

STATION ELEVEN



EPISODE 110
"Unbroken Circle"

Written by
Patrick Somerville

Directed by
Jeremy Podeswa

Based on the novel
Station Eleven
By Emily St. John Mandel

3rd Pink Revisions
Monday, May 24th, 2021

Paramount Television
Stone Village Productions
Shadowfox Productions
Superfrog
Pacesetter Productions

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Revision History

Date	Draft	Revised Pages
11/19/20	Production Draft	All
3/17/21	Blue Revisions	1-4, 22-26
4/11/21	Pink Revisions	22-23, 25, 47-52
4/16/21	Full Yellow	All
4/21/21	Green Revisions	5, 7, 10-14A, 20, 23-24, 26-27, 30-32, 35, 39-40, 42-45A, 47, 49
4/26/21	Goldenrod Revisions	7-7A, 10-14, 29-30, 32-33, 41-43A, 47-47A
4/28/21	2nd White Revisions	9-9A, 18-26A, 28-30, 32, 42-44, 47-47A
4/30/21	2nd Blue Revisions	42-43A, 45-45B
5/2/21	2nd Pink Revisions	5-14
5/4/21	2nd Yellow Revisions	27-30
5/7/21	2nd Green Revisions	9-9A, 12-14
5/11/21	2nd Goldenrod Revisions	31-32, 35-35A
5/12/21	3rd White Revisions	19-20
5/13/21	3rd Blue Revisions	32
5/24/21	3rd Pink Revisions	47-48

Notes: Revisions are marked with (*).

THESE REVISIONS AFFECT TOMORROW'S WORK:

1052 dialogue changes

1053 dialogue changes; **JEEVAN** is now in this scene!

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Cast List

KIRSTEN RAYMONDE.....MACKENZIE DAVIS
JEEVAN CHAUDHARY.....HIMESH PATEL
MIRANDA CARROLL.....DANIELLE DEADWYLER
TYLER LEANDER.....DANIEL ZOVATTO
CLARK THOMPSON.....DAVID WILMOT
ELIZABETH COLTON.....CAITLIN FITZGERALD
ALEXANDRA.....PHILIPPINE VELGE
THE CONDUCTOR.....LORI PETTY

AUGUST
DAN
DIETER
SAYID
VLAD
WENDY
CHYSANTHEMUM
IOWA
S
TUBA
JIM FELPS
MOUNTEBANC
MILES
RILEY
CONSTANCE
YELLOW-SHIRTED KID
HALEY BUTTERSCOTCH
CAPTAIN HUGO BENNETT
NICKY

TARANTULA
SPACEMAN
CHLOE
DEAN
KELSEY
TEENAGER IN CROWD
DR. ELEVEN

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Location List

Interior Locations

INT. HOTEL SERI GUMUM - ROOM - MALAYSIA - Y0/D1 - NIGHT / DAWN
INT. HALLWAY - ATRIUM - SEVERN CITY AIRPORT - Y0/D1 - DAY
INT. MAIN TERMINAL - SEVERN CITY AIRPORT - Y20 - DAY / NIGHT
INT. NORTH GREENHOUSE - SEVERN CITY AIRPORT - Y20 - DAY / NIGHT
INT. EAST GREENHOUSE - SEVERN CITY AIRPORT - Y20 - NIGHT
INT. HALLWAY - ATRIUM - SEVERN CITY AIRPORT - Y20 - DAY / NIGHT
INT. ATRIUM - SEVERN CITY AIRPORT - Y20 - DAY / NIGHT
INT. JETWAY - SEVERN CITY AIRPORT - Y20 - NIGHT
INT. NEAR THE SELECT! LOUNGE - SEVERN CITY AIRPORT - Y20 - NIGHT
INT. ATRIUM ENTRANCE TO SELECT! LOUNGE - SEVERN CITY AIRPORT -
Y20 - DAY
INT. SELECT! LOUNGE - SEVERN CITY AIRPORT - Y20 - NIGHT
INT. FORMER DUTY-FREE - SEVERN CITY AIRPORT - Y20 - NIGHT
INT. STORAGE ROOM - SEVERN CITY AIRPORT - Y20 - NIGHT
INT. CLARK & MILES' HOME - SEVERN CITY AIRPORT - Y20 - DAY
INT. BY THE SCHOOL - SEVERN CITY AIRPORT - Y20 - NIGHT
INT. HYDROPONIC AREA - SEVERN CITY AIRPORT - Y20 - NIGHT
INT. THE BAR - SEVERN CITY AIRPORT - Y20 - NIGHT
INT. MR. PRETZEL - SEVERN CITY AIRPORT - Y20 - NIGHT
INT. GITCHEGUMEE AIR FLIGHT 452 - COCKPIT - SEVERN CITY AIRPORT -
Y0 - NIGHT
INT. STATION ELEVEN - OBSERVATION ROOM

Exterior Locations

EXT. "THE YARD" - SEVERN CITY AIRPORT - Y20 - DAY
EXT. TARMAC - SEVERN CITY AIRPORT - Y0/D1 - NIGHT
EXT. ZEN GARDEN/GHOST PLANE MEMORIAL - SEVERN CITY AIRPORT - Y20
- DAY
EXT. BEACH - CARIBBEAN ISLAND - DAY
EXT. THE ROAD - THE WOODS - Y20 - DAY

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Day/Night Breakdown

A NOTE ON THIS SYSTEM:

Year Zero dates have the Year (Y0) and then the date (D13).
 Year Twenty dates have the Year (Y20) and then the **story day** (D1-D15) across the entire season, which does not correspond to a calendar date.

<u>SN#</u>	<u>SCRIPT D/N</u>
1-3.....	Y0/D1
4-15.....	OMITTED
A16-G16.....	Y20/D13
16-18.....	Y0/D1
A19-H19.....	Y20/D13
I19.....	OMITTED
J19-B27.....	Y20/D14
27-37.....	OMITTED
38.....	Y0/D1
39-43.....	OMITTED
44-46.....	Y0/D1
A47-F48.....	Y20/D14
G48-H48.....	Y20/D15
I48.....	OMITTED
J48.....	Y20/D15
48.....	Y0/D1
49-50.....	infinity
51.....	Y0/D2
52.....	Y20/D15
53.....	infinity
54.....	Y20/D15

1

INT. HOTEL SERI GUMUM - ROOM - MALAYSIA - Y0/D1 - NIGHT

1

MIRANDA CARROLL'S phone BUZZES ON THE TABLE in her hotel room, **Unknown Caller**. Miranda's sitting on the couch, looking at the recently-duct-taped door. She picks up.

MIRANDA (INTO THE PHONE)
This is Miranda.

CLARK (ON THE PHONE)
Miranda. It's Clark. From before.

INTERCUT WITH:

2

INT. HALLWAY - ATRIUM - SEVERN CITY AIRPORT - Y0/D1 - DAY

2

CLARK THOMPSON walks down a long hallway, heading toward the other side of the airport, as different passengers move past him. Phone against his ear.

MIRANDA (ON THE PHONE)
Clark. How are you?

CLARK (INTO THE PHONE)
I was going to ask the same thing.
When we spoke...

Miranda looks off.

MIRANDA (INTO THE PHONE)
I fell down some stairs.

Miranda pauses, touches her head. Looks over at the coffee machine. Goes to it, punches buttons.

CLARK (ON THE PHONE)
Where are you?

MIRANDA (INTO THE PHONE)
Malaysia. Where are you?

CLARK (ON THE PHONE)
(nightmare)
Michigan. A place known only as
the Severn City Airport.

MIRANDA (INTO THE PHONE)
Lemme guess. Flight diverted?

CLARK (ON THE PHONE)
I was on my way to Chicago... to
pick up Arthur's body.

CLARK (ON THE PHONE) (CONT'D)
He wanted to be buried on Holbox
Island. Wanted me to oversee it.

MIRANDA (INTO THE PHONE)
Sounds like you two stayed friends.

CLARK (ON THE PHONE)
We didn't. I'm surprised I was in
his will at all, honestly.
(then)
What's your situation?

MIRANDA (INTO THE PHONE)
I'm sealed in a hotel room, alone,
kinda drunk, and the world's
ending.
(looks toward the window)
Hopin' I live to see the sunrise.
(then)
An old friend just called back.

CLARK (ON THE PHONE)
Imagine there's some of that going
around right now.

Miranda turns, opens up her laptop. Searches "Severn City".

CLARK (ON THE PHONE) (CONT'D)
Those first few months you and
Arthur were together... that was
the happiest time of my life. I
wish we'd stayed in touch.

MIRANDA (INTO THE PHONE)
I don't "stay in touch".

CLARK (ON THE PHONE)
I know you haven't seen Arthur...

Miranda's typing, doesn't correct him, even though she has--
she just saw him in Chicago. Her laptop is open, and she
reaches, TAPS AT HER HOTSPOT, types "Severn City Airport MI".

CLARK (CONT'D)
... But I had dinner with him about
a month ago. In Chicago. We
talked about you.
(beat)
I told him you weren't an asshole,
you were just an artist.

Miranda looks off, smiles a little.

MIRANDA (INTO THE PHONE)
He called me. Told me you said
some things that opened his eyes.

Silence on the line. Clark considers that.

MIRANDA (INTO THE PHONE) (CONT'D)
The next day I woke up and finished
the book. Last two pages. Then
got a flight to Chicago.

