

THE EXPANSE

Based on the Novels by

James S.A. Corey

Episode #504

"Gaugamela"

Written for Television by

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Directed by

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Final Script

Double Yellow Revisions: November 28, 2019
(pp. 31)
Double Pink Revisions: November 25, 2019
(pp. 2,30,31,36)
Double Blue Revisions: November 22, 2019
(pp. 36,36A)
Double White Revisions: November 22, 2019
(pp. 9,10,10A,26,33,34,36,39,40,41,42)
Goldenrod Revisions: November 20, 2019
(pp. 14,15,15A,18,25,26,28,41)
Green Revisions: November 19, 2019
(pp. 10,14,16,18,19,21,30,31)
Yellow Revisions: November 18, 2019
(pp. 6,24,28,41,41A)
Pink Revisions: November 13, 2019
(pp. 7,8,8A,9,9A,11,14,14A,23,27,27A,40,42)
Blue Revisions: November 11, 2019
(pp. 9,14,17,23,24,28,29)
Production Draft: November 4, 2019

Alcon Television Group

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CHARACTERS

RETURNING CHARACTERS:

JAMES HOLDEN
CHRISJEN AVASARALA
ALEX KAMAL
NAOMI NAGATA
AMOS BURTON
BOBBIE DRAPER
CAMINA DRUMMER (does not appear)

CLARISSA MAO
FELIX DELGADO
NANCY GAO
CHIEF OF STAFF
FRED JOHNSON
SAKAI
LEVEAU
BULL
MONICA STUART
CYN
FILIP
KARAL
MARCO INAROS

GUEST CHARACTERS:

DESK GUARD
RONA
KONECHECK
SULLIVAN
MORRIS
UN ARMY OFFICER
UNN OFFICER
CHEF CASEY
BELTER DOCK WORKER

VOICE ONLY:

MARTIAN REPORTER
EARTH REPORTER
ZMEYA PILOT
TYCHO TC
TYCHO SECURITY

SETS / LOCATIONS

RAZORBACK

- INT. RAZORBACK - FLIGHT DECK

EARTH

- EXT. EARTH - PRISON
- INT. PRISON - WAITING ROOM
- INT. PRISON - ELEVATOR
- INT. PRISON - LOWER HALLWAY
- INT. PRISON - YARD
- INT. PRISON - CELL BLOCK
- INT. PRISON - CLARISSA'S CELL
- EXT. EARTH - HIGH ABOVE THE CLOUDS (VFX)

LUNA

- EXT. LUNA - LOVELL CITY
- INT. LUNA - LOVELL CITY - CORRIDOR
- INT. LUNA - LOVELL CITY - AVASARALA'S OFFICE
- INT. LUNA - LOVELL CITY - OFFICERS CLUB

UN ONE

- INT. UN ONE - MAIN CABIN
- INT. UN ONE - GALLEY

TYCHO

- INT. TYCHO - CONSTRUCTION DOME - CORRIDOR OFFICE
- INT. TYCHO - CONSTRUCTION DOME
- INT. TYCHO - STORAGE CONTAINER
- INT. TYCHO - HAB RING - CORRIDOR OUTSIDE FRED'S QUARTERS
- INT. TYCHO - HAB RING - FRED'S QUARTERS
- EXT. TYCHO - CONSTRUCTION DOME
- INT. TYCHO - CONSTRUCTION DOME - DOME POD
- EXT. TYCHO - FOLLOWING THE MISSILE (VFX)
- INT. TYCHO - CONSTRUCTION DOME - DOME POD #2
- INT. TYCHO - HAB RING - MED BAY
- INT. TYCHO - HAB RING - CORRIDOR

CHETZEMOKA

- INT. CHETZEMOKA - CABIN
- INT. CHETZEMOKA - FLIGHT DECK

PELLA

- INT. PELLA - AIRLOCK - CORRIDOR
- INT. PELLA - OPS DECK
- INT. PELLA - NAOMI'S QUARTERS

(CON'T...)

SPACE (VFX)

- *EXT. SPACE - THE RAZORBACK*
- *EXT. SPACE - TYCHO STATION*
- *EXT. SPACE - THE ZMEYA*
- *EXT. SPACE - THE BREACHING POD*
- *EXT. SPACE - EARTH*
- *EXT. SPACE - IN THE BELT - THE CHETZEMOKA*

THE EXPANSE

Episode #504: "Gaugamela"

4.1 EXT. SPACE - THE RAZORBACK 4.1

is under thrust, heading away from the sun, and away from the little red dot of Mars. A caption appears: "**THE RAZORBACK**" with its transponder number -- but then the number FRITZES and changes along with the name to: "**THE SCREAMING FIREHAWK, BETWEEN MARS AND THE BELT**"

4.2 INT. RAZORBACK - FLIGHT DECK 4.2

ALEX and BOBBIE are strapped into their crash couches, eyes on the FLOATING SCREENS of their displays:

Bobbie is focused on a LIVE TELESCOPE VIEW of the MCRN supply ship *Barkeith*, escorted by two HEAVY FRIGATES; TRANSPONDER OVERLAYS indicate the names of the ships.

ALEX is focused on a schematic NAV MAP showing a CLUSTER OF MCRN TRANSPONDERS (the MCRN 3rd Fleet).

ALEX

Only thing on the *Barkeith's* current heading is a squadron of the 3rd Fleet...

He gestures and the map ZOOMS OUT, showing the heading and position of the *Razorback*, which is loosely paralleling the *Barkeith* -- trying to maintain visual contact without directly following.

ALEX (CONT'D)

Maybe they really are on a supply run.

BOBBIE

Nah. That's just the cover story. Somewhere along the way they're gonna meet up with a black marketeer and do a deal. I'd put money on it.

Alex brings up the scope image of the *Barkeith* and its escort.

ALEX

Y'know... I'm willing to believe that Babbage might be dirty--

(CONTINUED)

BOBBIE

She tried to have you murdered in your hotel room.

ALEX

--and even that Admiral Sauveterre is mixed up in it, too.

BOBBIE

But.

ALEX

But this ain't just one ship and a couple of people. This is an MCRN fleet tender, and two heavy frigates.

BOBBIE

Yeah. Which means all three crews are in on it. Or at least being paid to look the other way.

Alex shakes his head. He's really struggling with this. Getting emotional.

BOBBIE (CONT'D)

You know this. It's why we're out here.

ALEX

There's a big difference between knowing a thing is possible and seeing it happening in front of your damn eyes.

BOBBIE

That just means your eyes are open--

ALEX

You spent ten years in the Marines. The Navy cost me twenty and my marriage. Now I find out it was all for a bunch of crooks.

BOBBIE

I doubt they were when you served, if that makes you feel any better.

ALEX

How can you be so fucking nonchalant about all this?!

(CONTINUED)

4.2 CONTINUED: (2)

4.2

The loss of his family, his pride in his service, his belief in the inherent goodness of his home world -- it's all hitting Alex in a way he hasn't allowed himself to feel until now.

It's a moment Bobbie recognizes, and when she speaks her voice is gentle.

BOBBIE

I used to have a rat.

That throws Alex.

ALEX

Like, an informer in your crew?

BOBBIE

I was the rat, there.

(beat)

No, an actual pet rat when I was a kid. I named her Mouse. White fur. Brown ears. Tiny clever little hands.

ALEX

A rat named Mouse?

BOBBIE

Yeah. She used to climb up my arm and hide in my hair. Nuzzle my cheek with her soft nose. And she was so smart.

ALEX

Rats are smart?

