beam.

DIVER (CONT'D)
It's not the light itself, but what
it represents. You will need it.

DIVER (CONT'D)
Take it!

Wake picks up the flashlight.

The same thing happens with a REVOLVER.

DIVER (CONT'D)
This is not a gun. It is a tool in
a logical process of elimination.

DIVER (CONT'D)
Pick it up!

Wake picks up the revolver.

DIVER (CONT'D)
Be careful. I will try to find a
better point of contact.

The Diver's light DISAPPEARS, leaving behind only a cracked
and dull mirror.

WAKE (V.O.)
I didn't understand Zane's message,
and knowing where I was didn't fix
anything. Something had gone wrong
after I'd finished Departure.

The restroom door OPENS BY ITSELF. Wake proceeds through it.

INT. OH DEER DINER - NIGHT

Back in the diner's dark corridor, Wake experiences a SHIFT:
there's a strange ripple, as the reality around him
rearranges itself. Wake GRABS HIS HEAD in pain and surprise.

WAKE
(surprised, in pain)
Ahh!

The ripple subsides.

WAKE (CONT'D)
(a little scared)
What the hell was that?

A TV in the diner switches itself on.

TV WAKE
(anxious, disturbed)
Day had become night. The diner had become deserted. Then the door was smashed off its hinges, and Wake had to fight for his life.

Exiting the corridor, Wake finds that it's now nighttime, and the diner is filled with Taken. Wake has to fight his way out.

Wake defeats the Taken.

Wake leaves the through the kitchen.

EXT. OH DEER DINER BACK ALLEY - NIGHT

For a moment, Wake sees the Diver's bright light.

WAKE
(calls out)
Zane! Wait for me!

The world here has changed: it now looks as if a forest has sprung up in the middle of Bright Falls.

WAKE (V.O.) (CONT'D)
The world had become twisted. These trees didn't belong here.

Up ahead, Wake sees a bright, pulsing light shining out of the windows of a nearby cabin. Wake makes his way towards it, fighting Taken as he goes.

INT. CABIN - NIGHT

Inside the cabin, Wake finds a manuscript page. He picks it up.

CINEMATIC
100200:

INT. CABIN - NIGHT

Wake reads the page, frowning. The text on the page seems to be shifting in and out of focus.

WAKE (V.O.)
I knew it was my writing, but the words were jumbled, dreamlike fragments.

WAKE (V.O.) (CONT'D)
Some of them seemed to stand out from the text.

As Wake reads, fragments of sentences can be heard overlapping, creating a confusing cacophony.

WAKE (V.O.) (CONT'D)
...reloading frantically, the rounds slippery in my sweaty fingers...

WAKE (V.O.) (CONT'D)
...just a stone's throw away from the tent...

WAKE (V.O.) (CONT'D)
But it was just the radio.

WAKE (V.O.) (CONT'D)
The bed looked inviting, but I had to go on.

WAKE (V.O.) (CONT'D)
...she was startled by the phone.

As Wake reads through the page, various words spring out of the page and materialize in the room. ("RELOADING," "TENT," "RADIO," "BED," "PHONE".) We also see other words that we can't make out fly further out, through the walls -- a brief burst of letters.

Wake points his flashlight at the word "PHONE". In a sizzling flash of light, the word turns into a cell phone. Wake picks it up. The GPS system is working.

WAKE (V.O.) (CONT'D)
The GPS system was working. I hadn't expected that.

Suddenly, the phone rings.

CINEMATIC ENDS.

Wake is puzzled, but answers the phone.

WAKE (CONT'D)
(tentative)
Hello?

Every light in the area FLARES UP.

The caller is the Diver. As he speaks, light sources pulse in sync with his voice.

DIVER (V.O. FROM THE PHONE)
I'm trying to reach you! Can you
hear me? Can you hear me now?

WAKE
Yes.

DIVER (V.O. FROM THE PHONE)
Listen. I can help you, but you are
drifting deeper. I can't reach you.
You must come to me.

There's a lot of STATIC on the line.

WAKE
(getting frustrated)
Hello? Hello!