Miranda pulls out a copy of *Station Eleven*.

MIRANDA (INTO THE PHONE) (CONT'D)
Found this little press in
Lincolnwood called Zalinski's.
Printed five. Went to see him.
(looks)
I was gonna send one to you, but
I've got it here.

Clark lets that sit with him, imagining the chain of events.
Seems to bring him some peace.

CLARK (ON THE PHONE)
How'd it go with Arthur?

MIRANDA (INTO THE PHONE)
He asked me out.
(both chuckle)
We made a plan.
(beat)
Just... crossed at the wrong time.
Did you know there's only one real
road to your airport?

CLARK (INTO THE PHONE)
What did you say?

MIRANDA (INTO THE PHONE)
You're on a middle-of-nowhere
island. If no one inside's sick,
you've still got a shot.

CLARK (INTO THE PHONE)
Before that.

MIRANDA (ON THE PHONE)
We crossed at the wrong time?

CLARK (ON THE PHONE)
Elizabeth and Tyler. They're here
with me. It's...

Miranda stares intently at the wall.

CLARK (ON THE PHONE) (CONT'D)
I didn't think much of it on the
plane, when I saw them, but now...

PUSH IN on Miranda, still thinking, computing.

CLARK (INTO THE PHONE) (CONT'D)
Miranda?

Miranda COUGHS HARD, for a few beats.

MIRANDA (ON THE PHONE)
You can help them.

3

INT. HOTEL SERI GUMUM - ROOM - MALAYSIA - Y0/D1 - LATER

3

A BUTTERFLY KNIFE SPINS OPEN SEAMLESSLY, WIELDED BY AN EXPERT HAND. Miranda goes to the main door and SLICES OPEN THE DUCT-TAPE, opening up her sealed door... And over this we hear the sounds of a cellphone dialing, phone ringing...

Outside her room, we see her open and look out, PULLING AWAY. She's got her phone to her ear. A *CLICK*. Someone answers.

MIRANDA
How are you?

JIM FELPS (ON THE PHONE)
*My filling just fell out. And
I'm... dying.*

MIRANDA
I need help.

JIM FELPS (ON THE PHONE)
Okay.

MIRANDA
Okay.

She stands still for a moment as the brooding, driving horns and strings of an orchestra rise up. We know well by now the persistent, driving symphony for *Hamlet*, composed by The Conductor in Year Twenty. We pull back.

S T A T I O N E L E V E N

Miranda leaves the door open, steps away, score rising...

4	OMITTED	4
5	OMITTED	5
6	OMITTED	6
7	OMITTED	7
8	OMITTED	8
9	OMITTED	9
10	OMITTED	10
11	OMITTED	11
12	OMITTED	12
13	OMITTED	13
14	OMITTED	14
15	OMITTED	15
A16	<u>EXT. "THE YARD" - SEVERN CITY AIRPORT - Y20/D13 - DAY</u>	A16

The quarantine area, with no people around... just the empty tents of the Traveling Symphony flapping in the wind. It's the day after a major explosion. Stirring drums continue as we find--

B16	<u>INT. NORTH GREENHOUSE - SEVERN CITY AIRPORT - Y20/D13 - DAY</u>	B16
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KIRSTEN, flanked on either side by **CONSTANCE** and **RILEY** (Constance armed with her coif, Riley armed with a shotgun), marches through the colorful fruit trees and berry bushes of the airport's Greenhouse. **ALEXANDRA** is beside her, slightly behind, looking in awe at the fruit trees. Kirsten's gaze is steady and unwavering.

Close behind her are **DIETER** and **AUGUST**, a little less focused and a little more distracted (and amazed) by the operation and bounty of the greenhouse, bursting with apples, oranges, lemons. The windows here are coated in condensation from the humidity of the DIY watering system.

Behind them: **the entire Traveling Symphony**, all members, marching like an army through a foreign land. Nothing if not confident. Some, like **S**, are taking the greenhouse in stride-- they casually pick an apple from a tree and take a bite of it, never missing a step. **TUBA** has seen it all. **VLAD** seems terrified, as does **IOWA**, while **CHRYSANTHEMUM** and **WENDY** look skeptical-- gotta be fake. **DAN** looks like he's just yearning for some blueberries. **SAYID's** more curious about the locals; he catches the eye of **CHLOE (20)**, an airport resident, winks at her. Chloe looks nervous; stranger danger. Beside her another Greenhouse Worker, **KELSEY**, shakes her head, unable to get the watering system operational.

The rattled residents of the airport-- rattled because last night, their Control Tower was bombed spectacularly by Tyler Leander, although *they* don't know that. All they know is that nothing works as the Symphony is making their entrance.

Kirsten has bigger matters on her mind--like why they've been summoned, or whether their lives are in danger right now--as Riley and Constance lead the group out of the greenhouse...

C16 INT. MAIN TERMINAL - SEVERN CITY AIRPORT - Y20/D13 - DAY C16

WIDE in the MAIN TERMINAL as the troupe pours out and crosses by the school and Booksy Daisy. In the open area, even Kirsten has to take a second at the incredible operation, looking at the hydroponics, the (granted, now powerless) television monitors, the loom and line of sewing machines (August notices), the PICKLING JARS, the *organization...*

VLAD

Holy shit.

It's a bright and sunny day, and the huge windows and huge space feel like the opposite of how this place felt when Clark Thompson first walked in, twenty years ago: this place right now feels hopeful. Borderline *healthy*.

ALEXANDRA

Is this... *Before?*

She is staring at the school, where **MR. DEAN** stands, flabbergasted, staring right back at her. The **YELLOW-SHIRTED KID** and **TEENAGER IN CROWD** from 108 both turn to look.

DIETER

No. But it's like before. Only...
Soylent Green before.

As they round the corner near the Mr. Pretzel, Kirsten spots BLACK SCORING around the security door that leads up to the control tower. Two workers in HARD HATS carry buckets of BLACKENED DEBRIS out.

KIRSTEN

What happened last night?

CONSTANCE

We had an electrical fire in the museum. A lightning strike started it. The Museum burned down.

Constance sells it like a nun selling the trinity. Wendy gives Dieter a *they believe that shit?* look. He's busy ogling the huge room.

RILEY

No lights last night, either. Fear is... the real enemy.

Constance rolls her eyes at Riley's Dirty Harry tone.

CONSTANCE

(to Kirsten)

All the more reason to be excited about your performance.

Near the back of the group, Chrys and Dan look at the school as Mr. Dean emphatically demonstrates on the chalkboard how a gas leak + an electrical fire created the explosions in the Museum.

MR. DEAN

(in full teacher-mode)

An interesting example of how unexpected variables in a closed system can become catalysts.

ALEXANDRA

What's a catalyst?

Dean looks at her, the troupe.

YELLOW-SHIRTED KID

Something that starts a chain reaction.

This lands for Alex. She nods, then goes.

CHRYSANTHEMUM

DAN

Thank god I didn't have to go to school. I wish I went to school.

D16

INT. HALLWAY - ATRIUM - SEVERN CITY AIRPORT - Y20/D13 - DAM 6

The Conductor's *Hamlet* score pulsing and driving, we're again ON KIRSTEN, scanning the space, still trying to understand the impact Tyler's actions have had on the town.

Riley and Constance lead the group down the same hallway we saw Clark walk down just a few pages ago, when he talked to Miranda. Like everything, it has changed. All along the wall is a crisp, white, painted TIMELINE marking the MAJOR EVENTS of the HISTORY OF THE MUSEUM OF CIVILIZATION, with markers and smaller text describing the event at particular dates, still using the Julian calendar.

The aesthetic is that of a museum exhibit. Some major moments: **May, 2022: Battle at the Gates; Red Bandanas Thwarted. January, 2026: The Grid Is Activated. June, 2029: The Death of Stanley Littlefield...**

Alex, entranced, lets her finger drag up and down along the timeline, reading with delight. Kirsten clocks this.

DIETER

(quietly, to Kirsten)

Are we in trouble here? Or safe?

I can't tell with these people.

A little further down...

S

They do have guns.

VLAD

There's no chance we survive any of this. No way.

Kirsten sees up ahead **MILES** walking in the opposite direction with great urgency, two other locals with him, WALKIE raised to his mouth. Miles passes by, throws an angry look at Kirsten.

MILES (INTO THE WALKIE)

*Then we convert to vegetable oil!**I'm not lettin' our people go**through another night in the dark!*

E16

INT. ATRIUM - SEVERN CITY AIRPORT - DAY Y20/D13 - DAY

E16

The troupe enters at the Mezzanine level and spread out along the rail, and we come up with Kirsten, see her POV as the expansive, circular space below is revealed. From this vantage, rows and rows of empty seats, and **ELIZABETH**, standing alone on the Great Lakes carpet, holding a binder, staring straight ahead, focused on the tops of the wagons.

Elizabeth looks up, eyes on Kirsten, Alex, all of them. She looks tired and frazzled, but keeping it together.

ELIZABETH

Congratulations. Quarantine is over.

Seeing their wagons below, the Symphony members split and hustle down the stairs on both ends, until they spill out into the theatre below. Kirsten, heading down, keeps her eyes on Elizabeth...

ALEXANDRA (PRE-LAP)

A dream itself is but a shadow.

