

INT. LODGE WAKE'S ROOM - NIGHT

It's completely silent; all we can hear is Wake's frantic breathing.

Wake looks around frantically: he's in his room at Cauldron Lake Lodge. A ghostly Dr. Hartman leans in close, causing Wake to start.

WAKE
(startled)
Ah!

HARTMAN
There you go, Alan.

HARTMAN (CONT'D)
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?

(NOTE: Up until now, this is a replay of the scene at the end of PDLC EPISODE #1.)

(NOTE: Hartman's voice quickly blends into Barry's -- use material from lines 226 ("Really, Wake.") and 38 ("Your delusions are...") in LVL 11 of AW1 for Hartman's lines.)

HARTMAN
Really, Wake. Your delusions are out of control. Seriously, you need to get a grip. You know reality's different here.

BARRY
(NOTE: match dialogue to Hartman's)
Really, Wake. Your delusions are out of control. Seriously, you need to get a grip. You know reality's different here.

WAKE

No! Get out of my head!

EXT. PERGOLA GATE - NIGHT

As Wake gets up, he suddenly finds that he's outside, at the pergola gate. Hartman flickers; he's then replaced with Barry.

BARRY

See what I mean, Al?

CINEMATIC ENDS.

EXT. PERGOLA GATE - NIGHT

Wake is standing behind the pergola gate, with the ghost Barry on the other side. This is based on a memory of the situation they were in before (in LVL 11 of AW1). The gate has a POLTERGEIST EFFECT on it. Wake has no flashlight.

WAKE

Ugh. I think I'm stuck on this side.

BARRY

Well, you're gonna have to find your way out of there. I'll wait. Just remember, you're still in the Dark Place. You know that, right? I don't want to alarm you, pal, but it's sink or swim time.

WAKE

(annoyed)

Fine.

Wake starts to explore the pergola.

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

I could feel the pressure mounting. Barry was right; time was running out. Everything I saw was a dark, twisted version of reality, based on my memories and thoughts.

EXT. PERGOLA - NIGHT

Wake encounters a puzzle in the pergola. It involves swinging a light.

WAKE (V.O.)

I had to accept it: if all of this was from my mind, then I was the one making all this happen.

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

I was literally fighting myself. It was a moment of clarity.

At the same time, a flashlight nearby SWITCHES ITSELF ON.

Wake picks up the flashlight. He makes his way out of the area through another route, then circles back to where Barry's waiting for him.

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

After finishing "Departure", I felt finished myself. All I had wanted was to save Alice. After that, a part of me had been ready to just give in and die.

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

But I hadn't given up. Thomas Zane had reached me. I had run across a nightmarish landscape, following a signal from him. He'd kept telling me I was sinking, going too deep. I wasn't sure if he meant the Dark Place or insanity. Perhaps they were one and the same.

EXT. PERGOLA GATE - NIGHT

As Wake approaches the gate, Barry gets excited.

BARRY

(pleased)

Hey, nice job, Al!

BARRY (CONT'D)

So, you really are nuts, huh? Let's face it, we always knew this was coming.

WAKE

(reluctantly)

I guess. But I actually feel pretty rational... all things considered.

BARRY

Crazy people don't know they're crazy. That's why they're crazy.

The Diver's bright light shines behind the Lodge.

BARRY (CONT'D)
Hey, check out the light show
behind the Lodge!

WAKE
That's Zane's light...

BARRY
Yeah, you're done sinking now. That
means he's just about caught up
with you. You better go talk to
him.

EXT. LODGE FRONT YARD - NIGHT

Wake and Barry go to the lodge's front yard. The place is
littered with fireworks. There's also a TV here.

BARRY
(pleased)
Lots of fireworks here! Nice.

The TV switches itself on.

WAKE
(exasperated)
Oh, give me a break already...

The Wake on the screen starts babbling.

TV WAKE
(frantic and feverish)
Wake heard the Old Gods playing.
The music came out all wrong. It
attracted the horrors!

"Children of the Elder God" starts to play, but it sounds
distorted and weird, like it's coming from a malfunctioning
tape deck. The GHOSTLY FORMS of Odin and Tor flicker around
the area. Fireworks go off and Taken start attacking.

