



# NIGHT COUNTRY

Part 6

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# **Night Country**

EP 406

Final Shooting Script

## **CAST LIST**

ELIZABETH DANVERS .....JODIE FOSTER  
EVANGELINE NAVARRO .....KALI REIS  
HANK PRIOR .....JOHN HAWKES  
PETER PRIOR .....FINN BENNETT  
LEAH .....ISABELLA STAR LABLANC  
EDDIE QAVVIK (F. KANNAK) .....JOEL D MONTGRAND  
KAYLA PRIOR .....ANNA LAMBE  
ROSE AGUINEAU .....FIONA SHAW

RAYMOND CLARK .....OWEN MCDONNELL  
ANNIE KOTWOK .....NIVI PEDERSEN  
BEATRICE "BEE" MALEE (F. BARNES) .....DIANE BENSON  
HOLDEN DANVERS .....INUIK LEE NIELSEN SHAPIRO  
JULIA NAVARRO .....AKA NIVIÂNA MØRCH PEDERSEN  
AGENT 1 .....JUSTIN AVOTH  
AGENT 2 .....NICHOLAS CASS-BEGGS

DOMINIC PITKA (NS) .....ANGUNNGUAQ LARSEN  
BLAIR HARTMAN (F. FRECHETTE) .....KATHRYN WILDER  
AVIAQ CARTER(NS) .....AVIAAJA ARENS  
GRACE(NS) .....IPPIKSAUT FRIESEN  
DOULA 1(NS) .....TANYA TAGAQ  
DOULA 2(NS) .....VARNA MARIANNE NIELSEN  
DOULA 3(NS) .....CHARLOTTE QAMANIQ  
JANICE(NS) .....MARY LOU ASICKSIK  
DARWIN PRIOR(NS) .....XAVIER OSMANSON  
TRAVIS(NS) .....ERLING ELIASSON  
CLEANING WOMAN(NS) .....  
RADIO HOST(VO) .....

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## **SET LIST**

### **INTERIORS**

BEE'S HOUSE

BONE CHAMBER  
LADDER  
SHAFT

CAVE  
ENTRANCE

CRAB PROCESSING PLANT(FB)  
COMMISSARY

DANVERS' GARAGE

DANVERS' HOUSE  
BATHROOM  
DINING ROOM

DANVERS' OLD HOME(FB)

DANVERS' TRUCK

ENNIS POLICE HQ  
OFFICE

LAUNDROMAT(FB)

NAVARRO'S CABIN

PRIOR'S HOUSE  
DARWIN'S BEDROOM  
KITCHEN

PRIOR'S TRUCK

ROSE'S CABIN

### **INTERIORS CONTINUED**

TSALAL

CLARK'S ROOM  
ENTERTAINMENT ROOM  
GARAGE  
GARAGE HALLWAY  
HALLWAY  
ENTRANCE HALLWAY  
ICE CORE FREEZER  
KITCHEN  
LAUNDRY ROOM  
LONG CORRIDOR  
MAIN ROOM  
UTILITY ROOM  
WHITE LAB

TSALAL TRUCK

WHEELER HOUSE(FB)

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## **SET LIST CONTINUED**

### **EXTERIORS**

ARCTIC

ARCTIC EXPANSE

BEE'S HOUSE

BLACKNESS

CAVE ENTRANCE

COUNTRY ROAD

DANVERS' STREET

DESERT

ENNIS STREET

ENNIS (ESTABLISHER)

FROZEN OCEAN

GREEN EXPANSE

LAKE CABIN

NAVARRO'S CABIN

PRIOR'S STREET

ROSE'S CABIN

### **EXTERIORS CONTINUED**

SILVER SKY MINE(VIDEO)

STATE CAPITOL(VIDEO)

TOWN HALL(VIDEO)

STREET CROSSING(FB)