F16

INT. ATRIUM - SEVERN CITY AIRPORT - Y20/D13 - DAY

F16

WE HARD CUT DOWN TO THE GROUND FLOOR. IN A WIDE WE SEE THE WAGONS COMPLETE AND CONSTRUCTED INTO "STAGE MODE", set up beneath the mezzanine. Most of the troupe are near it-- Dieter's checking out the install-- and Alex is up onto the stage, smiling and looking out, arms up.

ELIZABETH

That's great, Alex.

Elizabeth turns back to Kirsten. Kirsten's standing deep in the seating section. She glances as Elizabeth steps up beside her, looking at the stages.

ELIZABETH (CONT'D)

Alexandra talked so much about you before you got here, Kirsten. It's so nice to finally meet you.

KIRSTEN

Is it?

They look at one another... seems like an opening to discuss the elephant in the room-- Tyler. But not yet.

Elizabeth nods curtly, gestures back to the wagons.

ELIZABETH

I hope we got the wagons right.
They're like Legos.

KIRSTEN

Does anyone here know what happened last night?

Kirsten's look is not welcoming.

ELIZABETH

They know The Museum burned last night, and we've lost power. They know... Clark is hurt.

(then)

They don't know there was an attack. And they don't know you helped the attacker get in.

KIRSTEN

But you know.

ELIZABETH

I do. And I don't blame you.

(you're safe)

Thank God the attacker was contained.

KIRSTEN

We'd like to go now. With Sarah.

Kirsten follows as Elizabeth leads her at a stroll, away from the stage. She closes her binder.

ELIZABETH

Your Conductor's going to recover, but she can't travel yet. It takes a day to get to the doctor, another to bring him back...

(then)

The performance is tomorrow. So you'll get her back. After the play.

Kirsten studies her, realizes Elizabeth seems to be **playing a card**. Or *is* she? Kirsten clocks Riley with her gun. Knives not gonna work here...

Elizabeth gestures to three turquoise chairs, encourages Kirsten to sit. Kirsten's eyes catch Riley, moving behind at twenty feet or so, then sits. Elizabeth sits as well.

ELIZABETH (CONT'D)

I heard about The Traveling Symphony in Year Ten. I was patient, suggested it in Year Fifteen. I knew Clark would say yes... eventually. And he did.

ELIZABETH (CONT'D)

It's been something to look forward to for everyone. It was the *right* choice for us. To grow.

(nods to herself)

I won't let this derail us. The people need this. We need to open the doors.

VLAD

Let there be *music!*

Vlad's voice echoes through the atrium. Both women look over as the musicians open up the instrument wagon, begin to pull out their beloved instruments. We hear some honks and tweets, tests and tentative reconnections.

KIRSTEN

Every town we go to has fought for twenty years to survive. No one's ever locked us up. Held our members hostage.

(then)

I'm sorry about the fire you had. But fuck you. You're not special.

(to wit)

What have you lost?

ELIZABETH

The Museum of Civilization.

KIRSTEN

The world's still full of garbage from Before.

ELIZABETH

I lost... more.

At this, Kirsten turns to look--

KIRSTEN

But he came back.

Elizabeth takes a long beat. Kirsten seems to know more details of her life than expected.

Elizabeth pulls out a crumpled copy of the **BEWARE!** Poster, with a sketch of "The Prophet".

KIRSTEN (CONT'D)

"The Prophet" is Tyler Leander.

(then)

Your son.

ELIZABETH

My son died in a fire. Ask anyone.

KIRSTEN

But he didn't. He just ran away.
And now he came back.

(then)

No one finds people. From before.
The flu took everything. From
everyone. So... it matters.
Getting anybody back.

ELIZABETH

I thought my son *burned himself
alive*. In front of me. He did
that to me so I would have *no hope*.
I never even got to have the dream.

(then)

Who's back? I have no idea who my
son is. He won't *speak*. He just
stares back at me like *I'm the
fucking ghost*.

Kirsten looks back intently, thinking. An idea. She sits up tall, decisive, a quiet power settling into her, as though she's just clarified something to herself.

KIRSTEN

You're Gertrude.

Elizabeth is caught off-guard by the apparent non-sequitur...

ELIZABETH

I'm sorry?

KIRSTEN

You should play Gertrude. I've seen your movies. You're incredible. *Alpha/Beta*, the sequels, and the awful one about the astronauts--

ELIZABETH

--Zero... *Gs*.

KIRSTEN

You were just... in bad things. You played Gertrude off-Broadway. I read about it in *Us*.
(then)
Us Magazine.

ELIZABETH

I'm... I can't. I'm directing.

KIRSTEN

No. I'm The Director.

Kirsten looks down at her. Certain and true.

KIRSTEN (CONT'D)

This is how you talk to him.

Kirsten glances up at the stage.

KIRSTEN (CONT'D)

One show. Then we leave. The entire Symphony.

TUBA

(phoning it in)
Ask around and find out what Danish people are in Paris.

Kirsten leaves her there, moving down toward the wagons. Tuba stands in the middle of the stage, holding a script, speaking with no enthusiasm at all.

KIRSTEN

Tuba! You're giving a *command* to someone. You're *delighted* by your fucking schemes. *Again!*

Kirsten gets to the stage, hops up.

ALEXANDRA
Are you *directing* now?

KIRSTEN
Yes. You're back to Laertes.

Elizabeth sits alone in her chair as Kirsten gets up on stage and gets into it with the group.

ALEXANDRA
Elizabeth's...

KIRSTEN
Gertrude.

ELIZABETH
Just... listen to Kirsten.

A beat as she watches Kirsten work, then turns to see Constance approaching, walkie in hand, eyes glazed, unsure what just happened.

CONSTANCE
Message on the Ham. The doctor
should be here by midnight.

A *CRACK* of thunder then and we CUT TO:

G16

INT. JETWAY - SEVERN CITY AIRPORT - Y20/D13 - NIGHT

G16

Elizabeth, hours later, holding a candle with a HALO BURGER cup at the top to protect it from the wind. She and Constance stand side by side at the open doors of the jetway, looking out into the night, wind whipping.

Outside the open doors that lead to nothing, it's a BREWING STORM, no rain yet. Another flash of LIGHTNING illuminates the tarmac, shows a SMALL VEHICLE (Miles's ATV) making its way across the empty void, two tiny headlights only.

ELIZABETH
Thank *fucking* Christ.

Constance winces at the language just before a massive **BOOOOOOM** rolls across the tarmac, followup to the lightning.

Constance gives her a look. Elizabeth shrugs. They look back out and see--

16 **EXT. TARMAC - SEVERN CITY AIRPORT - Y0/D1 - NIGHT** 16

A SOLITARY PLANE. SILENCE, no wind. Gitchegumee Air Flight 452. We've TIMEDRIFTED to 2020. The end of the Before.

HUGO (V.O.)
Control? Anyone up there?

17 **INT. GITCHEGUMEE AIR FLIGHT 452 - COCKPIT - SEVERN CITY AIRPORT - Y0/D1 - NIGHT** 17

CAPTAIN HUGO BENNETT (30s) and his co-pilot **NICKY** (40s) sit in the cockpit.

HUGO (INTO THE COMMS)
We've got sick people onboard.

Silence. Looks at his co-pilot, who's chewing Nicorette.

NICKY
(are we dying here?)
Not good.

Nicky COUGHS HARD then, for a good amount of time. Hugo watches her. When she's finished, she shakes her head.

HUGO
Wanna call Kev?

NICKY
Not really.

He pulls his COMMS RECEIVER down. For a moment with the channel open, *we hear lots of hacking, a few cries for help.* Hugo takes a beat, hearing it, then speaks-

HUGO (INTO THE COMMS)
(confident pilot voice)
Attention, passengers. Sure we'll get the go-ahead soon.

18 **INT. HOTEL SERI GUMUM - ROOM - MALAYSIA - Y0/D1 - NIGHT** 18

CUT TO OTHER SIDE OF THE WORLD. We find Miranda and **JIM FELPS** in Miranda's room together, both drinking hotel-room scotch and cashews. Jim, looking worse for the wear, stares at the wall. His laptop is open. Miranda, arms crossed, looks at the window. Night still.

Jim takes a drink, looks at the graphic novel.

JIM FELPS
Is M.C. Miranda Carroll?

He picks it up, pages through.

JIM FELPS (CONT'D)
Did you... *make* this?

Miranda turns, sees Jim is looking down at her copy of *Station Eleven*. Flipping pages. She nods.

MIRANDA
I did.

JIM FELPS
Did not realize you were also a graphic novelist.

MIRANDA
I started the day my family died.
The day before, actually.

JIM FELPS
Your whole family died... on the same day?

MIRANDA
They did.

JIM FELPS
I'm sorry.

She looks at him for a beat, then just receives it.

MIRANDA
I'm glad they're not here. Don't have to worry about anyone.

A *BING!* on his iMessages, he glances, he discards the book.

JIM FELPS
Okay. FAA just updated. Looks like... two planes on the ground at The Severn City Airport. Your friends landed fourteen hours ago--

MIRANDA
(getting interested)
No infections--

JIM FELPS

But another plane landed... a half-hour ago. Gitchigumee Air. That means "Big-Sea-Water" in Ojibwe...
(reading)
In from... Chicago.

Silence. Fuck.

JIM FELPS (CONT'D)

However...
(minor note of optimism)
The people onboard haven't deplaned...

MIRANDA

I gotta talk to the pilot.

JIM FELPS

Why?