TV WAKE (CONT'D)
(preaching crazily)
The music screeched and boomed
around Wake as the monsters
attacked!

TV WAKE (CONT'D)
(preaching crazily)
With each passing moment, more of
them came! He would get overrun!

TV WAKE (CONT'D)
(preaching crazily)
Surrounded by the enemies and
deafened by the noise, Wake was
helpless!

BARRY
Oh, hell yeah! Remember this, Al?

Wake fights the Taken.

BARRY (CONT'D)
(shouting, happy)
You know, Al, I am so glad your
subconscious barfed up this memory!

BARRY (CONT'D)
(shouting)
Hey, isn't it kind of ironic that
you're a writer and you're
threatened by your own imagination?
It's like your greatest power
turned against you!

WAKE
That's very deep, but I'm a little
busy not dying over here!

BARRY
Geez, always with the melodrama!

Finally, a Taken comes CRASHING THROUGH the front door. Wake
defeats him.

If the player doesn't go through the now-open front door:

BARRY (CONT'D)
You can get inside now, Al. The big
guy busted down the door!

INT. LODGE MAIN HALL - NIGHT

The place is a mess of poltergeist activity.

BARRY
Whoa. See, Al, this is classic you.
Always making things complicated.

WAKE
This is just a memory.

BARRY
Even your memories are complicated.

Wake's path is blocked.

The Diver's LIGHT shines brightly from the sundial ledge outside, destroying the objects.

BARRY (CONT'D)

(a little awkward)

Uh, yeah, so I guess you're gonna need to talk to Zane out there now that he's... actually here. I'm just gonna, you know... let you non-imaginary people talk in peace.

WAKE

(a little disappointed)

You're not coming?

BARRY

(a little sad, but cheers up towards the end)

Nah. I was a crutch, you know? Hey, you're moving up in the world, buddy!

EXT. LODGE SUNDIAL - NIGHT

Wake explores the sundial ledge. He meets the Diver, who is now speaking very clearly.

WAKE

Zane.

DIVER

You have done well, Alan. Now I can accompany you. You are trapped in your own dream. You must wake yourself up, but first you have to reach yourself.

WAKE

The cabin!

DIVER

Yes. My cabin. It will not be easy.

DIVER (CONT'D)

Your previous work can help you. I still have some pages of your manuscript left. Words like that have power here.

A PAGE FLOATS DOWN from the Diver's light.

Wake picks it up and reads it. A word, "SAFE HAVEN," appears. He then triggers the word.

The mists part and the LIGHTHOUSE APPEARS.

WAKE

The lighthouse?

DIVER

(pleased)

It's very appropriate. I can help you reach it.

DIVER (CONT'D)

(grows more serious)

But after that, you will be on your own. I cannot enter the cabin now. The Dark Presence made sure of that on our last encounter. You are facing yourself, the parts of your mind that are hard to control. This is not a fight anyone else can win for you.

DIVER (CONT'D)

Here. Use this.

The Diver gives Wake a PAGE.

Wake picks it up the page and reads it. A string of words appears. They are leading out over the lake. As he torches the first one, it creates the beginning of a strange junk bridge. It looks unstable, as if it was floating in the air by itself.

WAKE

(impressed, but hesitant)

...okay. That's different.

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

I was glad to have Zane with me in this place. He knew the terrain, such as it was. But a part of me wondered if he was even human anymore, after so many years in this place.

I/E. NIGHTMARE CABIN - NIGHT

Wake comes across the cabin from his nightmare (the one in see Alan Wake's LVL1), swirling along in the tornado. He jumps on it, and ends up falling inside. The place is full of stuff, including numerous televisions. It starts to slowly turn around.

TV WAKE

(frantic, ranting)

The world was tilted! It was turning upside down! Wake was lost! He would fall!

TV WAKE (CONT'D)
(frantic, ranting)
He couldn't tell which way was up.
He would die here, torn apart by
the whirlwind!

Wake makes his way out of the cabin.

EXT. JUNK BRIDGE - NIGHT

Wake sets out on the bridge. As he goes on, he keeps torching new sections into existence, the string of words floating up ahead showing him the way. He soon comes across a television. It switches itself on. At the same time, wind starts BLOWING, causing the bridge to SWAY.