DIVER (V.O. FROM THE PHONE)
(urgently)
I can't maintain the connection.
Use the words! Follow the signal!

The phone call ends.

Wake CHECKS HIS PHONE.

WAKE (V.O.)
It made no sense for the GPS system
to work. I doubted any satellite
was in range here. These were alien
skies. But it was guiding me
towards something. Towards Zane?

There's a SHIFT. Wake GRABS HIS HEAD.

WAKE (CONT'D)
(surprise and discomfort)
Ahh!

Wake exits the cabin.

EXT. BRIGHT FALLS MAIN STREET - NIGHT

After exiting the cabin, Wake finds himself on Main Street,
facing the diner.

WAKE (V.O.)
Something had shifted again. The
Dark Place was playing tricks on
me. It wouldn't stay still.

Wake proceeds, following the signal on the phone. He finds a
television.

TV WAKE
(ranting like a lunatic,
hesitating in places;
becomes increasingly
frantic)
The town itself turned against
Wake. Cars flew toward him, eager
to crack bone and crush muscle. It
oozed hate! It wanted to bury him.

Poltergeist objects attack him. He fights his way through
them.

Wake comes to the general store, and enters it.

INT. GENERAL STORE - NIGHT

Taken ATTACK Wake. He fights his way through the store and
exits.

EXT. TOWN HALL BACK YARD - NIGHT

The town hall's back yard is lit with hundreds of small
lamps, just like the Well-Lit Room was -- except these are
red.

WAKE (V.O.)
Everything I saw was familiar, and
yet it wasn't.

Wake's phone RINGS again. The lights in the environment flare
up for the duration of the call and pulse in time with the
Diver's voice.

WAKE (CONT'D)
Hello?

DIVER (V.O. FROM THE PHONE)
(urgently)
I cannot keep up. You are going too
deep. I will try to guide you.
Follow the signal.

WAKE
(frustrated and confused)
I'm trying!

DIVER (V.O. FROM THE PHONE)
(urgently; there's static,
and he gets cut off)
You must face yourself. Follow--

The call ENDS.

There's another SHIFT. Wake GRABS HIS HEAD.

WAKE
(in great discomfort)
Ohh!

Wake CHECKS HIS PHONE.

WAKE (V.O.) (CONT'D)
The GPS system was supposed to lead
me to Zane, but the shifts were
interfering with it. I had to keep
trying. I wouldn't survive alone.

Wake keeps going.

EXT. RIFT - NIGHT

Wake comes across a section of the street that is completely
destroyed. There is a great rift running across the asphalt,
almost like something reached down and just ripped a part of
the world away here.

WAKE (V.O.)
The changes were becoming more
violent. The street wasn't so much
ripped apart as it was missing,
like some great hand had reached
down and scooped it up. Everything
felt erratic, unstable.

EXT. GUNDERSON PARK - NIGHT

Wake makes his way through the park. Taken ATTACK. Wake
defeats them.

EXT. BOOKSTORE FRONT - NIGHT

Wake's phone RINGS again. The lights FLARE and pulse in time
as the Diver speaks.

DIVER (V.O. FROM THE PHONE)
Alan.

WAKE
(frustrated and confused)
Where are you?
(MORE)

WAKE (CONT'D)

Look, I -- I'm trying to follow
your goddamn signal!

DIVER (V.O. FROM THE PHONE)

(with some effort)

The Dark Place is playing tricks on
you. You're still going deeper! I'm
trying to guide you, but it's hard.

WAKE

What is this?

DIVER (V.O. FROM THE PHONE)

I can help you, if you just stop
sinking.

WAKE

What? This is bullshit...

DIVER (V.O. FROM THE PHONE)

(very urgently)

It's happening again! Brace
yourself!

The call ENDS.

There's a SHIFT. Wake GRABS HIS HEAD.

WAKE

(grunts in pain, but this
time he's prepared for
it)

Ghh!

Wake CHECKS HIS PHONE.

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

I was running after Zane, and he
was telling me I was going too
deep. It was ridiculous, but I was
more scared than amused. I felt
like I was being hindered by an
unseen force in ways I couldn't
fight. All I could do was keep
going.