Miranda doesn't answer.

MIRANDA

How do I get him?
(urgency)
How do I talk to the pilot, Jim?

JIM FELPS

Okay. We can't get inside FAA comms. His name is... Captain Hugo Bennett.
(simple idea)
Maybe... try his phone?

Miranda opens her own laptop, starts typing with new energy. She clicks on a FIND ANY PHONE NUMBER ad, the junk ads of the old world...

MIRANDA

Credit card!

Jim awkwardly pulls his wallet, tosses to her. She pulls a card, clicks BUY NUMBER NOW... And the screen comes up with Captain Bennett's private cell. 710-572-8172.

For two seconds before her laptop DIES.

MIRANDA (CONT'D)

NO! Seven One Oh, Five Seven Two, Eight One Seven Two.
(searching)
Say it Jim say it with me.

Jim is settling down onto the floor, feeling worse... Miranda lunges across the couch, digs around in her bag, hunting for her SAT PHONE.

MIRANDA AND JIM

Seven One Oh, Five Seven Two, Eight
One Seven Two. Seven One Oh, Five
Seven Two, Eight One Seven Two.

Miranda's FACE LIGHTS UP WITH A SOFT GREEN, then, as she finds her SAT PHONE, types numbers. Sighs a sigh of relief.

The lights in the whole room DIE just then. Miranda lit only by her phone, Jim lit only by the soft glow of his laptop. The CRAACKKK of thunder again take us to--

A19

INT. NEAR THE SELECT! LOUNGE - SEVERN CITY AIRPORT - Y20/D13 - NIGHT

FLASHES OF LIGHTNING, wind whipping against the windows of the Main Terminal. Constance and Elizabeth leads a man through the dark airport, toward the Select! Lounge.

ELIZABETH

I'll leave you here. I've just got another matter to attend to.

REVEAL JEEVAN, aged twenty years, as we saw him at the end of 109, exhausted from the road, ready to help.

JEEVAN

I'm here to help.

Jeevan nods, no problem. Looks out at all the candles moving around the place, like fireflies.

ELIZABETH

The people here are scared of the dark. We're adjusting.

LIGHTNING FLASHES--

B19

INT. ATRIUM - SEVERN CITY AIRPORT - Y20/D13 - NIGHT

B19

Lighting up the Atrium. Dieter snores. Thunder rolls. Rain pounds on the roof of the Atrium, but inside, it's dry. The Traveling Symphony have the tents set up in a cluster of color and light. A glow in the darkness.

Up on the stage, we find Kirsten, lantern beside her, highlighting a copy of *Hamlet*.

ALEXANDRA (O.C.)

Hey.

KIRSTEN

Hey. You're still up.

ALEXANDRA

Dieter's snoring. And the wind.

She hops up backwards, lands sitting on the edge of the stage, then spins to face Kirsten, sits there crosslegged.

ALEXANDRA (CONT'D)

What's that?

KIRSTEN

Nothing.

ALEXANDRA

Who's playing Hamlet? You?

Kirsten glances, distracted.

KIRSTEN

The Prophet's from here.

Alex absorbs this for a moment.

ALEXANDRA

But how did we all end up here,
then?

KIRSTEN

In St. Deb's, he was just looking
for a way to get inside the
airport.

ALEXANDRA

He was just using us. For the
invitation?

This feels like another piece of information that's hard for Alex to take in. But she tries. Nods to herself.

ALEXANDRA (CONT'D)

But it sounds like... you two
really connected. Along the way.

Kirsten looks back at her, sets the play aside. Watches Alex as she stands up, stretches, rolls into a cartwheel on the stage. She does another cartwheel. Kirsten watches.

KIRSTEN

He's who led me back to you, after we were separated. But Alex... I was protecting you. All of us.

ALEXANDRA

But you found him.

KIRSTEN

He found me. I'm here now.

ALEXANDRA

I don't really care. I want to stay here. For a year. Elizabeth offered us that, if we wanted.

KIRSTEN

No.

ALEXANDRA

Why not?

KIRSTEN

We travel for a reason.

ALEXANDRA

What is it?

KIRSTEN

So we can come back.

(then)

As something new. The wheel makes us start new stories every year.

(then)

It's more for us than them.

Alex absorbs this in the darkness, seems saddened by it.

Kirsten takes a knife from her boot and *THUNKS* it on the ground. Does the same with her *GNARLY KNIFE*.

KIRSTEN (CONT'D)

You were right. Back at Pingtree. I don't need these. I've had them too long.

Kirsten takes a deep breath, then pushes all of her knives toward Alex, finally letting them go. Alex watches, stunned.

KIRSTEN (CONT'D)

Put them somewhere safe.

Both turn to see movement on the stairs, and Elizabeth's barely-visible face glows there in the light of a candle. Alex sees her, squints. Her face brightens. She's eager.

ALEXANDRA

Hi Elizabeth!

ELIZABETH

Alex? What are you doing up? You should go to sleep.

(then)

Kirsten and I have to talk.

Kirsten picks up a copy of *Hamlet*, stacks it with the casting grid, picks up her lantern.

KIRSTEN

Trust me, okay?

ALEXANDRA

Okay.

She goes. Alex looks at the knives. Picks up the GNARLY KNIFE.

ALEXANDRA (CONT'D)
(quietly, to herself)
Bye.

AND WE CUT TO--

C19 **INT. SELECT! LOUNGE - SEVERN CITY AIRPORT - Y20/D13 - NIGHT**9

A PAIR OF FORCEPS peeling back a layer of bandage beneath the wet towels. Jeevan looks at the brutal burn wound up and down Clark's left arm, on his hand. Smatterings of wounds on his right, too. Clark is PASSED OUT, IV in his arm. Jeevan works quietly for a time, deliberate and peaceful.

THE LIGHTS FLICKER; three long fluorescent lights come to life and WASH OUT THE ROOM, making him squint for a beat.

Some faint BEEPS coming from the corner begin as the power returns. Jeevan looks across the room, sees a HEAVY PLASTIC CURTAIN hanging from the ceiling. He gets up, crosses, opens up the curtain....

...And finds **THE CONDUCTOR** lying in the bed, hooked up to monitors, EKG readings meek, O2 mask over her mouth.

He gently pulls off the oxygen mask, looks at her. Reaches to her neck, feeling for a pulse. Barely there.

THE CONDUCTOR
(barely audible)
Don't let them... close that curtain... again.

JEEVAN
Okay. What's your name?

THE CONDUCTOR
Sarah.

D19 **INT. HALLWAY - ATRIUM - SEVERN CITY AIRPORT - Y20/D13 - NIGHT**

Kirsten and Elizabeth move down the long hallway together, going backwards down the timeline.

JEEVAN (V.O.)
What are you feeling, Sarah?

THE CONDUCTOR (V.O.)
I'm ready.

JEEVAN (V.O.)
Okay. Then let go.

We are ON KIRSTEN as she moves down the hallway...

E19 **INT. SELECT! LOUNGE - SEVERN CITY AIRPORT - Y20/D13 - NIGHT**9

The Conductor looks up.

JEEVAN
You're not alone.

She reaches up slowly, feeling for his hand, takes it. The lights FLICKER OFF again, as well as all the machinery attached to the conductor, plunging the room back into darkness and silence.

THE CONDUCTOR
Do you hear that?

The room is completely silent. Jeevan reaches forward, checks her pulse again. Nothing. The Conductor's gone.

JEEVAN
Rest in peace.

F19 **INT. MAIN TERMINAL - SEVERN CITY AIRPORT - Y20/D13 - NIGHT**19

Elizabeth leads Kirsten out into the Main Terminal, and she has a moment Jeevan had not long ago, seeing the field of fireflies-- candles held by residents-- as well.

G19 **INT. FORMER DUTY FREE - SEVERN CITY AIRPORT - Y20/D13 - NIGHT**

Elizabeth leads Kirsten into the old Duty Free, toward a rear door.

There is a FLICKERING of light, followed by a few seconds of FLUORESCENT BRIGHTNESS, lighting up the entire square, unfurnished room. Through the porthole in the rear door, Kirsten sees Tyler sitting on the floor, chained to a rail.

KIRSTEN
You guys have a prison thing.

ELIZABETH

He gets out of everything. He's like Houdini.

The lights FLICKER again, then CUT OUT COMPLETELY.

KIRSTEN

Give us a minute alone? You can unlock it.

Elizabeth considers, then nods, unlocks the door.

ELIZABETH

Sure.

Elizabeth goes. Kirsten waits a beat, then opens the door.

H19

INT. STORAGE ROOM - SEVERN CITY AIRPORT - Y20/D13 - NIGHT H19

Kirsten squats down with her lantern. Looks at Tyler.

TYLER

You made friends with my mom?

KIRSTEN

I brought you this.

She hands him *Hamlet*, which he takes, looks at, and keeps looking at. He pages through it. Looking for a secret compartment. Cutout. Trick. Anything.

KIRSTEN (CONT'D)

It's just the play.

TYLER

Why?

KIRSTEN

Because you're Hamlet. Learn the lines. By tomorrow.

He smirks. She stands, readying to go.

TYLER

Cody was the one who wanted to be an actor.

KIRSTEN

You came back for a reason. You wanted something, too.

He drops the book, looks back at her.

KIRSTEN (CONT'D)

What did you want, Tyler?

TYLER

To right a wrong.

KIRSTEN

A wrong from when?