TV WAKE
(sinister, manic)
The wind was picking up. Wake was too high. Too high! At this height, the water would be like hitting concrete.

A tornado starts to form up ahead.

TV WAKE (CONT'D)
(getting shrill)
The storm was coming. It would throw him off!

WAKE
(incredulous)
You can't want me dead this badly!

EXT. TORNADO - NIGHT

The tornado sweeps the words away and sends them swirling around. Wake's way back is also cut off as the wind breaks a piece of the bridge he's standing on off and carries it away into the winds.

TV WAKE
(shouting madly to be heard over the storm)
The storm spun him around! It was made of darkness! He'd seen what it could do! It swept everything away!

Various huge objects -- huge rocks, ships, even buildings -- swirl around in the tornado in an impossible dance.

WAKE (V.O.)
I would have to make my way through the swirling madness. It reminded me of the Dark Presence.
(MORE)

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

Just another memory. But it could
still kill me.

Wake is forced to jump from one huge object to another to make his way through this obstacle. In the real world, this would never be possible, but in the dreamlike reality of the Dark Place, he's actually standing and running along the objects even as they circle around in the howling wind.

EXT. HOLLOW LOG - NIGHT

Wake comes across a huge, hollow log and enters it.

INT. HOLLOW LOG - NIGHT

The Diver's LIGHT is streaming in through holes in the log. We can't see him, but his presence is obvious.

DIVER

Stay focused on the lighthouse. If
you can reach it, you will find the
cabin.

WAKE

Things are getting pretty crazy
here, Zane.

DIVER

It's to be expected. You are
struggling to reclaim yourself. The
landscape reflects that strain. But
each step takes you closer. If you
persevere, you can attain the
lucidity that fends off the
darkness.

EXT. ELDERWOOD ISLAND - NIGHT

Wake is glad to be on more solid footing.

WAKE (V.O.)

Now that I knew what I was facing,
the environment became even wilder
and stranger, like it was no longer
even bothering to pretend that
things were normal.

Wake walks along the junk bridge.

EXT. WELL PUZZLE - NIGHT

Wake comes across a well puzzle: there's a word he can activate on the bottom of a well. His flashlight can't reach it, so he has to use a flare to activate it.

Wake comes across a television.

TV WAKE

(malevolent, disgusted)

Wake was forced to run through a maze, hopelessly sprinting in the wheel, never getting anywhere. His life in miniature! It was useless!

EXT. FERRIS WHEEL - NIGHT

Wake enters through a door to a space with a strangely curved floor.

Suddenly, everything LURCHES, and the room starts to move and tilt. Wake almost loses his balance.

WAKE

(yelps a little, off balance)

Oh! Now what?

It turns out that Wake is inside a giant ferris wheel. Like a hamster, he needs to run through a maze of rooms that have been furnished with scenes from his memories -- the New York apartment, Bird Leg Cabin, the sheriff's station and the dam. Wake needs to run through it fast to keep from being carried up and falling to his death.

EXT. ELEVATOR ENTRANCE - NIGHT

Wake comes across an elevator.

WAKE

(dry)

An elevator. Sure, why not.

INT. ELEVATOR - NIGHT

Wake enters the elevator and hits the button.

WAKE

(sarcastic)

Next stop, sanity.

The lights in the elevator PULSE as the Diver speaks, even though he can't be seen.

DIVER
You're doing well. Keep going.

WAKE
It's hard to make sense of this place.

DIVER
It's a dream. This is a vast place, home to forces and beings that are completely alien.

WAKE
The Dark Presence...

DIVER
Yes. I don't know what happened to it after your final encounter.

WAKE
Is there any way out of here?

DIVER
Sometimes, transmissions can be sent between worlds. You've done this yourself. But to actually leave the Dark Place? I haven't found a way.

The elevator doors OPEN, revealing Stucky's gas station.

WAKE (V.O.)
Stucky's gas station. Not something I particularly wanted to see, but obviously I wasn't the one in the driver's seat.

INT. STUCKY'S GAS STATION - NIGHT

Wake steps out of the elevator at Stucky's gas station.

A nearby television switches itself on.