EXT. BOOKSTORE BACK YARD - NIGHT

Wake sees a floating word that says "MEMORY". He triggers it
with the flashlight. Ghostly images of Sarah and Wake himself
appear. They're talking about finding Barry. (NOTE: This is a
replay from Alan Wake 1's LVL 14.)

Wake sees a flare being fired up from the church, but it
turns into the Diver's light, which hangs in the sky.

WAKE (V.O.)
I remembered this. This happened
before we found Barry.

EXT. PLAYGROUND - NIGHT

Wake makes his way through the playground. He comes across a TV.

TV WAKE
(hopeless, disgusted and
manic)
The playground. Wake's pathetic
memories of the wonder years and
the contrary little boy pretending
he didn't miss his father he never
knew. It surged up and beat Wake
down, merry-go-rounds and slides
eager to cave in his head.

Poltergeist objects attack him. Wake defeats them.

EXT. CHURCH - NIGHT

The Deerfest truck is here. Wake attempts to enter the church, but finds the door locked.

WAKE (V.O.)
The door was locked. I would have
to find some way to get in.

Suddenly, the Deerfest truck breaks apart and turns into poltergeist objects, which attack Wake. Wake defeats them.

Wake finds a manuscript page. Activating one of the words, a ghostly SARAH appears.

She runs to unlock and open the church door for Wake.

Wake enters.

INT. CHURCH - NIGHT

Wake makes his way through the church. It's dark inside, but the place is lit by the Diver's light from the outside. Wake makes his way into the basement.

INT. CHURCH OFFICE - NIGHT

There's a TV here. Wake appears there, ranting and raving.

TV WAKE

(fast-paced ramblings of a lunatic)

The world was... It was changing. Twisting out of control! It was too big on the inside. He couldn't see the ceiling. Something was moving in there. He was lost! He couldn't find the exit!

WAKE

(annoyed, under his breath)

Asshole.

As Wake approaches the doorway to the basement, there's another SHIFT. He GRABS HIS HEAD.

WAKE (CONT'D)

(in pain and frustration)

Gah! Not again!

INT. CHURCH BASEMENT - NIGHT

The basement is ridiculously large.

WAKE (V.O.)

The shifts were getting more severe. I wasn't sure if the place got bigger or I got smaller.

Wake CHECKS HIS PHONE.

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

The signal was going haywire. I would have to find my way out of here on my own.

Taken ATTACK. Wake defeats them. He then exits the basement.

EXT. CHURCH PARKING LOT - NIGHT

Leaving the basement and emerging at the parking lot, Wake sees the Diver's light shining above. A MANUSCRIPT PAGE floats down from the light.

WAKE (V.O.)

Zane left me a page. He was trying to help me.

Wake picks it up and READS it.

Words appear. ("SCREAM", "BESTSELLER", "TREMOR", "WALL", "FRIEND".)

As Wake burns the shadows off the word "friend", a ghostly version of Barry appears.

BARRY

Yowza!

WAKE

(surprised)

Barry?

BARRY

(pleased)

Hey hey, Bestseller! Lookin' good!

WAKE

(unsure whether to be
angry or what)

You... you're not real.

BARRY

Well, no shit. What gave me away?
What, the see-through thing? I'm a
figment of your imagination, just
like pretty much everything else
you see here. Maybe even you.

WAKE

That's insane!

BARRY

Yeah, you're right. Everything that
happened before made perfect sense,
but this is insane. Good catch, Al.

WAKE

Okay... Okay, look, I gotta get
going. The GPS--

BARRY

(interrupts)

The GPS, yeah, I know. "Follow the
signal." Got it.

EXT. PATH UP THE HILL - NIGHT

Wake makes his way up the hill from the parking lot.

BARRY

So, anyhoo, I'm here to help you
out, pal. The thing is, you need to
get a grip. All right?

WAKE

You nag the way the real Barry
does, you know that?

BARRY
(defensive)
Well, hey, you know. Be fair. It's
not my fault you think I'm
annoying.

WAKE
(protests too much)
I don't think you're annoying!