TSALAL

ESTABLISHER

MAIN ENTRANCE

UNDERWATER

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## **DAY/NIGHT BREAKDOWN**

<b>Scenes</b>	<b>Day/Night</b>	<b>Notes</b>
<b>601-632</b>	Night 8	December 31 - continuation from Episode 105.
<b>A632</b>	Flashback Night	Danvers at the scene of Holden and Jake's car accident.
<b>B632-633</b>	Night 8	December 31
<b>634-638</b>	Flashback Night	6 years ago. The murder of Annie K.
<b>639</b>	Night 8	December 31
<b>640</b>	Flashback Night	6 years ago. The murder of Annie K.
<b>641-642</b>	Night 8	December 31
<b>643</b>	Flashback Night	3 years ago. Navarro shooting Wheeler.
<b>644-649</b>	Night 8	December 31
<b>650-652</b>	Flashback Night 1	December 17. The night the scientist were killed.
<b>653-679</b>	Night 8	December 31
<b>680</b>	Dream Day (Night 8)	Navarro is walking in the desert.
<b>681</b>	Night 8	December 31
<b>682</b>	Dream Day(Night 8)	Navarro is walking in the desert.
<b>683</b>	Night 8	December 31
<b>684</b>	Dream Day (Night 8)	Navarro is walking in the desert.
<b>685-686</b>	Night 8	December 31
<b>687</b>	Flash (Night 8)	Danvers underwater.
<b>688</b>	Night 8	December 31
<b>689</b>	Flashback Night	Danvers at the scene of Holden and Jake's car accident.

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## **DAY/NIGHT BREAKDOWN CONTINUED**

<b>Scenes</b>	<b>Day/Night</b>	<b>Notes</b>
<b>690</b>	Night 8	December 31
<b>691</b>	Flashback Day	Holden blowing out birthday candles.
<b>692</b>	Night 8	December 31
<b>693</b>	Flashback Day	Danvers and Holden paint.
<b>694-696</b>	Night 8	December 31
<b>697-698</b>	Day 9	January 1
<b>699</b>	Flashback Day 2	Blair Frechette with the ice pack over her black-eye.
<b>6100</b>	Flashback Day 3	Blair looking at the symbols Danvers showed her.
<b>6101</b>	Flashback Day 8	Blair at the laundromat.
<b>A6101- A6102</b>	Day 9	January 1
<b>6103</b>	Flashback Day	Bee discovers the panel in the floor at Tsalal.
<b>6104</b>	Flashback Day	Bee finds the drill that killed Annie K.
<b>A6104</b>	Flashback Night	Cleaning Woman finds the Annie K files.
<b>B6104</b>	Flashback Day	Bee finds the drill that killed Annie K.
<b>6105</b>	Day 9	January 1
<b>6106</b>	Flashback Night 1	Blair kills the power at Tsalal.
<b>6107</b>	Flashback Night 1	The women force the scientist up.
<b>6108</b>	Day 9	January 1
<b>6109</b>	Flashback Night 1	The women march the scientist out.
<b>6110</b>	Day 9	January 1

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## **DAY/NIGHT BREAKDOWN CONTINUED**

<b>Scenes</b>	<b>Day/Night</b>	<b>Notes</b>
<b>6111-6112</b>	Flashback Night 1	The women force the scientist into a truck. The men are forced onto the ice.
<b>6113</b>	Day 9	January 1
<b>6114</b>	Day 10	Three months later in April.
<b>6115-6116</b>	Flashback Night	Danvers visits Navarro's abandoned cabin.
<b>6117</b>	Flashback Night	Qavvik finds his missing SpongeBob toothbrush.
<b>6118</b>	Flashback Night	Navarro walks into the darkness.
<b>6119</b>	Flashback Night	Danvers finds Navarro's phone, plays the Clark video.
<b>6120</b>	Flashback Night 8	Clark confessing to Tsalal and the mine working together to pollute Ennis.
<b>6121</b>	Flashback Day	Protests throughout Alaska.
<b>6122</b>	Flashback Night	Dominic hunting with his dogs.
<b>6123-6125</b>	Day 10	April.
<b>6126-6127</b>	Night 10	April
<b>6118</b>	Flashback Night	Navarro walks into the darkness.
<b>6119</b>	Flashback Night	Danvers finds Navarro's phone, plays the Clark video.
<b>6120</b>	Flashback Night 8	Clark confessing to Tsalal and the mine working together to pollute Ennis.
<b>6121</b>	Flashback Day	Protests throughout Alaska.
<b>6122</b>	Flashback Night	George hunting with his dogs.
<b>6123-6125</b>	Day 10	April.
<b>A6125-6127</b>	Night 10	April