TV WAKE
(frantic ranting)
Another memory made real. Wake would never make it. The insanity he was facing was already a part of him, in him, his own doing. He couldn't possibly win. He didn't even want to!

Wake exits the gas station.

EXT. STUCKY'S GAS STATION - NIGHT

Wake can see the lighthouse. It's much closer now.

WAKE (V.O.)

At least the lighthouse was much closer now. I would have to make my way up there somehow.

Taken ATTACK. Wake fights them.

EXT. GAS STATION ISLAND SHORE - NIGHT

Wake then needs to solve a puzzle: there's a log lift, but there is no power to it. In order to get power to it, he needs to use the words to create a power cable running from the generator to the lift's controls.

When Wake has the log lift powered up, he can proceed.

EXT. LIFT BRIDGE - NIGHT

Wake crosses the lift bridge. The Diver's light can be seen and but his voice echoes out of nowhere. Wake raises his voice when he responds -- he's not quite shouting, but he's speaking as if to someone who is further away from him.

DIVER

The part of you that is in control is in the cabin, dreaming and insane.

WAKE

(grim, in a normal voice)
I don't think I like that.

DIVER

You represent the part of Alan Wake that is capable of rational thought and planning, which is why I'm talking to you. If that part can regain control, then you have a chance of making it. But a part of you wants to give in. There's... comfort in the oblivion of dreams. You represent the part that isn't ready to quit and die.

WAKE

(disturbed, raising his voice)
Wait. Are you telling me I'm not real?

DIVER
(reassuring)
You're as real as anything else in
this place.

WAKE
(raises his voice)
So there are two of me?

DIVER
Yes.

WAKE
(raises his voice)
And the one you called Mr. Scratch,
he's me as well?

DIVER
(darkly)
No.

WAKE
(raises his voice,
suspicious)
Zane, are you playing some kind of
a game with me?

DIVER
I am not the author of your story.

WAKE
(raises his voice, not
understanding)
How can you say that when you wrote
that page about me and the Clicker?
It wasn't one of my pages. You
directed me to it! You had Weaver
guard it!

DIVER
(suddenly very awkward and
evasive)
Yes, she was needed, and you needed
the Clicker. But... I am not...

WAKE
(raises his voice)
What? I don't understand--

DIVER
(calm again, interrupts)
Alan. You should keep going.

The Diver's light goes out.

WAKE
(surprised, in a normal
voice)
Zane?

WAKE (CONT'D)
(raises his voice, trying
to call Zane back)
Zane? Come on!

WAKE (CONT'D)
(under his breath)
Well, that cleared things up.

EXT. LIFT BRIDGE - NIGHT

Wake makes his way across the lift bridge, fighting Taken along the way.

A nearby TV SWITCHES ITSELF ON.

TV WAKE
The bridge groaned in the unnatural
wind. It was heralding the enemy's
arrival. Wake wouldn't leave this
place alive!

Taken ATTACK. Wake defeats them.

EXT. DEAD END - NIGHT

At the end of the bridge, Wake discovers that he can't go any further. The Diver appears.

DIVER
A moment. I can help you here.

The path reconstructs itself; the various parts are reassembled, as if we witnessed the destruction in reverse.

WAKE
(impressed)
How the hell are you doing that?

DIVER
It's like learning to control your
dreams. There's a connection.

WAKE
You were in my dream...

DIVER
Yes. I taught you. You fixed the
foolish mistake I made with
Barbara.

Wake goes on.

EXT. NATURE TRAIL - NIGHT

Leaving the bridge, Wake steps on a a nature trail. There's a ghostly glimpse of Weaver here.

The nature trail leads over endless chasms. It CREAKS AND SWAYS in the wind, and parts of it keep breaking off. It's very unstable and scary, even more so than the junk bridge was.

TV WAKE

(sinister, mocking)

Wake ran for the light. It was pointless. He would never reach it. His life would be snuffed out just as easily as the very thing he'd thought would save him.

Wake suddenly sees the lighthouse go dark.

WAKE (V.O.)

Even with the light gone, all I could do was keep going.

EXT. LODGE CAVE - NIGHT

The path Wake is on ends, but there's an opening in the cliff wall, leading into a cave. Wake enters it.