BARRY
Al, baby. Relax, it's cool. Just
try to stay on the ball here. You
need do what Zane tells you. He's
been here for ages, he's like the
expert.

If the player hangs around a little bit longer:

BARRY (CONT'D)
Anyway, if this is insane and it's
all from your mind, what's that say
about you?

WAKE
Fine! Enough! I can't believe I was
actually happy to see you.

BARRY
Oh, come on, don't shit a shitter,
Al. Deep down, you're always happy
to see me. Can't lie to yourself,
know what I'm saying?

WAKE
I must be a sucker for punishment.

BARRY
(sarcastic)
You? No, really? And I always
thought you went out of your way to
avoid trouble!

WAKE
Thanks. Thanks for that.

EXT. VIEW OF THE SAWMILL - NIGHT

Wake makes his way to the top of the hill, where he can see
the sawmill in the distance.

Wake CHECKS HIS PHONE.

WAKE
I think the signal's pointing
towards that thing in the distance.

BARRY
Yeah, that'd be the Biltmore
sawmill.

WAKE
(surprised)
How the hell do you know that?

BARRY
I don't know anything you don't, so
why don't you ask yourself that?
Huh? Maybe you saw a sign for it
back in the real world. Or! Maybe
it's the sawmill 'cause I said it's
the sawmill, and now you can't get
it out of your head.

WAKE
(sarcastic)
Fantastic.

BARRY
Yeah, it sure is giving me a
headache. Or is that your headache?
Do you have a headache?

WAKE
Barry.

BARRY
Dude. We're bonding.

WAKE (V.O.)
It wasn't really Barry, he was just
something my mind conjured up. I
didn't know what to make of that,
but I knew I was glad for the
company. Real or not, having a
friend around made me feel a little
better.

Wake comes across a single word: "BOOM!" He triggers it with
his flashlight. As he does so, Barry appears.

BARRY
(impressed)
Whoo mama! Hey, Al? I guess the pen
is mightier--

WAKE
(cuts him off)
If you complete that sentence,
you're fired.

BARRY
Mightier than the sword.

WAKE

You're fired.

BARRY

Aw.

EXT. GHOST FOREST - NIGHT

Wake makes his way through the woods. He comes across a TV.

TV WAKE

(scared out of his mind,
almost weeping)

He could feel them coming. Not even
flesh anymore, just shadows and
ghosts and thoughts, slicing
through his flesh. They were here!
They were here!

The GHOST TAKEN attack. Wake defeats them.

EXT. WORD BRIDGE - NIGHT

Wake reaches a chasm. There's no clear way across.

BARRY

You know, you're gonna have to make
your way across here. I'm thinking
the solution probably has something
to do with those words.

WAKE

(sarcastic)
Really? You think?

BARRY

(oblivious)
Yeah, you should probably use them!

WAKE

(sarcastic)
Your insight is staggering.

BARRY

(still oblivious)
Duh. I know!

Wake completes the puzzle. As he does so, huge trains cars
fall from the sky, hitting the ground with A TREMENDOUS
IMPACT. They form a bridge. *

WAKE

(surprised and impressed)
Whoa! *

BARRY

(pleased)

Ahh. See, this is the way things should be! I give advice, and you follow. That's when things go right! When you get up to something on your own, that's when the trouble starts.

WAKE

That's horseshit.

BARRY

Uh, Al? I'm not saying anything you haven't come up with first. Figment. Remember?

WAKE

This kind of thing could drive a man insane...

BARRY

No, this is great! And it's probably therapeutic for you, too!

EXT. BOOK FOREST - NIGHT

Wake comes across a TV.

TV WAKE

(disgusted beyond all human belief)

Wake's own words, littering the landscape. His books, common and discarded, like mud beneath his feet. Hardbacks, paperbacks, turned against him. Trash. Just cheap trash.

WAKE (V.O.)

I had seen weird transmissions of myself before, but not like this. The version of myself I saw now sounded insane, like a demented storyteller who was out to torment and destroy his protagonist.

BOOK SWARMS attack Wake. Wake fights them.