He sighs, looks off to the left.

TYLER

From before.

Kirsten lets that sink in, just as it did in the museum. There is a before.

KIRSTEN

Before doesn't matter. What matters is what came after.

(then)

You can't get revenge on a virus.

Tyler glances at her, then back at the book.

KIRSTEN (CONT'D)

You want to talk to your mom, and you don't know how.

(indicates book)

This is how.

Tyler looks at the book.

TYLER

You should get out of here. With all your friends.

KIRSTEN

After the play.

The door opens again, and Kirsten sees Elizabeth tentatively step back in, come over.

ELIZABETH

I thought maybe... we could do a scene. If you want.

Kirsten grabs her light, heads to the door.

KIRSTEN

I suggest Act 3, Scene 4.

She closes the door behind her, leaving Elizabeth and Tyler alone in the room. She waits silently. He looks at her. Looks down at the book, pages through. Reads. Looks.

TYLER

Go, go, you question with a wicked tongue.

ELIZABETH

Why how now, Hamlet?

TYLER

What's the matter now?

ELIZABETH

Have you... forgot me?

TYLER

No, by the rood, not so. You are the queen, your husband's brother's wife, and--would it were not so-- you are my mother.

ELIZABETH

Nay, then I'll set those to you that can speak.

TYLER

Come, come, and sit you down. You shall not budge. You go not till I set you up a glass where you may see the inmost part of you.

ELIZABETH

What wilt thou do? Tyler?

He looks at her for a long time, then drops the book. Looks away.

TYLER

I don't know.

Elizabeth closes the door. Leaves.

J19 INT. MAIN TERMINAL - SEVERN CITY AIRPORT - Y20/D14 - DAWN J19

Next morning. Jeevan's fast asleep in a Michigander chair as dawn comes. A hand gently shakes him.

MILES

Doc.

Jeevan blinks awake.

MILES (CONT'D)

I forgot how nice a sunrise is.

(nods at the sun)

When there's no electricity.

Jeevan looks over and sees at Miles is there beside him.

MILES (CONT'D)

Gotta get the grid back. Here.

Miles hands him LOAF OF BREAD.

JEEVAN

How's the back pain?

MILES

Fine, fine.

Miles wrings his hands.

MILES (CONT'D)

So. What's the damage?

JEEVAN

Second degree burns. Limited to mostly his left arm, there.

Fingers and hands got it pretty good. Right arm less so.

Jeevan turns to his pack, pulls out a small COPPER POT, unseals its twisted wires, revealing a paste inside.

JEEVAN (CONT'D)

I broke up the blisters, debrided, but... Onions.

MILES

What?

Miles is crying.

JEEVAN

That's why you're crying.

(points to the pot)

(MORE)

JEEVAN (CONT'D)

Onions, garlic, scallions and...
cow bile, too. That's
antibacterial.

Miles, lip quivering, looks down. Jeevan gathers up his
things.

MILES

Is he gonna be okay?

JEEVAN

He survived. But there's gonna be
pain. Probably for the rest of his
life. But, you know...

(MORE)

JEEVAN (CONT'D)

... just like your back, that's true for everyone.

Jeevan gets to his feet, sets down the pot on a chair.

JEEVAN (CONT'D)

There's a lot that can be done in the next few weeks that will help. Having someone at all is... a big deal. One other person.

MILES

We've always been together. Everyone at this airport.

JEEVAN

This place is a miracle.

MILES

It was him, mostly.

JEEVAN

The other patient didn't make it. But I was with her. She was at peace.

(then)

I didn't know her.

MILES

She's not a local.
(points to something)
Yellow poster down there. Thanks, Doc. Coulda been worse.

Jeevan nods to him, Miles goes. Weary, he makes his way past the school and sees a poster for The Traveling Symphony. Jeevan leans, squints at the poster as--

Kirsten comes around the corner, Elizabeth beside her, heading directly toward him until--

They turn LEFT, away from the jetway doors and toward camera, heading toward Clark's house.

The two approach the entrance to Clark's house.

19

INT. CLARK & MILES' HOME - SEVERN CITY AIRPORT - Y20/D14 - 19 DAY

A few minutes later, and we pick up Elizabeth and Kirsten sitting with Clark, who is bandaged and in a t-shirt, loose pajama pants, the three of them sitting down to tea.

Both women watch as Clark awkwardly tries to stir sugar into his teacup. When finished, finally, he sips.

KIRSTEN

We've enjoyed our stay so far. The fruit here is... so stunning.

Clark grumpily watches her smile a charming smile. No dice.

CLARK

I'm glad, Ms. Raymonde. But that doesn't change the fact that the answer's still... no.

(to Elizabeth)

You can't play Gertrude, and Tyler can't play fucking Hamlet. This isn't fucking "art therapy", it's a civilization.

ELIZABETH

The whole point is this... starts us talking. That's all I want.

CLARK

AND I WANT A FUCKING TIME MACHINE!

He pounds the table and hurts himself terribly. The tea *CLANKS*, and he folds forward, shaking his head.

CLARK (CONT'D)

I want my life's work back.

(off look)

I told the boy I loved him and he just...

ELIZABETH

...burned it down.

Clark and Elizabeth share a look. Kirsten watches them, decides she's seen enough.

KIRSTEN

Do you know how many towns I've seen just... disappear, Mr. Thompson? They're there for years, a stop on the wheel, and then they're just... completely gone.

(then)

It's always for the same reason.

She has Clark's attention, suddenly.

KIRSTEN (CONT'D)

They survived... but they didn't
heal.

Clark still seems unconvinced. Kirsten sees it.

KIRSTEN (CONT'D)

You're right, Mr. Thompson.
Tyler's dangerous. I tried to kill
him. Twice.
(sees Elizabeth's look)
But I didn't want to.

CLARK

Why not?

KIRSTEN

Because he's just like me.

She reaches into her pack, pulls out her copy of *Station
Eleven*. Shows it to Clark. Elizabeth clocks the graphic
novel, stunned.

CLARK
Miranda's book.

Elizabeth and Clark look down at the final pages. Page 83 shows: *two feet in the water of the ocean.* TEXT READS: *We open doors.* Elizabeth clocks this. Touches the page.

ELIZABETH
Did... Tyler give it to you?

KIRSTEN
No. Arthur did.
(off look)
I knew him. I played Young Goneril
in *King Lear*.

Clark looks at her, takes a beat. The memory finally comes.

CLARK
My God. You're Kiki.

She smiles as he recognizes her.

CLARK (CONT'D)
Arthur... loved you.

KIRSTEN
He loved Tyler, too.

ELIZABETH
Were you with him when he died?

On the last page, a woman who looks just like Miranda stands alone on a beach, looking out at a colorful vista of sea and islands. Clouds and fractured sky. Still paradise. TEXT: *We remember what we loved.* Clark clocks this.

KIRSTEN
I was close.

A long silence as the trio feels the intertangling of connections that we know better than any of them.

CLARK
(to Elizabeth)
If you're going to be that close to
him, I'm going to be beside you.
(to Kirsten)
Can I be in the play?

KIRSTEN
You're Claudius.

Kirsten picks up the book, makes to go before the *SQWACK* of Elizabeth's walkie interrupts--

MILES (ON THE WALKIE)
*Oh. Forgot to tell you. Their
 conductor died. Doc just said
 before he left.*

They both look at Kirsten, who hardens. It hurts, she didn't get them all arranged quite in time, but... she said goodbye.

KIRSTEN
 I'll tell the troupe after. They
 won't perform well if they know.

A20 OMITTED

A20

20 INT. ATRIUM - SEVERN CITY AIRPORT - Y20/D14 - NIGHT

20

HARD CUT TO EVERY resident of The Severn City Airport, gathered in a ring of audience-members in the Atrium, bound together, out-of-place indoors. Members of the audience have candles, lamps, and small lights.

Looking through the assembled group-- everyone chattering and excited about the show-- we see Xeroxed, B&W copies of a Playbill on every single seat, in hands, being passed around and studied by the residents.

Kelsey and Constance are front row, excited. The teenagers from school who vaguely made fun of Clark are here for it.

The SYMPHONY is in the pit. Vlad is in position to conduct, and holds a small conducting wand. He gets a reassuring nod from Iowa, smiles a little smile. Vlad slowly raises up his arm, and music rises gently to begin.

The lights out in the audience extinguish as the music announces the beginning of the show.

BERNARDO (AUGUST)
Who's there?

21

BACKSTAGE

21

Dieter stands backstage, in costume as Hamlet's Ghost, huge ghost crown on his head as Kirsten checks his costume.

DIETER

This is insane. Even for us.

He is staring toward the thrones. Clark and Elizabeth both sit in full costume as Claudius and Gertrude. The Claudius costume has been mercifully altered, its sleeves removed, allowing Clark's bandaged arms some freedom.

Kirsten glances as Clark drops a crown onto his head, sees Clark is looking warily to a certain spot, then follows his gaze and finds... Hamlet. Played by Tyler Leander. He sits alone in the shadows, a very Hamlet thing to do.

DIETER (CONT'D)

Your first choice as The Director is to cast, for the lead, the man who killed our last director.

KIRSTEN

He took me to see Sarah.