BOBBIE

Very. I'd put stuff in her cage, and she'd build the most amazing houses out of it. I felt bad every time I had to knock them down to clean it out.

ALEX

This is one of those teaching moments, right? Mars is like a rat house that needs to be knocked down, or some shit like that.

That gives her a bit of a laugh.

(CONTINUED)

BOBBIE

No. Though that's not bad.

(beat)

No. Rats only live a few years. And in the wild they don't really die of old age. When they do, they go out hard. Lots of tumors, usually. One day I woke up and checked her cage, and Mouse was laying on her side panting, eyes glazed over.

Alex reacts, sympathetic, but still not quite sure where she's going.

BOBBIE (CONT'D)

My mom told me she was dying and tried to take her away, but I demanded that I get to hold her until she passed. I felt I owed her that.

(beat)

I sobbed for an hour. And then stopped. And then, a few hours after that, I was just tired. No matter how traumatic the loss is, you only have so much emotional stamina. Even grief can just get used up.

ALEX

So what did you--?

BOBBIE

I built a small box to bury her in.

ALEX

A burial--

BOBBIE

I was nine.

(beat)

I'd run out of energy to be sad. I had to do something. It wasn't going to help the rat. Not really. But it helped me.

Alex eyes the scope image of the *Barkeith*.

ALEX

So we're building a coffin for our dying planet.

(CONTINUED)

BOBBIE

I already grieved for Mars. I went through exactly what you're going through right now. When you come out the other side of this, you're going to want to be doing something that matters.

Alex isn't sure what to say to that.

BOBBIE (CONT'D)

Take as long as you need.

Alex takes that in for a beat -- and then indicators on the nav map draw his attention.

ALEX

The Barkeith and escort just increased their braking burn. We're going to have to adjust course to keep 'em in our sights.

BOBBIE

Copy that.

Alex taps controls on his display, and we hear the sound of maneuvering thrusters firing outside. The course tracks on the nav map slowly shift.

ALEX

You need people to talk you through things like this.

He's not talking about the course change.

BOBBIE

It helps.

ALEX

It kills me knowing I won't be that person for my son.

Bobbie doesn't reply. Alex keeps working.

ALEX (CONT'D)

I hope he finds someone like you to talk to--

An ALERT flashes across Alex's nav screen with a beep.

ALEX (CONT'D)

Huh.

(CONTINUED)

BOBBIE

What is it?

ALEX

Emergency flight restriction from
the UN.

(reading)

"All ships headed for Earth are
advised to expect delays as UN
Traffic Control clears patterns for
vessels involved in the emergency
relief efforts."

Wtf? Bobbie taps her floating windows and brings up a live
Martian NEWSFEED, mirroring it to Alex:

*ON THEIR SCREENS -- the newsfeed shows orbital/satellite
images of the rock hitting Earth, along with a map indicating
the impact zone in Northern Africa:*

MARTIAN REPORTER (V.O.)

*... we still don't have all the
details of the impact, but
estimates put the blast between two
and three-hundred kilotons. There
has been no explanation from the UN
as to why their orbital spotter
network did not detect the
asteroid. Prime Minister Smith has
pledged the MCR's full support in
the wake of this tragedy. We will
continue to update you as we learn
more about this tragic event on
Earth...*

OFF Bobbie and Alex, both at a loss for words...

FADE TO BLACK.

4.3 EXT. EARTH - PRISON - ESTABLISHING - DAY (DRONE POV)

4.3

FLYING OVER a remote, heavily wooded region at the edge of a
lake to FIND an incongruously graceful art deco structure
rising up out of nowhere, flying the UN FLAG. A large open
field of manicured grass stretches out behind it, dotted with
vents that suggests a much larger structure below.

A caption appears: "**CHESAPEAKE MAXIMUM SECURITY CORRECTIONAL
CENTER**"

4.4 INT. PRISON - WAITING ROOM - DAY

4.4

ON A SCREEN, A NEWSFEED of the asteroid impact is playing, showing more images of fires, death and mass destruction--

EARTH REPORTER (V.O.)

... Authorities are still assessing the extent of the damage from the shockwave that hit Dakar, but all reports indicate that the city has been devastated. Two thirds of the high density housing units have collapsed, and hundreds of thousands are feared dead in the rubble. The regional power grid has been shattered, and survivors are relying solely on micro-generators and solar...

REVEAL -- AMOS in a chair, watching the newsfeed, impassive, in an art deco lobby. There are far more empty seats than visitors, only two ND LAWYERS who are taking in the images of destruction as they chat quietly into their hand terminals. An ARMED UN GUARD stands in the bg.

DESK GUARD (O.S.)

Next.

Amos gets up, slings his duffle bag over his shoulder and steps up to a security station, manned by a UN DESK GUARD.

DESK GUARD (CONT'D)

I.D.

The Guard points to a pair of feet painted on the floor, next to a PALM PRINT/DNA SCAN PEDESTAL. Amos stands on the feet and puts his hand on the scanner.

The guard moves a tablet on an articulating arm in front of his face --

THROUGH THE GUARD'S TABLET -- we see biometric and DNA ID checks confirming Amos' identity.

DESK GUARD (CONT'D)

Amos Burton.

AMOS

That's me.

A "VIP VISITOR" NOTIFICATION flashes across the Guard's tablet, with special instructions -- this visit has been authorized by Chrisjen Avasarala.

(CONTINUED)

4.4 CONTINUED:

4.4

The Guard gives Amos a curious look: he seems more like a relative of an inmate than a friend of a former Secretary-General as a sponsor, but oh, well...

The Guard launches into his rote speech:

DESK GUARD

All personal effects including your hand terminal and any clothing with more than seven grams of metal must be surrendered. Your personal items will be stored in a secure locker until you return. While inside the prison you are subject to reduced civil rights as outlined in the Amended Lucerne Code. Would you like a copy of the Code to review?

AMOS

I'm good.

DESK GUARD

I need a yes or a no, sir.

AMOS

No.

DESK GUARD

For your own safety, you are required to follow the directives of any guard, corrections officer, or prison employee without hesitation or question. If you fail to comply, any guard, corrections officer, or prison employee is authorized to use any means necessary to ensure your safety and the safety of others. Do you understand and consent to these conditions?

AMOS

Sure.

(off the Guard's look)

Yes.

Amos hands over his duffle. The Guard opens it and checks the contents. He picks up the bottle of tequila Amos took from Erich, and then the ceramic mug from Lydia's house.

AMOS (CONT'D)

Be careful with that.

(CONTINUED)

4.4 CONTINUED: (2)

4.4

DESK GUARD
Your jacket, too, sir.

(CONTINUED)

4.4 CONTINUED: (3) 4.4

Amos removes his jacket. The Guard takes it, puts it and the duffle onto a SECURITY SCANNER where a conveyer whisks them away.

The Guard taps a control, a BUZZER sounds, and the light on a reinforced Security Door goes GREEN.

DESK GUARD (CONT'D)
Welcome to the Pit.

Amos walks towards the elevator where a CORRECTIONS OFFICER in a UN Department of Justice/Bureau of Prisons uniform meets him. The Corrections Officer taps his hand terminal, opening the elevator doors. [NOTE: Corrections Officers are not armed].

They walk in --

4.5 OMITTED 4.5

4.6 INT. PRISON - ELEVATOR - CONTINUOUS 4.6

-- the doors close, and the elevator begins to descend. AN embedded LEVEL INDICATOR DISPLAY glows through the wall, and Amos watches the numbers count up as they travel down. The elevator finally stops at Level 10.