WAKE (CONT'D)

(yells out as swarms of books attack him)

Get off me!

*

*

*

*

*

EXT. EXPLOSIVE WORD AREA - NIGHT

Wake comes across an area that's littered with words. Most of them say things like "BOOM!" and "ENEMY." It's like a mine field of words; the wrong move could cause a chain reaction that fills the place with bad guys.

BARRY

(worried)

Al, come on! You gotta be careful.
Those are bad words!

BARRY (CONT'D)

(amused)

Heh heh. "Bad words."

TV WAKE

(mocking, disgusted)

They weren't art. They weren't
anything! Just cheap thrills and
pretentious bullshit!

*

EXT. POLE FOREST - NIGHT

Wake enters the tunnel that leads into the forest. He encounters a television.

TV WAKE

(manic intensity)

The earth shook. Streetlights
pushed themselves up through the
ground, flickering madly and
spitting sparks! In the shadows,
Wake saw far too many figures
advancing eagerly, already tasting
the kill.

There's a SHIFT. Wake grabs his head.

WAKE

(grunts in pain and
frustration)

Ahh! Enough!

There's a TREMOR. We here a sound of something being PUSHED
UP through the earth itself, combined with ELECTRICAL
SPARKING.

Wake comes into the pole forest -- a strange and surreal area
that looks like a forest built out of light poles, jutting up
from the ground. Lights on them flicker on and off.

BARRY

Okay, this is just too weird.
You're weird.

WAKE
(concerned)
Barry, is all this really coming
out of my head?

BARRY
That's just the way this place is,
Al -- all that random stuff in your
head? Imagination can be the enemy
here.

WAKE
But you're from my imagination--

BARRY
(cuts Wake off, worried)
Yeah, yeah, yeah, you know what,
Al? Do yourself a favor and don't
pursue that train of thought any
further.

Taken ATTACK. Wake defeats them.

EXT. ARENA - NIGHT

Wake enters the car arena.

BARRY
You need to get that door open
before you can get into the
warehouse. That's the way forward.

WAKE
If I'm making this up, why is it so
complicated?

BARRY
(speaking, NOT singing)
Because you're a complicated man,
and no one understands you--

WAKE
Shut your mouth.

BARRY
But I'm talking--

WAKE
(interrupts)
Barry.

Wake gets into a car. All the other cars in the arena
suddenly become poltergeist vehicles.

BARRY
(excited, shouting)
It's a demolition derby! Al, it's a
demolition derby! A death rally!

BARRY (CONT'D)
(makes loud engine noises)
Vroom! Vroom! Ha ha!

When Wake's car gets hit or hits something else really hard:

BARRY (CONT'D)
(shouting)
Oh! Oh, that's crazy!

BARRY (CONT'D)
(shouting)
Make sure you don't bite your
tongue, Al!

BARRY (CONT'D)
(laughing and shouting)
Ha ha ha! Al, you drive like a
maniac!

BARRY (CONT'D)
I hope you're wearing your
seatbelt, Al!

When Wake destroys another car:

BARRY (CONT'D)
(shouting and laughing)
Oh! That one is going right to the
great junkyard in the sky!

BARRY (CONT'D)
(makes loud engine noises,
mimics a crash)
Vroom! Pshkow!

BARRY (CONT'D)
(laughs)
Ha ha ha! Coming through!

Wake manages to open the warehouse door and enter it.

INT. WAREHOUSE - NIGHT

Wake fights his way through enemies.

EXT. STILT BUILDING - NIGHT

Wake jumps down from the warehouse. He needs to make his way
below a building set on stilts.

He comes across a floating word, "MEMORY," which he activates with his flashlight. He hears Alice's voice echoing from nowhere. *

ALICE (O.S.)
(amused and happy)
Hey, what are you up to? I thought
this was my side of the bed! *

As he steps under the building, he finds another TV. *

TV WAKE
(sinister, taking pleasure
in this)
He entered the trap. Surrounded by
enemies, Wake had nowhere to run.

Wake's path is cut off by enemies in front of him and behind him. He's trapped.

WAKE
(exasperated, angry)
I'm so sick of you!