They share a glance, Dieter wide-eyed, Kirsten just letting him take that in. And then--

Dieter has to rush off to stage, and we HEAR the crowd react with fear and horror, though we stay here. Alexandra, as Laertes, sidles over to Tyler. He looks up. They start to chat. We watch a beat through Kirsten's eyes... then CAMERA SLIDES OVER TO THEM, and we join their conversation...

ALEXANDRA

How do you feel? Exactly now.

TYLER

Like I don't know who I am. Or why I'm here. Or what I'll do.

Alex nods at this, then pulls out Kirsten's GNARLY KNIFE from within her costume, holds it out to him, hilt-first. She steps to the side a bit, so Kirsten can't quite see the move.

ALEXANDRA

That feeling's perfect for the scene.

Tyler puts down the skull, reaches out, takes the knife.

She bows to him, keeps staring into his eyes, then turns and walks away. Salutes Kirsten, hustles by.

Dieter (who has come offstage again during this exchange) hustles back through as well.

22

ONSTAGE

22

CUT INTO the LONG first scene, with Bernardo (August) and Horatio (Sayid) discussing the Ghost they just saw with Marcellus (Chrysanthemum), peering out--

HORATIO (SAYID)

...even the like precurse of fierce events, as harbingers preceding still the fates and prologue to the omen coming on, have heaven and earth together demonstrated unto our climatures and countrymen.

WE FLASH AROUND in the crowd. The people are rapt, eyes locked to the stage. Kids and adults alike. The YELLOW-SHIRTED KID and TEENAGER IN CROWD are front and center. The Symphony's score quiets down...

HORATIO (SAYID) (CONT'D)

But soft, behold! lo, where it comes again!

A23

IN THE AUDIENCE

A23

Dieter, King Hamlet's Ghost, begins to slowly walk up the aisle, to the turns and GASPS of audience members.

HORATIO (SAYID)

*I'll cross it, though it blast me.
Stay, illusion!*

23

BACKSTAGE - REAR STAGE/THRONE ROOM SET

23

As the sounds of the end of that scene reach them, Kirsten comes up behind Tyler, into a NOOK in the shadows. Clark and Elizabeth are on their thrones on the far side of the stage.

He looks over at her. **For the third time, asks her:**

TYLER

Why are you helping me?

Kirsten finally knows the answer. Took a while.

KIRSTEN

Because if you're okay, we're safe.

A long beat as Kirsten lets that long-awaited answer sit with him. She looks back out at the stage, back to him.

KIRSTEN (CONT'D)

Stabbing you in St. Deborah's
didn't work. You didn't die. And
I don't want you to come back.

(then)

Break a leg.

Kirsten backs away. Sees Clark looking at her and Tyler. Her turns back to the pages in his hand.

DAN

HEAVE!

The stage turns. We stay with Tyler, Clark, and Elizabeth (Alex as Laertes, Wendy as Ophelia, and S hops on from the pit as Voltimand, Iowa as Cornelius, Tuba as Polonius) and we're SUDDENLY NOW:

24

ONSTAGE - AT THEIR THRONES

24

ONSTAGE. Eyes staring back. Clark looks out at the audience. FLASHES IN THE AUDIENCE as they wait in the silence for Clark to speak. Looks at Elizabeth, his Gertrude.

CLAUDIUS (CLARK)

*Though yet of Hamlet, our dear
brother's death, the memory be
green, and that it us befitted to
bear our hearts in grief, and our
whole kingdom to be contracted in
one brow of woe, yet, so far hath
discretion fought with nature
that we, with wisest sorrow, think
on him together with remembrance of
ourselves.*

Clark seems to have nailed his opening lines, and he still has the whole crowd. Clark... smiles.

25 **AT THE EDGE OF THE CROWD**

25

Kirsten stands beside Miles in the shadows, watching. Miles holds an ELECTRIC SWITCH in his hand.

26 **ONSTAGE - AT THEIR THRONES - LATER IN THE SCENE**

26

LAERTES (ALEXANDRA)

*My dread lord, your leave and
favour to return to France; from
whence though willingly I came to
Denmark, to show my duty in your
coronation, yet now, I must
confess, that duty done, my
thoughts and wishes bend again
toward France and bow them to your
gracious leave and pardon.*

CLAUDIUS (CLARK)

*Have you your father's leave? What
says Polonius?*

POLONIUS (TUBA)

*He hath, my lord, wrung from me my
slow leave by laboursome petition,
and at last upon his will I seal'd
my hard consent: I do beseech you,
give him leave to go.*

CLAUDIUS (CLARK)

*Take thy fair hour, Laertes; time
be thine, and thy best graces spend
it at thy will! But now, my cousin
Hamlet, and my son,--*

HAMLET (TYLER)

(aside)

*A little more than kin, and less
than kind.*

Concern and worry from the crowd as Tyler steps out from the shadows. We see Constance look on sadly. Miles too.

CLAUDIUS (CLARK)

*How is it that the clouds still
hang on you?*

HAMLET (TYLER)

*Not so, my lord; I am too much i'
the sun.*

GERTRUDE (ELIZABETH)

Good Hamlet...

All eyes, including Tyler's, turn to Elizabeth.

GERTRUDE (ELIZABETH) (CONT'D)

*Cast thy nighted colour off, and
let thine eye look like a friend on
Denmark. Do not for ever with thy
veiled lids seek for thy noble
father in the dust: thou know'st
'tis common; all that lives must
die, passing through nature to
eternity.*

Tyler has to take a beat, emotion in his eyes. Ghost of Arthur suddenly here. Out in the crowd, Kirsten watches nervously. Mouths the words.

HAMLET (TYLER)

Ay, madam, it is common.

GERTRUDE (ELIZABETH)

*If it be, why seems it so
particular with thee?*

A27

AT THE EDGE OF THE CROWD

A27

Kirsten gives a CUE to Miles, who flips the SWITCH.

B27

ONSTAGE - CENTER STAGE

B27

A SPOTLIGHT engages, shining a light directly on Tyler, center stage. It's enough to really SHOW HIM to the people in the crowd. We see glimpses of recognition on the faces in the crowd-- Constance seems to slowly... Leaning in. Squinting. *Is that him?*

Tyler stares at his mom for a few beats. And the crowd sees that he is holding Kirsten's GNARLY KNIFE.

Kirsten reaches for her knife on instinct. Only to find, then remember, that she let them all go. She watches that GNARLY KNIFE, watches Tyler, watches the crowd. She takes a deep breath, deciding.

Miles takes a step, concerned. Kirsten puts a gentle hand on her shoulder. Gives a look. *It's okay.*

HAMLET (TYLER)

Seems, madam! nay it is; I know not 'seems.' 'Tis not alone my inky cloak, good mother, nor customary suits of solemn black, nor windy suspiration of forced breath, no, nor the fruitful river in the eye, nor the dejected 'havior of the visage, together with all forms, moods, shapes of grief, that can denote me truly: these indeed seem, for they are actions that a man might play: but I have that within which passeth show; these but the trappings and the suits of woe.

Tyler, who has prowled past Clark for some of this speech, lands at Elizabeth for the ending of it. *THUNK*. He drops the knife. Kirsten watches it land in the stage.

A *BUZZING* cuts against the awed silence of the crowd, after Tyler finishes the same speech Kirsten gave back in 102, powerful and clear and affecting enough to have brought Elizabeth to tears. As well as many in the crowd. Clark looks back at him like a proud father before we hear--

HUGO (PRE-LAP)

Hello?

27 OMITTED

27

28 OMITTED

28

29

OMITTED

29

30 OMITTED 30

31 OMITTED 31

32 OMITTED 32

33 OMITTED 33

34 OMITTED 34

35 OMITTED 35

36 OMITTED 36

37 OMITTED 37

38 INT. HOTEL SERI GUMUM - ROOM - MALAYSIA - Y0/D1 - NIGHT 38

Miranda sits on the floor in her room, lit only by the phone beside her face.

MIRANDA (INTO THE PHONE)

Is this Captain Hugo Bennett?
Currently aboard Air Gitchegumee
Flight Four Five Two? Standing by
on the runway in Severn City?

HUGO (ON THE PHONE)

Uh... Yup. Who's this?

Miranda holds her phone down to another page of the graphic novel, which we can barely see. In the frame, Dr. Eleven stands behind Captain Lonegan, looking out at the stars. Dr. Eleven is speaking: "Captain, I need you to do an impossible thing." Hand shaking, Miranda raises the phone to her mouth.

MIRANDA (INTO THE PHONE)

Captain, I... need you to do an
impossible thing. I need you to go
against every single instinct you
have and... let the dead be gone.

HUGO (ON THE PHONE)

I'm listening.

MIRANDA (INTO THE PHONE)
You don't know me, I'm a stranger,
but my name is Miranda Carroll.
I'm forty years old. I was born in
the Virgin Islands, but I lost my
whole family to a hurricane.
Hurricane Hugo. Maybe you know it.

HUGO (ON THE PHONE)
I was named after it.

Miranda's still lit only by phone. She looks over toward Jim. He's still there, his light's still on, but he's splayed out and gone. He's dead.

MIRANDA (INTO THE PHONE)
Then you get it.

She goes over to a wall, sits. Where she settles is a familiar position-- she's seated in the same way she was seated when she awoke at the end of 103, looking at the second door in the room. One she hasn't noticed before.

MIRANDA (INTO THE PHONE) (CONT'D)
You and I... we're strangers. But
we're family. We have a job to do.

HUGO (ON THE PHONE)
What's that?