The doors open to REVEAL --

4.7 INT. PRISON - LOWER HALLWAY - CONTINUOUS 4.7

The art deco facade is gone -- nothing but reinforced concrete down here. Another C.O. ("RONA", 30s, female, tough, no-nonsense) is waiting for Amos.

RONA
Please follow me.

Amos steps out of the elevator and Rona leads him down a concrete hallway. [NOTE: nearby, is a STAIR DOOR with a biometric lock marked "AUTHORIZED PERSONNEL ONLY".]

RONA (CONT'D)
Civilians aren't usually permitted down here. You've got friends in high places.

Amos shrugs...

4.8 INT. PRISON - YARD - MOMENTS LATER

4.8

Rona leads Amos down a balcony that looks into a high-walled yard, where 3 PRISONERS in colored jumpsuits are getting their daily "outside time" under the supervision of 6 CORRECTIONS OFFICERS. Amos takes it in.

(CONTINUED)

4.8 CONTINUED:

4.8

RONA

Don't be nervous.

AMOS

I'm not.

One of the prisoners ("KONECHECK", male, 30s) is massive. Subcutaneous BIO-TECH MODS protrude on his thickly muscled arms and neck.

One of the C.O.s ("SULLIVAN", male, 30s) inserts a hypo-like device into a port on one of Konecheck's mods in a routine med check, while another C.O. ("MORRIS", male, 30s) looks on.

As they walk, we now see a LINE painted in the middle of the floor.

RONA

Stay on the line.

AMOS

You got more guards than prisoners.

RONA

We have to. This block houses inmates with body modifications.

Down in the yard, Konecheck suddenly lurches at Sullivan -- Sullivan and Morris flinch -- and then Konecheck raises his hands in "surrender" with a laugh -- he was just fucking with them. As the C.O.s glower --

AMOS

Why don't you just take out their mods?

RONA

They've still got their rights, body privacy is in the Constitution. Some inmates have their mods surgically removed and get transferred above ground. But the surgeries can be dicey. For some it's not an option.

AMOS

(re: Konecheck)
Like him.

She chuckles.

(CONTINUED)

4.8 CONTINUED: (2)

4.8

RONA

Nah. Konecheck's what we call a volunteer. He could have his mods removed, but he won't. He doesn't care if he has to stay down here.

AMOS

That's nuts.

(CONTINUED)

4.8 CONTINUED: (3)

4.8

RONA
Yeah, well, so is Konecheck...

4.9 INT. PRISON - CELL BLOCK

4.9

Rona leads Amos to a cell with a small window and a food slot in the door, with a BIOMETRIC LOCK.

RONA
No exchange of goods of any sort.
We'll be watching, so if at any point you feel threatened, just raise your hand and we'll be right there to help.

AMOS
Okay.

Amos looks through the window to see --

IN THE CELL -- CLARISSA MAO sitting on a hospital bed, eyes closed, mouth moving ever so slightly, pale and thin. She's hooked up to medical equipment, with plastic tubes snaking in and out of her veins.

4.10 INT. PRISON - CLARISSA'S CELL - MOMENTS LATER

4.10

CLARISSA'S POV: OVER BLACK, we hear her mumbling, in a whisper, the words indistinct but four short phrases, repeated over and over...

AMOS (V.O.)
Hey, Peaches.

The blackness flutters and lifts as she opens her eyes to see Amos standing at her bedside. It's such an unexpected sight, she thinks she's dreaming.

CLARISSA
You're not here.

AMOS
Yes, I am.

She blinks, fighting the sedatives and other meds coursing through her system. She's groggy and lethargic.

CLARISSA
I heard you were... on another world. Through the Ring.

(CONTINUED)

4.10 CONTINUED:

4.10

AMOS

Yup.

CLARISSA

How was it?

AMOS

I kinda liked it. At first. Wide open spaces, clean, not too crowded.

CLARISSA

Sounds wonderful.

AMOS

Yeah. Until everybody started shooting each other. And parasites began eating our eyeballs. And giant alien machines came out of the ground and exploded--

A nearby INFUSER hisses, sending another dose into her. She gasps as the cold drugs go into her vein.

CLARISSA

But you made it back.

She shivers. It's an effort to keep talking, but she does.

CLARISSA (CONT'D)

I must look like shit.

AMOS

Yup.

CLARISSA

It's the blockers, for my mod. They've got me on a heavy dose.

She tilts her head to the infuser: a screen displays a false color "MRI" scan of her skull, showing the ENDOCRINE MODS implanted in the roof of her mouth.

AMOS

Can you take it out?

CLARISSA

They said the surgery would be difficult. And that life without it would be even less fun than this.

(CONTINUED)

4.10 CONTINUED: (2)

4.10

AMOS

That sucks.

CLARISSA

I get by.

Her voice trembles.

CLARISSA (CONT'D)

Blockers every morning. Food from a slot in the door. Half hour walk around the yard. Therapy once a week. These four walls. Breathe in. Breathe out. Eat. Shit. Sleep. Take whatever they give. Give nothing in return.

Tears are welling in her eyes.

AMOS

Do you want me to leave?

She shakes her head.

CLARISSA

You said you weren't coming down the well.

AMOS

I had some personal business in Baltimore.

CLARISSA

This isn't Baltimore.

AMOS

This makes Baltimore look good.

CLARISSA

Why are you here?

It's not easy for him to articulate the answer. He tries as best he can.

AMOS

People like us... some of the things we do... they're not just on us. The world's messed up. It can mess you up. I was lucky I had someone to help me.

She looks up at him in surprise.

(CONTINUED)

4.10 CONTINUED: (3)

4.10

CLARISSA

Did you come here to help me?

He has to think about it before he answers.

AMOS

I guess I did.

CLARISSA

You can't. No one can. Not every stain comes out--

A KLAXON suddenly blares, startling them both.

AMOS

What's that?

CLARISSA

Lockdown.

AMOS

Why?

CLARISSA

I don't know--

As the klaxon continues to wail, the walls begin to SHAKE -- followed by an ominous RUMBLE --

A CRACK SPLINTERS in the ceiling -- Clarissa sees it, not sure if she's dreaming again --

As the rumble becomes a ROAR and the lights fail and go out --

SMASH TO BLACK.

4.11 EXT. LUNA - LOVELL CITY - NIGHT

4.11

Re-establishing.

4.12 INT. LUNA - LOVELL CITY - CORRIDOR - NIGHT (1/6 G)

4.12

AVASARALA on the move towards her office--

AVASARALA

... I don't give a shit who he's with, I want you to pull Commander Lipson out of that meeting right now--

(CONTINUED)

4.12 CONTINUED:

4.12

As the voice on the other end of the line angrily talks back, in the bg, A WALL SCREEN shows a NEWSFEED on the status of relief efforts in the first asteroid impact zone in Africa.

(CONTINUED)

4.12 CONTINUED: (2)

4.12

AVASARALA (CONT'D)
Shut the fuck up and listen to me!
It wasn't a rogue asteroid strike,
it was an attack--

Suddenly, the call goes dead, as if the other person hung up.

AVASARALA (CONT'D)
FUCK!

She hurls her hand terminal -- and it BOUNCES around lazily in the one-sixth-g, denying her even the small satisfaction of shattering.

She walks by her assistant NAPHEESA, who's situated outside her office--

AVASARALA (CONT'D)
(to her assistant)
Get me a goddamn list of every person on Luna right now with a direct line of communication to Fleet Command--

4.12A INT. LUNA - LOVELL CITY - AVASARALA'S OFFICE -
CONTINUOUS (1/6 G)

4.12A

Avasarala enters, frustrated, thinking about what to do next.