Wake fights his way through the enemies.

EXT. WOODEN WAREHOUSE - NIGHT

Wake makes his way through a maze of crates and junk. A CHAINSAW revs up somewhere.

BARRY
Oh, that's never a good sound, is
it?

WAKE
No. No, it isn't.

Wake fights a chainsaw Taken and defeats it.

INT. WOODEN WAREHOUSE - NIGHT

Wake makes his way through a wooden warehouse.

BARRY
I think the dust in this place is
setting off my allergies.

WAKE
You're not even really there!

BARRY
(offended)
Well, my allergies are definitely
here.

BARRY (CONT'D)

(sneezes)

Achoo!

BARRY (CONT'D)

(smug, recovering from the
sneeze)

See? Allergies.

EXT. SAWMILL - NIGHT

Wake finds another word that reads "MEMORY". Activating it
with his flashlight, he hears another echo of Alice. *

ALICE (O.S.) *

(laughs and squeals; she's
being tickled by Alan) *

Ha ha ha! Stop it! They're waiting
for us downstairs, we don't have
time for... Alan! *

WAKE (V.O.) *

I knew she wasn't really here, but
she still made my heart ache. *

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

I had saved Alice, but I wasn't
even sure when that happened. Was
it days ago? Weeks? Longer? I had
no way of knowing. *

Wake comes across a puzzle involving a car on a cable that
swings around.

When the player hops on the car:

BARRY

(impressed)

That looks crazy dangerous, Al!

The sawmill itself looks ominous and dark. Wake explores the
area. He finds one more word, "MEMORY," and activates it with
his flashlight. Again, he hears Alice's voice. *

ALICE (O.S.) *

(very tender, intimate) *

Hey, lover. Come here, I've got
something for you. *

WAKE (V.O.) *

I could only hope that Alice was
all right. I didn't know what
happened to her after she left the
Dark Place. *

Wake climbs on the rooftop. He sees FLASHES OF BRIGHT LIGHT coming from a hatch. He also hears the WHINE of a recharging flashtube.

WAKE (CONT'D)
(tentative, calls out)
Zane? Is that you?

He jumps down.

INT. PHOTOGRAPHIC STUDIO - NIGHT

As Wake drops down, he's blinded by another, ridiculously BRIGHT FLASH OF LIGHT. We also hear a camera CLICKING.

WAKE
(more in surprise than
pain)
Ahh!

ALICE
(happy)
Hey, hold that pose! That was a
good one.

When Wake's vision returns, he realizes that he's in a photographic studio, in front of a white screen, surrounded by bright lights and flashes. He also sees a ghostly ALICE. She's taking pictures of a ghostly WAKE, talking and laughing, trying to get the best shots of Wake -- she's working here. The ghostly Wake can only be seen as a shadow on the screen, and his voice echoes from somewhere, but Alice acts and speaks as if she could see him perfectly. This is a memory from better days, before Wake's writer's block manifested itself, and they're still very happy together.

WAKE (O.S.)
Like this?

ALICE
Yeah, but smile a little more --
no, that's too much. You want to
look mysterious, maybe a little
tough. You know how people go for
those dangerous bad boys...

WAKE (O.S.)
But I'm not dangerous.

ALICE
Oh, come on, you write about
terrible things all the time.
People want to think that you're
intimately familiar with them.
(MORE)

ALICE (CONT'D)

You kill Casey in this book, you need to look a little bit like a murderer. Oh, that's good, do that again. You look handsome.

*
*
*
*

WAKE (O.S.)

And dangerous.

*
*

ALICE

You know, I wasn't sure about the beard before, but I was wrong, it looks good on you...

*
*
*
*

ALICE (CONT'D)

Okay, I think we're done.

*

WAKE (O.S.)

Great. I want to get out of this suit.

*
*
*

ALICE

(playful)

Hey, things are looking up!

*
*
*

WAKE

(laughs)

Ha ha! Guess danger is sexy.

*
*
*

ALICE

(laughs)

Ha ha ha!

*
*
*

The voices FADE AWAY, as do the ghosts.

*

WAKE (V.O.)