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## **REVISIONS GUIDE**

<b>Page</b>	<b>Scene</b>	<b>Change</b>
<b>40</b>	684	Spelling corrected, Siquinatchiaq is now Siqiññaatchiaq.
<b>47</b>	6102	Spelling corrected, Siquinatchiaq is now Siqiññaatchiaq.
<b>52</b>	6102	Spelling corrected, Siquinatchiaq is now Siqiññaatchiaq.
<b>53</b>	6114	Dialogue changed. HAYS is now HEISS. It should be pronounced the same as HAYS.
<b>54</b>	6114	Dialogue changed. HAYS is now HEISS. It should be pronounced the same as HAYS.
<b>55</b>	6114	Dialogue changed. HAYS is now HEISS. It should be pronounced the same as HAYS.

601 INT. CAVE ENTRANCE - NIGHT(N8) 601

Darkness. An enclosed place.

*TCHOCK.*

*TCHOCK*-- Chopping. Metal against ice. Relentless, methodic.  
Until:

*CRACK*-- The sky outside. A storm raging. The Arctic night.  
Wind. Snow.

A flashlight shines-- a face peeks in: NAVARRO.

602 EXT. CAVE ENTRANCE - NIGHT(N8) 602

The blizzard is here. Navarro chops a hole into the ice with a pickaxe. We're on a hill, at the highest point of elevation for the caves.

DANVERS is right behind her, braced against the storm. Navarro takes a step back from the small opening. Eyes it. It drops some 5 feet down. It's there. It's real. It dawns on them.

DANVERS

Fucking hell...

*Are they really doing this?*-- Yes, they are. Navarro takes a deep breath, puts one leg into the opening. Another.

One last look at Danvers. *Here goes nothing*-- and she slithers in.

We stay on Danvers. Waiting in the wind.

DANVERS (CONT'D)

What do you see?

603 INT. CAVE - NIGHT(N8) 603

Navarro's flashlight illuminates--

Ice everywhere, glistening in the light. A whole cave made of ice. She's in the mouth of a long, narrow tunnel.

It's not high enough to fully stand up, but it widens ahead. The howling wind outside is just a whistle in here but Navarro hears something coming from the deep... *whispers.*

*A shiver. Something inside her wants to follow.*

(CONTINUED)

DANVERS (O.S.)  
Is it safe?

Navarro looks around. From the depths of the caves: *A sigh.*  
Is it safe?-- She doesn't know. But she calls back:

NAVARRO  
It's safe.

Danvers slides in. They stand together. Summon their nerve.  
Look into the icy dark ahead.

Navarro walks on. Danvers follows.

Their flashlights illuminate a part of Navarro's face here, a  
bit of Danvers' eyes there. It bounces off the glassy walls.

There's a rhythm to the women's breath, as if trying to will  
themselves to stay calm. To stay on task.

The tunnel slopes down, into the frozen depths.

*Aaaahhh...* another whisper. Only Navarro can hear it-- but  
still Danvers stops. Something makes her stop.

Navarro sees it in her eyes.

NAVARRO (CONT'D)  
You can feel it too, can't you?

*Yes, she can.* But she'd never admit it.

DANVERS  
Careful. It's slippery.

Danvers takes over. Pushes on. She's proving a point. Navarro  
follows.