After a beat, in the background, ADMIRAL DELGADO enters with his hand terminal, his face grim. He looks defeated.

DELGADO
Chrisjen, a second rock just hit Earth.

Avasarala's heart sinks.

AVASARALA
Where?

He flicks his hand terminal -- sending the image to the wall screen, which switches to a BREAKING NEWS FEED: satellite images of an expanding "mushroom" cloud on the North American Eastern seaboard.

DELGADO
About 40 kilometers northwest of Philadelphia. And we've lost communication with New York.

(CONTINUED)

4.12A CONTINUED:

4.12A

And that hits Avasarala right in the gut -- *her husband and her children are in New York.*

For a moment, she can't even speak. Even though this is what they both feared would happen, the reality of it has stunned them to the core.

DELGADO (CONT'D)

At least now they know it's an attack.

(CONTINUED)

4.12A CONTINUED: (2)

4.12A

AVASARALA

They can't see the rocks... and they don't know why...

Somehow she pushes aside her personal distress.

AVASARALA (CONT'D)

We have to get through to the Secretary General. Tell her directly what we know.

Her resolve rallies Delgado.

DELGADO

We'll convince her.

AVASARALA

She'll be in the Sit Room bunker--

DELGADO

No, she's not in New York... she's on some junket... South Asian Trade Zone talks--

AVASARALA

Right. The Secret Service will have her off the ground by now. We need to contact U.N. One.

4.13 EXT. EARTH - HIGH ABOVE THE CLOUDS - DUSK

4.13

UN ONE races through the sky, escorted by TWO UN FIGHTER JETS.

4.14 INT. UN ONE - MAIN CABIN - DUSK

4.14

SECRETARY GENERAL NANCY GAO is on the move in a throng of military and political advisors. Everyone is intense and serious, checking reports or talking on hand terminals, fending off shock with action. In the bg, an ATTENDANT sets up coffee and tea.

UN ARMY OFFICER

... medics from Fort Weyand and Fort Drum are being deployed to the disaster area, along with 80 MEVs and 50 Clarions for search and rescue. Medical Corps is setting up triage units around Syracuse and Pittsburgh.

(CONTINUED)

4.14 CONTINUED:

4.14

NANCY GAO

I want relief drones in the air around the clock to resupply the first responders -- and make sure UNAID and the Red Cross get anything they need.

UN ARMY OFFICER

Yes, ma'am.

Nancy's civilian CHIEF-OF-STAFF steps forward--

CHIEF OF STAFF

Fleet Command recommends we head to Luna immediately until they can better assess--

NANCY GAO

We're not going to Luna.

CHIEF OF STAFF

Nancy. The planet is under attack--

NANCY GAO

And I'm not abandoning it.

She grabs a UNN OFFICER who's checking his hand terminal:

NANCY GAO (CONT'D)

What the hell is going on with our asteroid spotters?

UNN OFFICER

We still don't have an answer, ma'am, but Planetary Defense Command says it's possible the entire Sentinel system has been hacked...

As Nancy and the rest head into her office, the Chief of Staff's hand terminal buzzes. He stops to check the call -- then sees it's Avasarala. He flicks the call aside and heads into the office...

4.15 INT. LUNA - LOVELL CITY - AVASARALA'S OFFICE - NIGHT (1/6 G)

4.15

"CALL DENIED" flashes on Avasarala's hand terminal.

AVASARALA

Motherfucker!

(CONTINUED)

4.15 CONTINUED:

4.15

Delgado flicks his hand terminal in disgust.

DELGADO

I went to the Academy with half the officers on that plane and not one of them will even pick up. We've been blackballed, by her whole goddamn staff.

AVASARALA

That's it. The staff.

4.16 INT. UN ONE - GALLEY - DUSK

4.16

CHEF CASEY (male, 50s) stands in a hatch near a ladder heading up to the main cabin, staring dumbfounded at his buzzing hand terminal. In the bg, ATTENDANTS are preparing snacks for everyone aboard. Casey taps, accepting the call.

CHEF CASEY

Madam Avasarala?

ON HER HAND TERMINAL -- Avasarala's face appears:

AVASARALA (ON VIDEO)

Casey, listen to me, I need you to do exactly what I say--

CHEF CASEY

Um... Ma'am, this is Chef Casey, on U.N. One--

AVASARALA (ON VIDEO)

I know who I fucking called, you fattened me up for years with macaroons. Now listen...

4.17 INT. UN ONE - MAIN CABIN - DUSK (MOMENTS LATER)

4.17

A nervous Chef Casey enters carrying a tray of food and coffee for Nancy. Nancy sits, conferring tensely with her advisors. No one pays any attention to the Chef as he sets the tray down in front of Nancy -- until Avasarala's voice cuts through the din:

AVASARALA (ON VIDEO)

Nancy, you have to listen to me, please --

Nancy looks down at the tray and sees Avasarala looking up at her on Casey's comm.

(CONTINUED)

4.17 CONTINUED:

4.17

CHIEF OF STAFF

Goddamnit--

CHEF CASEY

I'm sorry, she made me--

AVASARALA

The rocks crashing down on Earth are covered in Martian stealth composites -- that's why our spotters can't see them!

And that quiets the room.

NANCY GAO

Why would Mars--

4.18 INT. LUNA - LOVELL CITY - AVASARALA'S OFFICE - NIGHT - 4.18
INTERCUT (1/6 G)

Avasarala paces, holding her hand terminal, as Delgado listens intently.

AVASARALA

It's not Mars. It's--

NANCY GAO

It's Marco Inaros?

AVASARALA

Yes -- and I can prove it, but right now, you have to trust me.

Nancy feels the weight of her office. She knows what's at stake. And she puts her personal feelings aside.

NANCY GAO

What do you recommend?

AVASARALA

The Watchtower satellites are the only thing we have that can penetrate stealth. You have to link them to the spotters. It's the best chance to destroy any more rocks that are on the way.

NANCY GAO

How many more are there?

(CONTINUED)

AVASARALA

I don't know. Which is why you
have to act immediately.

Nancy turns to her advisors.

NANCY GAO

Re-task the Watchtowers and
Sentinels, just like she said.

Everyone bursts into action, barking orders into their hand
terminals. Chef Casey smiles as the room fills with a sense
of hope.

Avasarala and Delgado exhale and trade a look of relief.

AVASARALA

Thank you, Nancy.

NANCY GAO

Thank you. You may have just saved
millions.

AVASARALA

That's all that matters.

The activity in the room moves away from Nancy, giving her a
moment of privacy. The two "adversaries" take stock of each
other on their comms.

NANCY GAO

I've always admired your
persistence.

AVASARALA

I prefer to think of it as
perseverance.

NANCY GAO

I'll bet you do.

AVASARALA

Perhaps this would be a good time
to see if I could get out of having
to write up that Ring Immigration
report.

Nancy can't help but laugh.

NANCY GAO

You really are a piece of work.

(CONTINUED)

4.18 CONTINUED: (2)

4.18

AVASARALA

I know--

Suddenly, A BLINDING FLASH OF LIGHT pours through U.N. One's windows. Nancy, Chef Casey, the Chief of Staff and everyone turn to look --

THROUGH THE WINDOWS -- a massive mushroom cloud is expanding on the horizon. Towards them.

CHEF CASEY

Oh god...