That was when I was still working, when I felt like a real writer instead of a fraud. It was a good memory. I wished I hadn't seen it.

*
*
*
*
*

INT. SAWMILL - NIGHT

When Wake makes his way inside the sawmill, he finds furniture and elements from his home in New York. He comes to an area that looks like his own living room. On a wall, there are numerous TVs. The Diver appears.

DIVER

Alan. You made it. This area of the Dark Place is calmer, at least for the time being. We can talk here, but we don't have much time.

WAKE

Zane. How do I get out of here?

A nearby TV SWITCHES ITSELF ON.

TV WAKE

(breathes heavily and
wildly -- NOTE: we need
at least 20 seconds of
this)

<breathes heavily>

DIVER

That's what you face. That's you,
even as we speak.

TV WAKE

(giggles suddenly like a
lunatic, then continues
to breathe heavily--
NOTE: we need at least 20
seconds of this)

<giggles>

TV WAKE (CONT'D)

(a steady background drone
of insane, almost
incomprehensible
mumbling)

Darkness... darkness coming! Swept
him away. Lost. He knew. He knew!
He couldn't hold on. He knew there
was no way out. Ohh. The world was
going wrong. Wrong!

WAKE

(protests)

No, I'm right here. Zane, that's
not me. It's just... I don't know,
an echo, a hallucination. The Dark
Presence--

DIVER

(interrupts)

No! The Dark Presence is not
responsible for this. You are
making this happen. You're trapped
in your own nightmares. You are
fighting yourself.

TV WAKE

(sudden, maniacal laugh)

<maniacal laugh>

TV WAKE (CONT'D)

(starts speaking with
sinister, increasing
intensity, as if it was
mocking Wake)

Wake didn't understand it.

(MORE)

TV WAKE (CONT'D)

He would never make it. He would never wake up! He'd get swallowed up in the rising tide of darkness. It was coming! It was coming!

WAKE

(yelling at the TV, scared and angry)

Shut up!

There's a SHIFT. Wake grabs his head. The TV comes alive and starts to move.

WAKE (CONT'D)

(grunts in sudden pain)

Gahh!

DIVER

(urgently, gets cut off)

No! Alan, you must--

The Diver is SWEPT AWAY before he can complete his warning.

TV WAKE

(ranting insanely)

Swept away by the gathering insanity, Zane was gone. Wake could feel the pressure, gnawing at his mind.

TV WAKE (CONT'D)

(rambling feverishly, becomes more and more incoherent)

The darkness wasn't so bad. It was in him. He felt it. He knew the voice spoke the truth. It was -- just too hard to think. He can't -- couldn't make sense of it! Couldn't. He wanted to go with the flow, stop thinking and just let go.

The TV then starts levitating like a possessed object. The living room furniture joins it, levitating in formation around it. *

Wake manages to drive the TV off. It crashes through a wall and into the large space beyond. *

WAKE

(angry)

I'm not finished with you! *

Wake fights the construct with light, burning off pieces of it one by one. Taken keep harassing him while he's at it. It's a big and weird battle. *

TV WAKE

(preaching)

Abandoned by his only ally, all
Wake could do was accept the
inevitable.

TV WAKE (CONT'D)

(preaching)

The scope of this horror was
unimaginable. It would have been so
much easier to let go.

TV WAKE (CONT'D)

(mocking)

Everything he saw was a twisted
memory, a stray thought. Even this
evil he faced came from within!

TV WAKE (CONT'D)

(preaching, becomes more
and more furious)

He knew he could just let go.
Succumb to it. A part of him had
already done it. It was over, it
was finished. He was done!

TV WAKE (CONT'D)

(despondent)

What did he have left to fight for?
He'd lost everything even before he
came here. Even his sanity was
gone. What was the point?

When the construct attacks Wake:

TV WAKE (CONT'D)

(a snarl of insane rage)

Aaargh!

TV WAKE (CONT'D)

(insane laughter)

Ha ha ha ha ha!

TV WAKE (CONT'D)

(demented screech)

Haaaaaah!

TV WAKE (CONT'D)

(enraged)

Everything fell apart!