Miranda glances down at her copy of her book, flips to the second-to-last page, which shows Dr. Eleven climbing a ladder, one hand up to open a port-hole. This is one of the two missing pages we have never seen via Kirsten's books.
TEXT READS: **We open doors.**

MIRANDA (INTO THE PHONE)
Lock the doors. Don't let them
out.

HUGO (ON THE PHONE)
Who?

MIRANDA (INTO THE PHONE)
Your passengers.

HUGO (ON THE PHONE)
Why would I do that?

Miranda flips the page to the very last. Smiles a little. Dr. Eleven stands alone on a beach, looking out at a colorful vista of sea and islands. Clouds and fractured sky. Still paradise. TEXT: **We remember what we loved.**

MIRANDA

Everyone I loved, or who loved me,
died in front of me, Captain.
There was a live wire that came
through our flooded home. I should
have died but I was coloring on the
countertop. So I survived.

MIRANDA (INTO THE PHONE) (CONT'D)

The people onboard your plane are
dead already. They're all ghosts.
So am I. So are you.

HUGO (ON THE PHONE)

They're on the countertop.

MIRANDA (INTO THE PHONE)

That's right, they're on the
countertop.

39	OMITTED	39
40	OMITTED	40
41	OMITTED	41
42	OMITTED	42
43	OMITTED	43
44	<u>INT. GITCHEGUMEE AIR FLIGHT 452 - COCKPIT - SEVERN CITY AIRPORT - Y0/D1 - NIGHT</u>	44

HUGO

The people in here don't deserve to
die like caged animals.

MIRANDA (ON THE SPEAKER)

They don't deserve it. No... Have
you got family?

HUGO

I do. Small one, but, my wife's
not answering. Left a message.

MIRANDA (ON THE SPEAKER)

What message did you leave?

HUGO
That I'd be home soon.

45 INT. HOTEL SERI GUMUM - ROOM - MALAYSIA - Y0/D1 - NIGHT 45

Miranda looks at her phone just in time to see the power die, the spinning circle, the endpoint. She puts down her phone. Closes her eyes. Coughs hard. Sighs. Looks at Jim.

46 INT. GITCHEGUMEE AIR FLIGHT 452 - COCKPIT - SEVERN CITY AIRPORT - Y0/D1 - NIGHT 46

Hugo looks at his phone. Looks out at the airport. Looks at his control panel. Look over at his co-pilot Nicky, who is dead in her seat. Pick up his CB. Sighs. Clicks it open.

IN THE WINDOWS OF THE MAIN TERMINAL, we can see lights, and people... people mingling...

HUGO (INTO THE COMMS)
Well, folks... Looks like we're gonna be waiting a *little* longer.

Reaches forward, taps a few buttons. Pulls the small LEVER, which leads to a THUNKING sound. LOCKS.

A47 EXT. MAIN TERMINAL - SEVERN CITY AIRPORT - Y20/D14 - NIGHT 47

But the story's not in the cockpit of the Ghost Plane anymore. The Ghost Plane's not even *here* anymore. Those windows... that's Year Twenty. That shell of a CONTROL TOWER - that's completely burnt out.

But in the windows... life. That's the life Miranda bought for them. KEEP PUSHING TOWARD what looks to be the AFTERPARTY, and we see a figure at the window, looking out.

It's Clark.

47 INT. NORTH GREENHOUSE - MAIN TERMINAL - SEVERN CITY AIRPORT - Y20/D14 - NIGHT 7-

Clark is hypnotized, remembering. Eventually we see the REVERSE... There's nothing there.

Just an empty tarmac. There aren't even remnants of that story to see. Miles comes up. Hints of mingling and general party music/atmosphere from out in the main area.

CLARK

Do you remember that night?

MILES

Which?

CLARK

When we first talked. Right here.
Looking at the plane.

MILES

We didn't really talk the first
week. We talked the second. Plane
had been here by then for awhile.

CLARK

It's a bit of a blur, to be honest.

MILES

Not the best weeks.

CLARK

The whole house burned down. And
we were the fish in the fishtank
who survived.

(thinking)

Those people saved us.

MILES

So did you. Those big speeches at
the perfect time.

CLARK

I was fuckin' good at the big
speeches, wasn't I?

MILES

They got me.

A48

INT. EAST GREENHOUSE - SEVERN CITY AIRPORT - Y20/D14 - NIGHT

Kirsten sits alone amongst the fruit trees, crying quietly on
a bench. Tough lesson: The Director doesn't get the
Afterparty joy. Her head is down, and she's leaning forward
a bit. She doesn't see the form of a child step quietly in
front of her.

HALEY

What's wrong?

Kirsten looks up. Sees Haley, dirty and muddy, having been
out in the rain and elements since the Red Bandana attack.
She's a wet kitten. Kirsten smiles gently at her.

KIRSTEN
Someone I loved died.
(then)
I just told my friends.

Haley removes her backpack, sets it down. It contains three LANDMINES, Kirsten sees. Tenses. Looks back up.

KIRSTEN (CONT'D)
What are those?

HALEY
Beacons.
(glances)
The Prophet lit the torch. I saw it. Station Eleven is going to land.

KIRSTEN
Where are the other kids?

HALEY
I lost them. We were going to all meet here.

KIRSTEN
Can I show you something?

Kirsten's reaching for her backpack, and Haley sees, looks concerned.

KIRSTEN (CONT'D)
It's okay, it's okay. I was just gonna show you. There's no knives.

Haley looks, sets down her backpack.

KIRSTEN (CONT'D)
Can I show you now? It's a book. Called *Station Eleven*. It's where The Prophecy comes from.

HALEY
The Prophet hears it.

KIRSTEN
Because he remembers it. He had the same book. And the best part... it has pictures.
(looks at her)
Can you read?

Haley looks up. Nope. Kirsten is kind. Opens the book.

B48 INT. BY THE SCHOOL - SEVERN CITY AIRPORT - Y20/D14 - NIGHT48

Tyler stands by himself, arms behind his back, looking at a spot on the floor he remembers well. Behind him, we can feel the party and mingling in the Main Terminal. But he's off to the side, alone. It's where he stood with Mr. Jefferson, upon leading him in. Elizabeth coming up slowly.

He looks at her warily. Then looks over toward the burnt remains of the Museum's entrance.

TYLER

I'm sorry I blew up your tower.

ELIZABETH

I'm glad you did. I hated that fucking place.

Tyler's surprised, a little. She smiles, but he looks away.

ELIZABETH (CONT'D)

I'm sorry too. For... everything.

(then)

I could have stopped them. Or tried.

TYLER

They probably wouldn't have listened to you either.

ELIZABETH

Then we should've left.

Elizabeth looks back at him.

ELIZABETH (CONT'D)

I would have gone with you.

(off look)

Why didn't you ask me to come?

TYLER

I thought you hated me.

Elizabeth absorbs this, remembers the damage done...

ELIZABETH

Were you happier? After?

Tyler looks at her. Considers.

TYLER

Yes.

She nods. Makes sense.

ELIZABETH

So you're going again. I understand.

(I know what it's like to lose you already)
I'll be fine, I'll--

TYLER

Mom.

(then)

Just come.

Elizabeth looks back at him.

ELIZABETH

Okay.

KIRSTEN (V.O.)

I remember damage. Then escape.

C48 **INT. EAST GREENHOUSE - SEVERN CITY AIRPORT - Y20/D14 - NIGHT**

Kirsten sits crosslegged with Haley sitting beside her, reading from her copy of *Station Eleven*. The mines are away from them, on the floor.

Haley listens. Looks at the pictures in awe. Like a kid.

KIRSTEN

Then, adrift in a stranger's galaxy for a long time.

D48 **INT. BY THE SCHOOL - SEVERN CITY AIRPORT - Y20/D14 - NIGHT**48

Elizabeth and Tyler are still locked together.

KIRSTEN (V.O.)

But I'm safe now. I found it again.

Tyler opens his eyes. Sees Alex is looking right at him.

KIRSTEN (V.O.)

My home.

Tyler closes his eyes again.

AE48 **INT. EAST GREENHOUSE - SEVERN CITY AIRPORT - Y20/D14 - NIGHT**

Kirsten looks at Haley, smiles. Closes the book for now. Haley looks at it, fascinated.

KIRSTEN

Come on. Wanna go outside?

BE48 **INT. MR. PRETZEL - SEVERN CITY AIRPORT - Y20/D14 - NIGHT** BE48

MOUNTEBANC, wearing the Polonius costume, is alone in the Mr. Pretzel area, focused, concentrating. Centering himself. He looks up.

MOUNTEBANC

*But breathe his faults so quaintly
that they may seem the taints of
liberty... the flash and outbreak
of a fiery mind... a savageness in
unreclaimed blood, of general
assault.*

E48 **INT. HYDROPONIC AREA - SEVERN CITY AIRPORT - Y20/D14 - NIGHT**

Kirsten comes out of the greenhouse, holding Haley's hand, holding the book in the other, and hears Tuba playing a bassline over by the bar. She moves that way with Haley.

F48 **INT. THE BAR - MAIN TERMINAL - SEVERN CITY AIRPORT - Y20/D14 - NIGHT**

The bassline of "Midnight Train to Georgia" *dum-dums* to life-- a bassline that feels slightly different because it's being played by a tuba-- as we see Tuba puffing into the instrument. Vlad, upset, glances at the riff. Dieter and Wendy both listen for a few beats.