Alarm KLAXONS shriek --

4.19 INT. LUNA - LOVELL CITY - AVASARALA'S OFFICE - NIGHT - 4.19
CONTINUOUS (1/6 G)

ON AVASARALA'S HAND TERMINAL -- image and sound cut in and out. All she and Delgado can see is Nancy frantically being thrown into a chair by military personnel, and all they can hear are screams and panic --

And then the connection cuts out. U.N. One is gone.

OFF Avasarala and Delgado, devastated...

FADE TO BLACK.

4.20 EXT. SPACE - TYCHO STATION 4.20

The Hab Ring spins around the spherical Construction Dome as always... but this time, only one of the Dome's Bay Doors is open.

We hear the chatter of Tycho Station Traffic Control over comms...

4.21 INT. TYCHO - CONSTRUCTION DOME - CORRIDOR OFFICE (ZERO-G) 4.21

HOLDEN, FRED and SAKAI are inside one of the windowed "offices" that looks out into the Dome. From this position, they have a clear line of sight across the Dome and out the open bay door to space.

LEVEAU stands nearby, with another OPA NAVY GUARD posted in the corridor. There are no other workers in the area.

[NOTE: everyone's magboots are on.]

(CONTINUED)

4.21 CONTINUED: 4.21

As Tycho TC chatter continues over a speaker, Sakai checks the station's Traffic Control logs on a console, scrolling to the entry for the *Zmeya* -- it's indicated as "ON TIME".

Fred taps a control, talking into comms:

FRED
How you doing in there, Bull?

BULL (OVER COMMS)
Go fuck yourself.

4.22 INT. TYCHO - CONSTRUCTION DOME (ZERO-G) 4.22

PUSHING IN ON THE STORAGE CONTAINER that Monica was trapped inside (in Episode #502) as a CONSTRUCTION DRONE paints over the now-repaired hole to cover it up. The DRONE finishes the job and flies away.

FRED (OVER COMMS)
I mean, you have to admit it is kinda funny that you're a little claustrophobic...

4.23 INT. TYCHO - STORAGE CONTAINER (ZERO-G) 4.23

BULL and THREE OPA NAVY BELTERS, all wearing vac suits and helmets and heavily armed, wait inside near the door.

FRED (OVER COMMS)
Considering your line of work.

BULL
I repeat. Go fuck yourself.

The Tycho TC chatter continues over the comms...

4.24 INT. TYCHO - HAB RING - CORRIDOR OUTSIDE FRED'S QUARTERS 4.24

Two OPA NAVY GUARDS are posted in front of the door...

4.25 INT. TYCHO - HAB RING - FRED'S QUARTERS 4.25

MONICA sits alone in the middle section of the room, eyes on a secure SURVEILLANCE CAMERA FEED of the storage container on her hand terminal as Tycho TC chatter plays over comms.

(CONTINUED)

4.25 CONTINUED:

4.25

In the bg, A WALL SCREEN shows a muted NEWSFEED from Earth about the devastation from the first rock -- *the news of the other impacts has yet to reach Tycho.*

A Belter voice crackles over the comm:

*ZMEYA PILOT (V.O.)(ON COMMS)
Tycho, this the Zmeya. Here fo
pick up cargo.*

Monica perks up at the name of the ship. *Game on...*

4.26 EXT. SPACE - THE ZMEYA

4.26

A beat up Belter freighter flips and burns, feathering its drive to slow its approach to Tycho Station.

*TYCHO TC (V.O.)(OVER COMMS)
Zmeya, please transmit your loading
permit.*

*ZMEYA PILOT (V.O.)(OVER COMMS)
Okay, sending now.*

4.27 INT. TYCHO - CONSTRUCTION DOME - CORRIDOR OFFICE (ZERO-G) 4.27

Holden taps the window and AUGMENTED REALITY OVERLAYS appear on a section of the glass. Holden taps, using the active display to ZOOM IN on the *Zmeya*.

*TYCHO TC (V.O.)
Loading permit received and
verified. Zmeya, you are clear for
pickup. Please proceed as directed
into the Dome.*

Sakai brings up the "CONSTRUCTION DOME / BAY ACCESS" controls on her console. Her finger is poised over a button to close the open Bay Door.

All eyes are on Holden's window display as the *Zmeya* approaches the Dome...

Leveau's wrist terminal flashes, and he checks it.

LEVEAU
(to Fred)
Bosmang. We got a Security Alert.

Fred whips out his hand terminal, taps.

(CONTINUED)

4.27 CONTINUED:

4.27

FRED JOHNSON
What the hell is going on?

TYCHO SECURITY (V.O.)(OVER COMMS)
Sir, we got some kind of
disturbance in reactor control.
Security units are on the way...

4.28 EXT. SPACE - THE ZMEYA

4.28

The *Zmeya* fires its maneuvering thrusters, slowing its approach to the station.

TYCHO TC (V.O.)
Zmeya, you have not been authorized to slow. Please stay on your designed approach.

The ship comes to a "stop", holding position a distance away from Tycho.

TYCHO TC (V.O.)(OVER COMMS)
Zmeya. Acknowledge--

ZMEYA PILOT (V.O.)(OVER COMMS)
Tycho, Zmeya. We got problem with thruster control. Fixing now. Stand by...

4.29 INT. TYCHO - HAB RING - FRED'S QUARTERS

4.29

As Monica watches and listens, taking in the unexpected delay...

The newsfeed on the wall screen behind her suddenly changes, pulling her attention -- and she gasps as she sees --

ON THE NEWSFEED -- *Another asteroid has crashed into Earth, mere hours after the first. What first appeared to be a freak occurrence is now being treated as an attack...*

4.30 INT. TYCHO - CONSTRUCTION DOME - CORRIDOR OFFICE (ZERO-G)

THROUGH THE WINDOW DISPLAY -- Holden and Fred can see the *Zmeya*, holding position outside.

HOLDEN
Something's wrong.

He taps the comm:

(CONTINUED)

4.30 CONTINUED:

4.30

HOLDEN (CONT'D)
Bull. Get out of there.

BULL (V.O.)(OVER COMMS)
What are you talking about--

HOLDEN
GET EVERYBODY OUT OF THERE NOW,
IT'S A TRAP!

4.31 INT. TYCHO - STORAGE CONTAINER (ZERO-G)

4.31

BULL
Move out! GO, GO, GO!

Bull opens the container door...

4.32 INT. TYCHO - CONSTRUCTION DOME - CORRIDOR OFFICE (ZERO-G) 4.32

THROUGH THE WINDOW DISPLAY -- Holden sees the Zmeya's cargo door open. A slender shape ejects from the hold -- and a drive plume lights up -- it's a torpedo!

HOLDEN
They're firing on us!

COLLISION ALARMS shriek --

4.33 EXT. TYCHO - CONSTRUCTION DOME

4.33

The Zmeya's missile hurtles into the dome, arcing towards the containers just as Bull and his men are exiting...

The missile hits the container and EXPLODES, engulfing half of Bull's men and scattering the rest and sending debris flying across the dome --

4.34 INT. TYCHO - CONSTRUCTION DOME - CORRIDOR OFFICE (ZERO-G) 4.34

Holden turns to Fred as --

BAM-BAM-BAM! Fred's chest explodes in a SPRAY OF BLOOD as bullets rip through him! Fred stands there, magbooted to the deck, a look of astonishment on his face --

And Holden sees Sakai with the gun in her hand. For an instant he can't believe it and then --

(CONTINUED)

4.34 CONTINUED:

4.34

BAM-BAM-BAM-BAM-BAM! With a cry of rage, Leveau fires at Sakai who returns fire, spraying bullets as she runs, killing the surprised guard in the corridor.