INT. LODGE CAVE - NIGHT

Wake walks along the cave. It gradually transforms into one of the corridors from Cauldron Lake Lodge. At the end of the corridor is a door. Wake can hear MUFFLED VOICES from behind it.

NOTE: in this scene, TV Wake is speaking far more calmly than in the other scenes -- elsewhere he's a raging maniacally, here he's an eager and accepting patient, subservient and eager to please. Dr. Hartman is speaking in his usual seductive, manipulative and oily tones.

HARTMAN (O.S.)

Let's not beat around the bush: you have a lot of problems, Alan.

TV WAKE (O.S.)

I do. I do.

HARTMAN (O.S.)

I'm so glad you decided to come back to me.

TV WAKE (O.S.)
(embarrassed)
I should've done that from the
start. I was so stupid.

HARTMAN (O.S.)
Water under the bridge. You're here
now, that's all that matters.

TV WAKE (O.S.)
(embarrassed)
Thanks for putting up with me,
Doctor. I don't deserve it.

HARTMAN (O.S.)
Please, don't. You were under a lot
of pressure, that's all.

Wake opens the door.

INT. HARTMAN'S OFFICE - NIGHT

Behind the door is Hartman's office from the lodge. Hartman is seated behind his desk. Opposite him is TV Wake -- he looks like Wake, but in place of his head, there's a television. On its screen flickers the now-familiar, magnificent visage of Ilkka Villi. Both of them are GHOSTS.

HARTMAN
Since we're being so frank here,
Alan -- and let me just reiterate
how happy I am that you've had this
breakthrough -- I would like to
summarize your condition.

TV WAKE
(eager to please)
By all means.

HARTMAN
And please, just let me know if you
think I'm being unfair.

TV WAKE
All right.

HARTMAN
Well, let's start with the obvious:
the car crash. Untreated head
trauma -- all due respect to Doc
Nelson, but he's hardly a
neurosurgeon. I think that the
injury has affected you more than
you realize.

TV WAKE

(agreeing, interested)

Yeah, I have had bad headaches.

HARTMAN

Then there's your history of substance abuse which, combined with your chronic insomnia, has resulted in hallucinations and extremely poor impulse control. That's a dangerous combination, one which your wife has unfortunately had to suffer from far more than you.

TV WAKE

(remorseful)

I know. I know she has.

HARTMAN

I don't think I'm exaggerating when I say that you are existing in a state of all-encompassing denial. Your vivid fantasy casts you as a heroic victim and allows you to skirt responsibility for your own actions. It allows you to solve your imaginary problems and dismiss the things that truly trouble you; in your self-serving delusions, your personal problems are assets that allow you to save Alice. Perhaps even the world.

TV WAKE

(impressed, admiring)

Doctor Hartman, I -- I think that's spot on. I can't argue with any of that.

HARTMAN

Well, I'm sure I'm stating the obvious. I don't want to labor the point, but, well... ah...

TV WAKE

No, no, I understand. It's important that I face it.

HARTMAN

Precisely, Alan. You've put so much effort and imagination into this self-deception, but what good has it really done for you? You refused my offer of help, and here you are. Did being so obdurate really get you to a better place?

TV WAKE

No.

HARTMAN

No. And did it really help Alice?
Was this really the best thing for
your wife?

TV WAKE

Probably not.

HARTMAN

Probably not.

Hartman suddenly turns to look at the player-controlled Wake.

HARTMAN (CONT'D)

Why don't we find out? You know
I've been talking with her. There's
something she wanted you to hear.

TV WAKE

(pleasantly surprised)
Oh, hey, that sounds like fun!

If the player doesn't use the tape recorder:

HARTMAN

Come now, Mr. Wake. It wouldn't be
guilt that makes you avoid this, is
it?

TV WAKE

C'mon, let's hear what she has to
say.

If the player uses the tape recorder:

Wake uses the tape recorder. Alice's voice is heard. She
sounds cold and bitter, seething with barely concealed hate.
She's gone through hell and gotten nothing for her efforts.
We've never heard her like this before; even when she was
angry, there was always love and affection. Not now.

ALICE (O.S.)

All I ever wanted was to help you,
Alan. I ate all the shit you handed
out and tried to understand your
pathetic wealthy white male drama
until my life consisted of managing
your never-ending crisis.