TV WAKE (CONT'D)

(increasingly intense
babbling)

No no no no no! He couldn't fight
it!

*

TV WAKE (CONT'D)
(wails in horror)
He couldn't make it stop!

TV WAKE (CONT'D)
(pleading, panicking)
Why had everyone abandoned him to
die here?

TV WAKE (CONT'D)
(mocking)
He had nothing left to live for!

TV WAKE (CONT'D)
(mocking)
He had no way out of this horror!

TV WAKE (CONT'D)
(mocking)
All he had to look forward to was
pain and death!

When Wake destroys parts of the construct:

TV WAKE (CONT'D)
(wails in horror)
Why? Why? Why?

TV WAKE (CONT'D)
(wails in horror)
What good was it going to do?

TV WAKE (CONT'D)
(enraged howl)
Aaaahhhh!

TV WAKE (CONT'D)
(demented babbling)
No! No! No! No!

TV WAKE (CONT'D)
(horrified)
It burns! It burns! It burns!

TV WAKE (CONT'D)
(very scared)
He was... he was killing himself!

TV WAKE (CONT'D)
(wails in pain and horror)
Why was this happening to him?

TV WAKE (CONT'D)
(mocking)
He couldn't even understand what he
was facing!

TV WAKE (CONT'D)
(mocking)
It was too little, too late!

TV WAKE (CONT'D)
(mocking)
Wake struggled in vain!

TV WAKE (CONT'D)
(mocking)
Wake was fighting a losing battle,
and he knew it!

TV WAKE (CONT'D)
(mocking)
It was all a wasted effort!

Finally, Wake breaks it down: there's just the TV left.

CINEMATIC
100300:

Wake's flashlight scorches the TV, causing it to SHAKE AND HOWL. It sounds like a human being in agony and despair; Wake's VO now becomes tinted with the Taken audio treatment.

TV WAKE (CONT'D)
(agonized shriek from the
TV)
Aaaaaaaaaaaaaaaaaahhh!

TV WAKE (CONT'D)
(from the TV; delirious,
very rapid babbling)
Too loud. Too loud! I can't think!
It's in my brain! It burns, it
burns! I can't -- make the noise
stop! Make it stop!

The cacophony builds into a deafening crescendo. Wake claps his hands to his ears and screams.

WAKE
(in pain, overwhelmed by
the noise)
Aahhh!

CUT TO:

INT. LODGE WAKE'S ROOM - NIGHT

Suddenly, it's completely silent; all we can hear is Wake's frantic breathing. He's in his room at Cauldron Lake Lodge.

WAKE
(frantic breathing)
Hahh! Hahh! Hahh!

INT. LODGE WAKE'S ROOM - DAY

Suddenly, it's daytime. A ghostly Dr. Hartman leans in close, causing Wake to start.

WAKE
(startled)
Ah!

(NOTE: Use material from line 38 in AW1's LVL 11 for Hartman's line.)

HARTMAN
It's all in your head. You've been making it up.

Wake stumbles out of his bed and to the floor.

WAKE
(despairing)
No!

WAKE (CONT'D)
Why is this happening to me?

The camera starts to pull back from the scene, through the lodge's window. It goes high up into the sky, until we suddenly exit from Wake's head through an eye, an ear, or another appropriate spot.

INT. BIRD LEG CABIN STUDY - NIGHT

Wake is on the floor, writhing and babbling incoherently.

WAKE
(delirious babbling)
Lodge. I'm crazy! Hart... Hartman.
Can't -- no way out. No way out!

WAKE (CONT'D)
(ALT TAKE, delirious babbling)
The Lodge. Hart... Hartman! There's no way out. There's no way out!
I... I need to get out of here! No!
Nooo! Aah! Ahh!

We still hear Wake's desperate voice echoing:

WAKE (O.S.) (CONT'D)
(despairing)
How do I get out of here?

The camera dives back into Wake's head. The screen goes black.

Hem's "Leave Me Here" BEGINS (O.S.).

TITLE CARD, white text on black:

TO BE CONTINUED

CINEMATIC ENDS.