Holden grabs Fred, pressing his hands over the bloody wound.

Leveau moves to pursue Sakai --

HOLDEN
We need medics!

That stops Leveau, who whips out his hand terminal...

4.35 INT. TYCHO - CONSTRUCTION DOME - DOME POD (ZERO-G)

4.35

Sakai rushes into the pod, taps a button marked "COMMS SHUTDOWN > EXECUTE" on her hand terminal... and TYCHO COM NET goes OFFLINE --

TWO BELTER DOCKWORKERS in vac suits rush in behind her with guns out.

For an instant it looks like Sakai is caught, but then --

BELTER DOCK WORKER
Is it done?

SAKAI
Ya. Let's go.

They grab two gear bags off the rack (containing helmets and a vac suit for Sakai). Sakai hits a control and the Pod door closes...

4.36 INT. TYCHO - CONSTRUCTION DOME - CORRIDOR OFFICE (ZERO-G) 4.36

As Holden cradles Fred in his arms, his eyes shift to --

THE WINDOW DISPLAY -- as another missile pops out of the *Zmeya's* cargo bay, lights up, and rockets toward Tycho!

COLLISION ALARMS ring out again.

HOLDEN
They're firing again!

Holden stares as the missile comes towards him, sure that this is the end --

4.37 EXT. TYCHO - FOLLOWING THE MISSILE 4.37

as it hurtles towards the Dome -- and at the last moment, arcs away, racing around the station. We see this missile is different than the first, with a larger "warhead" payload -- suddenly, the drive separates and falls away... THRUSTER PORTS on the "warhead" fire, decelerating it as it dives down and SMASHES through the Hab Ring and into --

4.38 INT. TYCHO - HAB RING - FRED'S QUARTERS 4.38

A BULKHEAD BLASTS OPEN, and the concussion knocks Monica flat!

But there's no other explosion.

A dazed Monica turns to the bulkhead... and sees the door of a BREACHING POD...

4.39 INT. TYCHO - CONSTRUCTION DOME - CORRIDOR OFFICE (ZERO-G) 4.39

Holden is still cradling Fred in his arms.

LEVEAU

Comms are out, the whole net is down.

HOLDEN

We need to get him to gravity...

And then Holden notices Fred feebly tapping his hand terminal:

CLOSE ON FRED'S HAND TERMINAL -- he's pressing a button marked "VAULT EJECT", but with the comm network dead, there's no response.

Holden locks eyes with Fred. BLOOD DROPS FLOAT out of Fred's mouth as he speaks:

FRED

It's... in my quarters... stop them...

And Holden's heart sinks as he understands what Fred is talking about -- *the Protomolecule*.

HOLDEN

(to Leveau)
Get him to gravity!

(CONTINUED)

4.39 CONTINUED:

4.39

Holden grabs the dead Guard's gun and runs.

Leveau lifts Fred in the zero-g, and as he carries Fred out --

(CONTINUED)

4.39 CONTINUED: (2) 4.39

Fred stares through the glass at the flames burning in the Construction Dome, once again seeing the fire of war, as his eyes slowly dim...

4.40 INT. TYCHO - HAB RING - FRED'S QUARTERS 4.40

The OPA Navy Guards rush in behind Monica, guns out, FIRING right into the breaching pod as the door opens -- but instead of a boarding party, their bullets hit only hard metal as something emerges and unfolds --

It's an insect-like, heavy duty CONSTRUCTION MECH!

Bullets don't slow it down as the Mech moves past all of them heading straight across the room for Fred's bed --

The OPA Navy guards head after it --

And get torn up in a hail of bullets as Sakai and her two Belter cronies rush in shooting! Both OPA Guards go down shooting and manage to drop one of Sakai's cronies before they're both killed.

ACROSS THE ROOM -- The Mech's arms smash through the railing and tear into the platform below the bed... revealing thick steel plates underneath -- the walls of the VAULT.

The other crony is about to shoot Monica -- but Sakai stops her --

SAKAI

No. We take her with us. Get her into a suit.

ACROSS THE ROOM -- Another arm of the Mech brings out a PLASMA TORCH and starts cutting into the steel plates of the vault...

4.41 INT. TYCHO - CONSTRUCTION DOME - DOME POD #2 (ZERO-G) 4.41

Pod #2 detaches from the Dome and flies towards the open bay door. Holden grabs the Pod's hard-wired emergency radio:

HOLDEN

This is Holden, we need station security to Fred's Quarters now--

TYCHO SECURITY (V.O.)(OVER COMMS)

Sorry, Holden, no can do. All units are engaged, putting down attack in reactor control.

(MORE)

(CONTINUED)

4.41 CONTINUED:

4.41

TYCHO SECURITY (V.O.)(OVER COMMS)

We are scrambling reactor now so
they can't use im to blow up the
station.

HOLDEN

Fuck!

4.42 EXT. TYCHO STATION

4.42

Lights go out all over the station...

4.43 INT. TYCHO - HAB RING - FRED'S QUARTERS

4.43

The room plunges into darkness, lit only by emergency lights
which snap on and the glow of the Mech's plasma torch -- it
has nearly cut through the steel.

The dead Belter has been stripped out of his vac suit, and
Monica is in it. The other Belter keeps a gun on Monica as
Sakai hands her a helmet.

MONICA

What the hell do you want from me?

SAKAI

Nothing. But someone else does.

Sakai taps her hand terminal --

And Monica uses her eye implant to capture the data -- it's
the flight plan for the *Zmeya*...

ACROSS THE ROOM -- The Mech flings aside a large chunk of the
vault and a BLUE GLOW spills out from inside. Two Mech arms
reach in... pull... pull... and finally RIP OUT THE
PROTOMOLECULE SAMPLE in a REINFORCED CONTAINER!

SAKAI (CONT'D)

(to Monica)

Helmet on, let's go.

Monica raises her helmet --

And Holden rushes in, gun drawn -- and unloads multiple
rounds on the crony, killing him--

Sakai turns her gun to Holden --

And Monica smashes Sakai in the face with her helmet, sending
her sprawling to the deck! Monica dives onto Sakai, trying
to grab her gun...

(CONTINUED)

4.43 CONTINUED:

4.43

ACROSS THE ROOM -- the Mech turns with the Protomolecule container in two of its arms and heads back towards the Breaching Pod --

And Holden does the only thing he can -- emptying his weapon into the Mech's guts in an attempt to damage its internal control systems!

The Mech's guts spark and it staggers... but doesn't stop, and keeps heading towards the breaching pod.

Holden grabs a BROKEN TABLE LEG and jams it into one of the Mech's legs, trying to raise it off the floor and unbalance it--

And another Mech arm swings around and swats Holden aside, knocking him into the wall! Holden's head swims, he's blacking out--

The Mech goes into the pod, folding up--

Monica wrestles with Sakai, knocking aside her gun and dragging her back to keep her from leaving with the Mech -- but Sakai gets to her comm and taps a control and --

The Breaching Pod door closes and it BLASTS OUT of the hole it created -- venting the compartment!

4.44 OMITTED

4.44

4.45 INT. TYCHO - HAB RING - FRED'S QUARTERS

4.45

ALARMS SOUND as the air rushes out of the room. Holden tries to get up, but he's too dazed...

Suddenly, a hand in a vac suit reaches down and drags him towards the door -- it's Monica.

Monica drags Holden out of the office and seals the door behind them.

4.46A INT. TYCHO - HAB RING - FRED'S QUARTERS

4.46A

SAKAI (O.S.)
Too bad... so sad...