A MONTAGE of their advance: a turn here. A climb. A descent.  
Getting over some broken ice. Moving around bigger blocks  
along the path-- The only light comes from their flashlights,  
shining on the walls that have slept in the dark for... how  
many centuries?

The caves creak and groan as the masses of ice above them  
shift ever so slightly. They sigh. They... speak--

JULIA (O.S.)  
*Angie.*

Navarro stops in her tracks. There's a crack on the wall,  
maybe a foot wide. She goes to it. Peeks in. A tiny gust of  
wind comes from inside, blowing softly on her face.

(CONTINUED)

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

...Angie.

DANVERS

Navarro?

Navarro turns. Danvers is giving her a weird look.

NAVARRO

It's here.

Navarro goes down the crack. She has to move sideways.

DANVERS

What are you doing?

NAVARRO

It's this way.

Navarro's light disappears in the crack. *Fuck*. Danvers goes after her. She hates it. It's tight and the walls are cold-- it makes her claustrophobic.

DANVERS

Hey. HEY! ...Fuck.

She finds Navarro on the other side. The crack opens into a cave, but it's barely crawling height.

The crawl cave opens into a slightly wider chamber... that ends in a collapsed ice wall. *It's a dead end.*

NAVARRO

...No.

DANVERS

Let's go back.

Navarro goes over the collapsed wall, feeling for cracks. Some air comes from them-- she can feel it. *And it calls her.*

NAVARRO

No. It's here, I know it.

DANVERS

It's a dead end.

NAVARRO

I can hear...

Navarro listens. Danvers comes to hear too. To Danvers: dead silence. But not to Navarro.

(CONTINUED)

603

DANVERS  
What?

NAVARRO  
She's-- calling.

Danvers' worst fears realized.

DANVERS  
No, no, no. Fuck no... We're going  
back to the other path. Now.

Navarro is trying to listen to the voices.

NAVARRO  
Shh! I swear to God, it's here--

DANVERS  
We're not gonna--

*CREEAAAACK-- A MASSIVE GROANING SOUND ALL AROUND THEM.*

There's just a moment for the two women to hold a look--

*...and the ground swallows Navarro whole. Right in front of  
Danvers' eyes. She's gone.*

604

INT. BLACKNESS - NIGHT(N8)

604

*BOOM--* Navarro hits the bottom with a hard thump. Her  
headlamp crashes.

She's in pure darkness.

For a moment, nothing moves. Then Danvers' flashlight swipes  
from 10 feet above, from the hole Navarro fell through.

DANVERS  
Are you okay?

*...Fuck. Everything hurts.*

NAVARRO  
Uhh-- That's a stupid question.

DANVERS  
Did you break anything?

She checks herself. Nothing broken. It's a miracle-- but now  
she's trapped.

NAVARRO  
I don't think so.

(CONTINUED)

DANVERS  
Just stay put. I'll go get help.

NAVARRO  
...Shit. Shit! I'm sorry. We should  
have gone back. You were right.

DANVERS  
Shut the fuck up. And don't move or  
do anything stu--

*CRAAAAAACK*-- Danvers CRASHES through the ceiling too. She  
lands in a heap half on top of Navarro.

A beat of painful groans as they untangle themselves. Fumble  
in the dark...

DANVERS (CONT'D)  
Fuck... Oh, ow--

NAVARRO  
Are you all right?

She's fine. Scratched. Bruised. Lost. But in one piece.

DANVERS  
That's--

NAVARRO  
--A stupid question.

Danvers sits up. They're here together, now. No way back.

DANVERS  
...We're fucked.

Danvers adjusts her banged light. She scans the space and in  
the sweep of light, something shines:

*Human eyes.* Someone is here. With them.

*What the fuck?*

A MAN, standing in a grimy blanket. Pale. Beard grown--

RAYMOND CLARK.

Alive. Hiding in the dark.

Navarro jumps up, pain and all. Draws her gun.

NAVARRO  
FREEZE!!

(CONTINUED)

604 CONTINUED: (2)

604

He flinches-- flees, like an animal. Navarro runs after, limping a bit.