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

I hate you for your childish temper and the arrogance, and self-indulgent pride that undermined all efforts to drag you out of the hole you insisted on digging for yourself.

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

I hate you for leaving me in the dark with that insane monster bitch! All you had to do was act like a loving human being for once in your life and stay with me. If your dramatic exit hadn't been more important than making sure I was all right, she would never have taken me!

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

I don't know where you went, but that's okay. I don't want to know. I don't think I'll ever be all right. The only thing that keeps me from killing myself is the hope that I'll never see you again.

The recording ends.

HARTMAN

Ouch.

TV WAKE

I... I just can't argue with that. I think I should stay here before I ruin what life she has left.

HARTMAN

(very pleased)

I think this is a breakthrough, Alan. I'm really very proud of you.

If the player walks out before Hartman and TV Wake finish their initial exchange:

WAKE (V.O.)

This was just another attempt to confuse me. By now, I knew these phantoms and figments for what they were; echoes of the pain, guilt, and hopelessness a part of me wallowed in.

If the player doesn't use the tape recorder, but walks out instead:

EXT. LODGE CAVE EXIT - NIGHT

WAKE (V.O.)

I didn't need to hear it. It wasn't really her, and it would just be poison in my ears, torture I could do without. There was no point in playing mind games with myself.

Hartman's and TV Wake's ghostly forms fade into nothingness.

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

It was nonsense. I knew I'd saved her. I'd succeeded in that, and that was all that mattered.

Wake leaves the office through the other door.

EXT. LODGE CAVE EXIT - NIGHT

Outside the office, the lodge corridor blends back into the rocky cave.

WAKE (V.O.)

What I heard in there wasn't the truth; it was just another toxic mirage. It cut deep, but that made me all the more determined to force myself to snap out of it. I didn't want to be that guy anymore. I had to make myself see the light.

EXT. PLANE WRECK - NIGHT

Wake comes across a plane wreck. He has to jump on its wing to make it across a chasm. As he lands, the plane shifts, almost throwing him off.

WAKE

(scared)

Oh, geez!

INT. SECRET AREA - NIGHT

This is a secret area in the game that some players will find, many might not. It's a kind of an in-joke, a room with a HUGE TYPEWRITER in it.

WAKE (V.O.)

I felt like the typewriter was mocking me. I was supposed to be calling the shots, but for a long time, it had been the other way around.

Wake USES the typewriter.

WAKE (V.O.) (CONT'D)
But I had mastered it again in the
end. I was the writer, and it was
just the tool of my trade.

Various RESOURCES, in the form of words Wake can activate,
pop out of the typewriter.

EXT. LIGHTHOUSE APPROACH - NIGHT

After a long slog, Wake is finally very close to the
lighthouse.

The Diver flies towards the lighthouse. His light merges with
the lighthouse's.

INT. LIGHTHOUSE - NIGHT

The Diver's voice booms down from the tower.

DIVER
(pleased)
Well done!

INT. LIGHTHOUSE TOP - NIGHT

Wake reaches the top. The light is ridiculously bright.

DIVER
You have come far, but there's
still a little further to go. You
must take full control of your own
mind, reject all of the fantasies
you have constructed.

WAKE
(tense)
Yeah, well, I think I can do that.
A lot of the stuff I've seen here
is personal and ugly as hell. I'll
admit it hurts, but it's not
fooling me. I know it's fake.

DIVER
Good. You are aware. The part of
you bent on self-destruction is
not. But you must be careful; just
because you know the lies for what
they are, that doesn't make the
danger any less real.

WAKE

(tense)

I'll make it. I don't have any choice.

DIVER

Here. I cannot come any further, but this will help you on your way.

The Diver's light disappears, leaving behind only a manuscript page.

WAKE

Thanks, I guess.

Wake picks up the manuscript page. He uses it to power up the lighthouse.

A word, "MEMORY", also appears. Wake triggers it with his flashlight. (NOTE: This is a real memory, and this is the real Alice -- the intelligent and loving one, not the hateful nightmare version we heard before.)

ALICE (V.O.)

(tender, but serious)

Hey. Let me tell you something, Alan. I know how your mind works. You screw up, then you start analyzing it, and before you know it, you start writing all these horror stories in your head. Don't you?