Holden and Monica turn to see Sakai dragging herself to her knees. She spits out blood on the floor.

SAKAI (CONT'D)
It's gone. Gone for good. Bye-
bye...

Holden walks over to her.

HOLDEN
You're going to help us get it
back.

Sakai laughs, shaking her head.

SAKAI
You lose. You all lose.

4.47 INT. TYCHO - HAB RING - MED BAY - MINUTES LATER

4.47

A shattered Holden, with Monica following behind, pushes past a shell shocked Leveau and through a silent, shocked group of medical staff--

Fred lying in the bed. Covered with blood. Motionless. The detritus of futile medical efforts around him.

Bull, his face streaked with blood from the container explosion, is at Fred's side, staring down at his old friend.

Holden goes to the bed, takes in the sight of Fred. Holden's eyes shift to Bull.

HOLDEN
He deserved to finish what he was
building.

Bull can only nod as he blinks back tears.

And Holden gently closes Fred's eyes...

FADE TO BLACK.

4.48 EXT. LUNA - LOVELL CITY - NIGHT

4.48

Earth glows above in the dark.

4.49 INT. LUNA - LOVELL CITY - AVASARALA'S OFFICE - NIGHT 4.49
(1/6 G)

ON THE WALL SCREEN, a NEWSFEED reports on the devastating third asteroid strike on the coast of the Gulf of Bangladesh. Amongst massive casualties is Secretary-General Gao, killed with all aboard U.N. One as it was caught in the blast.

Avasarala is alone at her desk, talking into her hand terminal, finishing a message.

AVASARALA

... I just need to hear your voice
and know you're safe, please call
as soon as you can... I won't stop
leaving you messages until I know.

ON HER HAND TERMINAL, we see it's a message to Arjun. She presses SEND. A window indicates that she's already sent three messages -- and has not received any replies.

A knock on her door turns her to see Delgado standing in the threshold. Somber. She nods and he walks in.

AVASARALA (CONT'D)

So. Who's in charge down there
now?

DELGADO

Still not clear. Earthside comms
are a mess, all the networks are
swamped. Half of Gao's cabinet was
on the plane with her, the rest
were scattered around the globe.
No one seems to know who's next in
line of succession.

AVASARALA

What about the Watchtowers?

DELGADO

The orders went out, they're being
re-tasked. But no positive
contacts yet.

The two of them stand in silence for a moment, until--

DELGADO (CONT'D)

I'm sorry.

AVASARALA

We did everything we could.

(CONTINUED)

4.49 CONTINUED:

4.49

DELGADO

You did.

AVASARALA

We don't know for certain if it could've been stopped.

DELGADO

I know I didn't fight hard enough.
I know I was a coward.

(beat)

Thank you for not disagreeing.

Avasarala cracks a smile, but then gets serious again.

AVASARALA

The fight's not over.

Delgado nods, with fire in his eyes -- he's not going to make the wrong call again.

DELGADO

Come with me.

AVASARALA

Where?

Delgado holds out his hand.

DELGADO

Just come.

4.50 INT. LUNA - LOVELL CITY - OFFICERS CLUB - NIGHT (1/6 G) 4.50

It's packed with officers and civilians, and their families -- an impromptu gathering. Everyone is visibly emotional: some nervous and worried, others angry, but all seeking support and solidarity in the company of others.

Avasarala enters with Delgado, looking around the room, taking in faces.

AVASARALA

Misery loves company.

DELGADO

So does hope.

Avasarala smirks, sadness ironically in her eyes.

DELGADO (CONT'D)

A little trite, I know.

(CONTINUED)

4.50 CONTINUED:

4.50

AVASARALA

Yes... but that wasn't what I meant... You just sounded very familiar.

Then, in the background, a few people's hand terminals light up. An excited chatter ripples through the room.

Delgado's hand terminal buzzes. He checks it -- and gives Avasarala a look.

DELGADO

The Watchtowers got a fix.

They move to a window, gathering with others to stare out at Earth...

4.51 EXT. SPACE - EARTH

4.51

The mother planet hangs in the void like a bright, blue target. A JAGGED SHAPE enters frame, another stealth-coated asteroid, black as space itself, hurtling towards Earth...

But then, PINPRICK FLASHES of purple and blue pop in orbit around the planet, like camera flashes in a stadium...

A long beat... Then--

WHUMP! RAIL GUN ROUNDS SHATTER THE ROCK, breaking it into chunks of grey rock. The chunks begin to spread, but they're still hurtling towards Earth...

Then, we catch a glimpse of something rushing towards the chunks -- A CLUSTER OF MISSILES, glinting in the sunlight -- and they DENTONATE, forming A CURTAIN OF NUCLEAR FIRE!

The rocks pass through the blast... and by the time they're through it, there's nothing left of them.

4.52 INT. LUNA - LOVELL CITY - OFFICERS CLUB - NIGHT
(SAME TIME) (1/6 G)

4.52

People watch as the nuclear flash in the void dies down and disappears... People look up from hand terminals and cheers go up around the room!

Some people hug the person next to them, others just give a small sigh of relief.

Avasarala and Delgado share a look, knowing that this is a merely a tiny victory. This is just the beginning.

(CONTINUED)

4.52 CONTINUED: 4.52

OFF Avasarala, staring out at Earth...

FADE TO BLACK.

4.53 EXT. SPACE - IN THE BELT - THE *CHETZEMOKA* 4.53

ON THE DRIVE PLUME as the CAMERA PASSES THROUGH IT to reveal the rest of the ship, moving through the darkness under thrust.

4.54 INT. CHETZEMOKA - CABIN 4.54

NAOMI is in a room no bigger than the back of a truck cab, lying on the lower of a double bunk. She's tired and weary, having barely eaten or slept in days.

The hatch unlocks and slides open, revealing CYN.

CYN

Time to go.

4.55 INT. CHETZEMOKA - FLIGHT DECK - MOMENTS LATER 4.55

Cyn leads Naomi onto the deck, where FILIP and KARAL are working the flight controls -- both of them are smiling, happy and excited about something.

NAOMI

(to Filip)

Where are you taking me?

Filip doesn't respond. Naomi tries to reassert some control--

NAOMI (CONT'D)

Tell me.

Filip gives her a look -- then taps a control, bringing up a LIVE TELESCOPE IMAGE ON A SCREEN: the *Chetzemoka* is approaching a warship (the "*Pella*") -- an imposing Light Cruiser, bristling with guns, MCRN in design but without any of the usual Martian colors.

FILIP

There.

NAOMI

That looks like a Martian ship.

Filip smiles, but says nothing more.

4.56 OMITTED 4.56

4.57 INT. PELLA - AIRLOCK (ZERO-G) 4.57

The airlock door opens and Filip leads Naomi into the ship, with Cyn and Karal following (magboots on).

Naomi takes in her surroundings. The ship looks brand new. There are elements which remind her of the Roci, but she knows she couldn't be farther from home.

4.57A INT. PELLA - CORRIDOR/LIFT 4.57A

As they round the corner, the GRAVITY KLAXON sounds, they click off their magboots and head into the lift. The doors close behind them...

4.58 INT. PELLA - OPS DECK - MINUTES LATER 4.58

The lift doors open and Filip leads the others onto an intimidating, two tier high tech Combat Information Center that puts the Roci to shame, with OPA Belters at the Martian consoles. And at the center of it all is MARCO INAROS, waiting for them.

Cyn and Karal move to the side as Filip goes to his father and the two embrace. All Naomi can do is stare.