People gather as Wendy looks at Tuba, nods her head. Looks out.

WENDY

We lost someone today. She loved
this song.
(singing)
*L.A... proved too much for the
man...*

It's Wendy and Tuba, and they're all it takes to perform "Midnight Train to Georgia" in a way that gives you shivers. The rest of the Symphony are gathered around, emotional, having heard the news about The Conductor.

Haley stops, looks curiously at what she's hearing.

KIRSTEN

Hey, what's wrong? Haley?

Haley SNATCHES Kirsten's copy of *Station Eleven* from her hand and runs away in a flash. Kirsten takes a few steps, flashing danger--

KIRSTEN (CONT'D)

Hey!

But stops. *Doesn't* chase. She does not need to be on that particular cycle anymore-- chasing, attacking. Instead watches Haley run away with the book...

...and feels *relief*. A weight, unexpectedly lifted.

She turns.

Jeevan's standing right in front of her.

He is gray, he has changed, but it is him. He stands looking back at her, unable to speak. We HOLD THERE as the music drops out, the sound drops out, and we're silent. Until--

Both smile. Almost laugh, to meet again like this. They step toward each other and they hug.

G48

EXT. ZEN GARDEN/GHOST PLANE MEMORIAL - SEVERN CITY AIRPORT⁴⁸
Y20/D15 - DAY

In work-mode, Kirsten and the Traveling Symphony finish loading out the wagons on the tarmac, the sky blue again.

Jeevan is here, packed to go, looking at THE WHEEL on the side of one of the wagons. Dan comes by, eager to explain.

MIRANDA (V.O.)

*My memories are the same as yours.
They mean nothing.*

The glimmering, UFO-like airport, now towerless, is visible behind them.

MIRANDA (V.O.)

*I feel this again for the first
time.*

Kirsten looks inside The Conductor's wagon, at her simple quarters. Spare. Empty. But up above, strapped to the top of the wagon, a simple WOODEN COFFIN.

MIRANDA (V.O.)

I have a job to do.

Alexandra is close, too. Astride Luli. Waiting.

ALEXANDRA

I love you, Kirsten.

Kirsten looks back, hops down off the wagon.

KIRSTEN

I love you, too.

ALEXANDRA

Goodbye.

KIRSTEN

Wait. *What?*

Before Kirsten can respond, Alex rides away, over toward Tyler, Elizabeth, and a few Undersea Kids.

Again, an opportunity to chase. Again, Kirsten stops herself. Lets her go. Lets Luli go, too. (For now.)

H48

EXT. ZEN GARDEN/GHOST PLANE MEMORIAL - SEVERN CITY AIRPORT⁴⁸
Y20/D15 - DAY

Tyler looks at the burnt memorial, no longer very legible, with Elizabeth beside him. Throughout the zen garden, we see five undersea kids-- Haley, **TARANTULA**, and **SPACEMAN** and two others with them, all but Haley holding CLAYMORE MINES. An orphan-family for Y20, ready to set back out into the forest.

Clark approaches tentatively, holding a load of bread.

CLARK

You're all ready, then.

(offers bread)

From Miles. He hates goodbyes.

A moment between Elizabeth and Clark as she takes the bread. Clark turns to Tyler. Looks at the Undersea holding mines, then watches Alex ride up and settle behind them. Elizabeth shares a look with Alex. Tyler sees his mom look at her. Looks down as Haley approaches, hands Tyler Kirsten's copy of *Station Eleven*. He takes it, hugs Haley close, looks to Clark. Clark looks back and sees a ragtag, reformed family.

TYLER
(to the kids)
I was wrong. About the Prophecy.
Station Eleven already landed.

HALEY
When?

TYLER
Before.

Tyler points. Clark steps back and looks at the airport, glimmering in the sunlight. From ground-level, Haley's eyes (which go wide with excitement), it does look like a ship.

MIRANDA (V.O.)
*Love will try to see the words
before it's finished. Love makes
work impossible.*

Tyler nods to Clark. An acknowledgement. But hardens.

TYLER
This place is sacred.
(turns to go)
Protect it.

Tarantula and Spaceman and the other kids all SET DOWN THEIR LANDMINES. We turn with Tyler and see ANOTHER TEN MEMBERS OF THE UNDERSEA-- in the field ahead of them, also setting down landmines. Clark sees, too.

CLARK
(waves)
Don't be... strangers...
(then)
What the... fuck...

Past this small group he sees--

I48 OMITTED

I48

J48 **FROM ABOVE**

J48

As Tyler and his mother move to join them, along with Alex on Luli, we see HUNDREDS OF UNDERSEA fill the field, a creek, the surrounding woods, emerging. An army waiting at the gates, who never came in.

48

INT. HOTEL SERI GUMUM - ROOM - MALAYSIA - Y0/D1 - NIGHT

48

[Pull from previously shot work from Episode 103-- Miranda approaches the door, opens it, finds DR. ELEVEN standing there. Sees her own reflection in his mask.]

MIRANDA (V.O.)
I have a job to do.

49

INT. STATION ELEVEN - OBSERVATION ROOM

49

Miranda steps into the Observation Room with Dr. Eleven, standing and looking down at the Earth with her at his side.

MIRANDA (V.O.)
I still have a job to do. And I'll find you again. I have found you nine times before, maybe ten. And I'll find you again. I always do.

She looks at him. Looks around at the whole place. She made this with her imagination.

She looks at the clock and other equipment at his station. He nods toward a lockers. Something we haven't seen in this space before. She goes to it and opens it. Inside, a new SPACESUIT. And a helmet. No cracks.

MIRANDA (V.O.)
There is no rescue mission.

She sees a ladder. Leading up to a porthole of some kind.

MIRANDA (V.O.)
We are safe.

She climbs up.

50

EXT. BEACH - CARIBBEAN ISLAND - DAY

50

Miranda steps up and into the sunlight, warm wind immediately blowing against her face. Drops suit and helmet in the sand. She takes a few steps forward, eyes closed, and breathes in the air, her hair flapping in the wind. She opens her eyes.

MIRANDA (V.O.)
We open doors.

We don't see what she sees, but she takes it in for a long time...

MIRANDA (V.O.)
We remember....

51 INT. HOTEL SERI GUMUM - ROOM - MALAYSIA - Y0/D2 - DAWN 51

Miranda's body slumps sideways against the wall, still in the room, Jim's too, as the sun finally comes up in Malaysia. Day One. PUSH IN ON BLUE SKY through the window UNTIL WE...

52 EXT. THE ROAD - THE WOODS - Y20/D15 - DAY 52

PAN DOWN to find Dieter and Vlad at the helm of the large wagon, side-by-side, moving through the woods at the front of the whole Traveling Symphony.

Beside them, we see Sayid and August walking. The whole wagon-train rolls by, we find Dan sitting on the back of the last wagon. He looks out and sees Mountebanc hustling out of the woods, trying to catch up.

MOUNTEBANC

May I... Can I join you?

Dan nods an encouraging nod, gestures for him to hop aboard. Mountebanc does.

Beyond them, we find Kirsten and Jeevan, walking side-by-side, bringing up the rear. They are talking. They *have* been talking. For many hours, we sense.

Another path leads off, fork in the road. The two stop here. Both look down the road that will lead Jeevan back home. *

JEEVAN *

Just a... brief ninety-mile walk. *
Six hours by boat... *

KIRSTEN *

What's your island called? *

JEEVAN *

Delano. Lara's from there. *

Silence for a few beats, then, as the idea of "Lara" hangs in the air. To Kirsten, a spectral correlate. But a trusted ghost-- Jeevan is the bridge. *

JEEVAN (CONT'D)

It's hard, you know. Raising kids, you go in and out of sync...

(searching)

You love them, but you get angry. *
It's like a yoyo. *

KIRSTEN

You were alone.

Jeevan nods, can't refute that.

*

JEEVAN

I was. Yeah.

*

(off look)

Then I met this kid. Said I'd walk
her home. It was cold... she lost
her key, we ended up--

*

*

KIRSTEN

--you walked her home.

*

*

Kirsten lets what she said hang in the air. Frank's apartment, summoned between them. Frank. She smiles, means the gratitude, but... raw memories, too. *

KIRSTEN (CONT'D) *

Thank you. *

Kirsten hugs him. He pulls back, and looks at her, wipes a tear from his eye. *

JEEVAN *

(cane-point down the path) *

Okay. There goes your family. *

KIRSTEN *

I'll put the airport on the wheel. Come next year. Bring yours. *

JEEVAN *

They know about you. Frank, and Key. Auddie. I tell the story. *

Kirsten seems to like this. Remembers the story, too. *

KIRSTEN *

Bye, Jeevan. *

53

EXT. THE BEACH - CARIBBEAN ISLAND - DAY

53

Miranda's looking out toward the sea. We watch her face as some levy in her finally gives, eyes wide in relief, not believing where she's finally arrived. Because she sees a BOAT coming around the cliffside. Miranda smiles.

MIRANDA (V.O.)

We remember what we love.

54

EXT. THE ROAD - THE WOODS - Y20/D15 - DAY

54

JEEVAN *

Bye, Kirsten.

He turns and goes, and Kirsten stands, watches him walk.

ANGLE FROM down the road, as the two separate, leaving one alone. *

Kirsten watches him go a few more beats, then looks ahead, walks fast to catch the wagons. *

THE END