WAKE (V.O.)

(embarrassed)

C'mon, I don't do that.

ALICE (V.O.)

(laughs)

Yes, you do! I know how it goes. You're a complete failure. I hate you and I'll never forgive you for whatever it was that you did. Am I wrong?

WAKE (V.O.)

(embarrassed)

Oh, man...

ALICE (V.O.)

(laughs first, then gets serious)

See? I know you! But Alan: it's all in your head. It is. I love you, and I'm not going anywhere.

The memory fades.

A nearby TV switches itself on.

TV WAKE

They kept coming! There were too many of them! Hordes and hordes of them, swarming over the landscape, eager to kill! They were coming for Wake, and this time they would get him with sheer numbers.

A massive horde of Taken start coming down the path towards the lighthouse. Wake makes his way up. He's assisted by the lighthouse's beam, which sweeps the landscape, destroying any Taken it catches, but it's a hell of a fight.

Wake fights his way through the Taken.

EXT. LIGHTHOUSE - NIGHT

Wake finally reaches the lighthouse.

WAKE (V.O.)

The lighthouse. I was relieved to have made it here, but I wasn't sure what was going to happen now.

The Taken keep attacking him, but he makes it inside.

Wake climbs the stairs.

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

Zane had left me. I wasn't sure what the Dark Presence had done to him if he couldn't follow, but from now on, I was on my own. Still, he'd gotten me this far. I would never have made it by myself. This thing was going to end. It wouldn't be long now.

Wake reaches the top.

There's a word here, "RETURN". Wake activates the word with his flashlight.

A ladder appears. It leads up to a hatch in the ceiling.

Wake climbs the ladder.

CINEMATIC
200200:

INT. LIGHTHOUSE TOP - NIGHT

Wake climbs up and, with considerable effort, throws open the heavy hatch.

WAKE
(grunts with effort)
Hngh!

He then climbs through.

WAKE (CONT'D)
(grunts again, but with
less effort)
Hng.

EXT. DIVER'S ISLE BRIDGE - NIGHT

Wake emerges from well in the at Diver's Isle. He looks around: the lighthouse is now in the distance. Everything is much clearer and calmer now -- he's still in the Dark Place, but the place is no longer looking as chaotic as it did before.

CINEMATIC ENDS.

EXT. DIVER'S ISLE PARKING AREA - NIGHT

Wake is standing by the well.

WAKE (V.O.)
I was surprised by the change of
scenery, but not much. I was
starting to understand the
symbolism, the way the Dark Place
flowed.

Wake sees a ghostly echo of himself and Alice, arriving at the cabin for the first time.

The bridge to the island is missing, but there's a word here, "BRIDGE". Wake activates it with his flashlight, but instead of the old bridge, a strangely warped wooden pathway that stretches out over the lake appears. Wake starts to make his way towards the cabin. Suddenly, huge, misshapen rocks start to push themselves up from out of the water, looking like fingers that are reaching for the bridge.

WAKE (V.O.) (CONT'D)
I was almost at the cabin, but I
could tell this wasn't going to be
easy.

Barry APPEARS on the bridge.

BARRY
(depressed)
Hey, Al. Feeling kinda depressed
here.

WAKE
What?

BARRY
So Zane's your new buddy now? I
feel abandoned.

WAKE
(annoyed)
This is ridiculous. You're not even
real.

BARRY
(indignant)
That doesn't mean I don't have any
feelings!

Barry APPEARS again further ahead, as Wake proceeds.

BARRY (CONT'D)
Thing is, you need to get all
rational here, abandon your
fantasies, right? Well, I kinda
hate to say this, pal, but I'm one!

WAKE
Fine, you're abandoned. Bye.

Barry APPEARS again. This time he's blocking Wake's way, and
he has an AXE in his hands.

BARRY
(darkly)
Al, what I'm saying is the only way
you're getting in that cabin is
through me. It's one of those "kill
your darlings" things. But hell,
you're used to that, big shot
writer, am I right?

Another TV turns itself on. This one again has Wake's face on
it, staring out of the TV screen.