MARCO

My son.

FILIP

You did it.

MARCO

We did it. This is our moment.

(to the crew)

This moment is all of ours.

Finally, Marco turns his attention to Naomi and his joy dims. Filip, Cyn, and Karal watch closely in the bg, unsure how the reunion will go.

MARCO (CONT'D)

Naomi. I never imagined we'd ever be speaking face-to-face again.

NAOMI

If it had been up to me, we never would have.

(CONTINUED)

MARCO

Still, it's good to see you again.
Welcome to the Pella.

NAOMI

This is your ship?

MARCO

One of many, yes. The Belt needs
to be able to protect its own now.

NAOMI

There are other ways to protect
Belters than with warships.

MARCO

Says the one Belter who already has
her own warship.

NAOMI

You've never cared about anyone but
yourself. All you've ever wanted
is to see your enemies burn.

MARCO

In some cases, well, yes that's
true. But, people change. Some
for the better, some for the worse.

NAOMI

You haven't changed at all.

MARCO

No, I know I have. Raising a child
gives you a certain ambition you
otherwise never would've had...

Naomi sees red but remains calm.

MARCO (CONT'D)

A primal desire to give your child
a better world than the one you
were given.

NAOMI

Is that why you had our son kidnap
me? So I could see the father
you've become?

MARCO

Still putting yourself first, I see
that hasn't changed. No, Filip
brought you here on his own.

(MORE)

(CONTINUED)

4.58 CONTINUED: (2)

4.58

MARCO (CONT'D)

Believe me, when he told me what he'd done, I was as surprised as you...

Naomi turns to Filip, shocked. Filip surges with pride--

MARCO (CONT'D)

I thought Filip was a man, but I guess in some ways he's still a little boy who needs his mother.

-- and Filip's pride evaporates.

MARCO (CONT'D)

Such is the impetuosity of youth.

(beat)

But what's done is done. And at least now that you're here, we, as a family, can celebrate the greatest victory in our people's history together.

(beat)

Now, this I did want to be a surprise...

Marco taps his wrist terminal -- and the screens around them change to display NEWSFEEDS from all around the system, showing the death and destruction on Earth.

Naomi looks around in horror and disbelief... as she reads the terrible headlines: *Third Asteroid Hits Earth... UN Secretary-General Gao killed...*

Naomi reels. Devastated. She's barely able to speak.

NAOMI

You did this?

MARCO

It's everything we ever dreamed of.

NAOMI

You murdered millions... innocent people--

MARCO

I freed our people and returned the dignity to the Belt that the Inners denied us for generations. We have taken back our place in this system and shown our oppressors a strength they never thought possible. The future of the Belt has begun.

(CONTINUED)

4.58 CONTINUED: (3)

4.58

NAOMI

You put blood on our son's hands...
just like you did to me.

Filip jumps in--

FILIP

He did not make me do anything. I
was proud to do my part.

MARCO

Filip took stealth tech from Mars.
He helped make this dream a
reality.

Naomi is shattered. This is a nightmare worse than anything
she could've dreamt.

Karal comes up to Marco.

KARAL

Bosmang. Tracking scope show the
Earthers destroy three rock. Other
three miss.

Marco takes that in... and smiles.

MARCO

One hit would've been a triumph.
Two proved our tactical brilliance.
But after three... The Inners will
never perceive us as weak again.
It's time to let the system know
who we are. Filip, escort your
mother to her quarters.

As Filip takes Naomi by the arm and leads her off--

MARCO (CONT'D)

Welcome home.

Naomi wants to scream, but somehow she manages to hold it
together, denying Marco the satisfaction...

4.59 INT. PELLA - NAOMI'S QUARTERS

4.59

Filip ushers Naomi into a small cabin. She remains stoic.
He stands in the door.

FILIP

You were wrong to leave us.

(CONTINUED)

4.59 CONTINUED:

4.59

He shuts the hatch.

And Naomi breaks down and weeps, no longer able to hold back the gut-wrenching and nightmarish feelings inside her...

4.60 INT. PELLA - OPS DECK

4.60

Marco stands in the center of the deck and takes a breath, readying himself for the biggest moment of his life. Cyn and Karal are at consoles in the bg. Filip is nearby.

ON KARAL'S SCREEN -- is an image of Marco looking directly into camera. She hits a control -- and the ops deck behind Marco is replaced by a computer-generated image of the old scrawled OPA logo.

KARAL

Ready, Bosmang.

After a beat--

MARCO

My name is Marco Inaros. I am the Commander of the Free Navy. We are the military voice and arm of the outer planets, and we are the ones responsible for striking our oppressors on Earth and Mars. This wave of attacks was retribution for generations of atrocities committed by the Inners on innocent Belters. No longer will Belters be persecuted and subjected to the savagery and inhumanity the Inners have been poisoning our species with...

4.61 INT. TYCHO - HAB RING - CORRIDOR - INTERCUT

4.61

Holden, Bull and Monica watch Marco's message on hand terminals, the full ramifications of their loss of the Protomolecule setting in.

MARCO

Any further attacks on Earth or Mars will be precipitated by the Inner Planets' failure to recognize this new human reality: The Free Navy now possesses the last remaining sample of the Protomolecule.

(MORE)

(CONTINUED)

4.61 CONTINUED:

4.61

MARCO (CONT'D)

Any transgressions by the Inners,
and the Free Navy will not hesitate
to unleash the Protomolecule on
either planet...

4.62 INT. RAZORBACK - FLIGHT DECK - INTERCUT

4.62

Alex and Bobbie stare at Marco on their floating screens.
Bobbie, realizing the terrible scope of the Martian black
market weapons traffic.

MARCO

We recognize the right of Earth and
Mars to exist, but their
sovereignty ends at their
respective atmospheres. The
vacuum, the Ring Gate and the Ring
Worlds belong to the Belt. To
Belters...

4.63 INT. LUNA - LOVELL CITY - OFFICERS CLUB - INTERCUT (1/6 @).63

The message plays on hand terminals and tablets, and everyone
is riveted. Avasarala locks eyes with Marco, determined to
bring him to justice.

MARCO

With the opening of the alien
gates, we are at a crossroads in
human history. Already, we are
seeing how easy it would be to
carry our legacies of exploitation,
injustice, prejudice and oppression
to the new worlds. But there is a
better path.

4.64 INT. PELLA - NAOMI'S QUARTERS

4.64

Naomi can't even look at the screen, Marco's words echoing
through the room. The father of her child, now one of the
greatest mass murderers in human history.

MARCO

Under the protection of the Free
Navy, the society and culture of
the Belt will begin again and
remake humanity without the
corruption, greed and hatred that
the Inner Planets could not
transcend.

4.64A INT. TYCHO - CONSTRUCTION DOME - CORRIDOR OFFICE 4.64A
(ZERO-G)

Fred's hand terminal floats in zero-g, a blood smear covering Marco's face as he continues his speech...

(MORE)

(CONTINUED)

4.64A CONTINUED:

4.64A

MARCO (CONT'D)

We will take what is ours by right,
yes, but more than that, we will
lead the Belt to a new, better
form. A more human form...

4.65 INT. PELLA - OPS DECK - INTERCUT

4.65

Filip's eye gleam with pride as he watches his father speak.

MARCO

Citizens of the Belt, *beratnas*,
rise up now in joy and glorious
resolve. This day is ours.
Tomorrow is ours. The future of
humanity is ours. Today, and
forever more, we are free.

OFF Marco, looking directly into camera, triumphant.

SMASH TO BLACK.

END OF EPISODE