TV WAKE
(sinister, intense,
insane)
It was in everything. It was even
taking the people Wake knew,
turning his friends against him!
They were all against him!

BARRY

(starts to slip into Taken
speak)

What does it say about you when
you're this desperate to keep
yourself from getting better?

BARRY (CONT'D)

(in full-on Taken mode)

Here we go! I'm earning the fifteen
percent commission.

Wake is attacked by a ghostly Hartman. He too speaks like a
Taken.

HARTMAN

(speaking like a Taken)

Think of this as radical shock
treatment!

HARTMAN (CONT'D)

(speaking like a Taken)

You'll make a great hunting trophy,
my boy!

HARTMAN (CONT'D)

(speaking like a Taken)

Could we discuss your relationship
with your father?

HARTMAN (CONT'D)

(speaking like a Taken)

Let's crack that writer's block of
yours, Alan!

Wake defeats the ghostly Hartman. The ghostly Barry then
attacks him again.

BARRY

(in full-on Taken mode)

It's great that you first make
yourself an imaginary friend and
then you can't even get along with
that guy. People skills, Al. You're
a master.

BARRY (CONT'D)

(in full-on Taken mode)

And it's not just that! You're a
modern master of crime fiction, an
expert on murder and dark
alleyways. And a master of
substance abuse! That's the best
part.

BARRY (CONT'D)
(in full-on Taken mode)
Hell, it's great that my job mostly consists of making sure you don't ruin your entire life because you have all the impulse control of a pit bull on crack. It's very enriching.

BARRY (CONT'D)
(in full-on Taken mode)
I have several lawyers on speed-dial just because I never know when you get in trouble again. You know what kind of people need that? Gangsters and assholes, and you're not a gangster. Because they make money -- ALL THE TIME.

BARRY (CONT'D)
(in full-on Taken mode)
Hey, remember when you threw a hissy fit because your wife tried to help you and your ego couldn't take it, and because of that you almost got me killed a dozen times over? BFF, Al. BFF.

BARRY (CONT'D)
(in full-on Taken mode)
It's totally not pathetic that you have to literally pay your best friend to hang out with you because everybody else refuses to put up with your surly ass.

Other Taken also attack Wake: this time they are people Wake knows -- the Andersons, Hartman, Sarah, etc. (NOTE: the idea is to use as many familiar characters as is feasible.) The televisions also turn into poltergeist objects and keep attacking Wake. It's a hell of a fight.

Wake eventually defeats Barry. When that happens, everything else also becomes calm.

Wake enters the cabin.

CINEMATIC
200300:

INT. BIRD LEG CABIN - NIGHT

Wake steps inside and goes upstairs to the study.

INT. BIRD LEG CABIN STUDY - NIGHT

He finds himself in the study, tossing and turning on the floor.

WAKE
(delirious, almost
unintelligible mumbling)
Too dark. Can't find my way. Where
am I? Why -- why is this happening
to me?

He kneels down and carefully touches the face of his sleeping counterpart.

Suddenly, Wake opens his eyes.

He's alone. He climbs to his feet.

WAKE (V.O.) (CONT'D)
Just like that, my mind was clear.
Zane had been right. I could think
clearly again. For now, I had my
mind under control.

Wake looks out of the window. The Diver's light is drifting quietly outside, unhurried. He then turns to look at the typewriter.

WAKE (V.O.) (CONT'D)
But I couldn't survive in this
place the way he had. It wouldn't
take much for my thoughts to stray
again. It was too easy to get lost
in the Dark Place, and I might not
make it back a second time. Leaving
this place would be hard. Maybe
impossible.

Wake sits down in front of the typewriter, rolls in a sheet of paper.

WAKE (V.O.) (CONT'D)
Before, I was ready to curl up and
die, let myself slip away.

He starts typing.

WAKE (V.O.) (CONT'D)
But here I was, the yet unwritten
future waiting to unfold before me.
A sequel to "Departure".

We start to close in on the page. It reads, "RETURN by ALAN WAKE."

WAKE (V.O.) (CONT'D)
My name is Alan Wake, and I'm a
writer.

Angela McCluskey's "Love is Stronger Than Death" BEGINS
(O.S.).

TITLE CARD, white text on black:

TO BE CONTINUED

CINEMATIC ENDS.