                  NAVARRO (CONT'D)

                  That's fucking Clark!

Danvers tries her best to stand... she feels her years, adrenaline or not. Takes her gun out. Follows them into--

605 INT. BONE CHAMBER - NIGHT(N8)

605

An ice hall, deep under the permafrost, forgotten forever.

It's close-ended. No other access. There's nowhere else to go. Danvers and Navarro go over it, tactical, efficient. But Clark is nowhere to be seen. *It's like he vanished.*

They turn in circles. There's tools here. Metal tables. Drills. What is this place? They check everywhere... nothing.

                  NAVARRO

                  Where the fuck did he go?

Danvers looks around.

                  NAVARRO (CONT'D)

                  You saw him too! Didn't you? He's real! He's--

                  DANVERS

                  ...Navarro.

Something is off with Danvers. Navarro turns: Danvers is staring straight up.

Arching over them are the bones of an ancient sea creature, trapped forever in the icy walls. A millennial fossil.

The bones, intricately carved, are immediately familiar to the detectives.

This is where Annie died.

This is the Night Country.

SERIES CREDITS

606 INT. BONE CHAMBER - NIGHT(N8)

606

It's eerily quiet. We experience the chamber through Danvers and Navarro as they take it in.

(CONTINUED)

Danvers is scanning the whole place-- No doors, no entrances. Just deep digging equipment. Tools. Tables. Food wrappers. Messy bedding in a corner. Some clothes.

Navarro stares up at the crooked spiral carved on some of the bones in the walls. *Annie's tattoo.*

Danvers walks to the ice coring machines. She sees the drill. The bit is sharp... *and has a star shape.*

FLASH: The wounds in the photos of Annie's body--

DANVERS (V.O.)  
...*Star-shaped wounds...*

And we're back to Danvers.

DANVERS  
Hey.

Navarro walks over. Danvers hands her the murder weapon. Navarro takes it in. All these years... looking for this thing. This place. *That murderous fucker.*

Navarro scans the room. Navarro walks on, toward--

An empty ice core freezer. There's grooves on the icy ground, from where he pushed it.

Navarro notices how the freezer is not connected to the power lines. Water sloshes out of it when she kicks it.

NAVARRO  
Danvers.

Danvers follows Navarro. They push and the thing slides, revealing a hole in the ice wall.

Danvers goes into the hole. Looks up: an upwards shaft-- and in it, the rungs of a ladder.

DANVERS  
Mother fucker...

Navarro brings a metal stool. Danvers uses it to reach the lowest rung. Navarro is gonna help-- Danvers is a bit too short and a bunch too hurt for this shit. Still:

DANVERS (CONT'D)  
The fuck are you doing?

Navarro moves her hands away from Danvers: *knock yourself out.* Danvers starts climbing as best she can.

607 INT. BONE CHAMBER - SHAFT - NIGHT(N8) 607

Danvers moves up the shaft. It's nicely excavated, almost polished. This is no natural vent. Navarro is right behind.

Their flashlights hit the end of the shaft. On it: A *HATCH*.

Danvers turns the lock, pushes the hatch open. Beyond the hatch: They're right under a white panel. *Is that-- music?*

Danvers stands on the last rung. Pushes the panel. It moves away. *It's a floor panel.*

Now she recognizes the music, with a sinking feeling in her gut: *It's Twist and Shout*. Danvers goes pale... but still she climbs out--

608 INT. TSALAL - WHITE LAB - NIGHT(N8) 608

She comes out of a hole in the floor: They are smack in the middle of a laboratory. A *white laboratory*.

Navarro emerges behind her.

Danvers turns around, that Ferris Bueller's song blasting all around her. On the whiteboard, the words we know: *WE ARE ALL DEAD*. Oh, yes. We know this place.

*Welcome to Tsalal Station.*

609 EXT. TSALAL - ESTABLISHER - NIGHT(N8) 609

Tsalal, whited out in the raging blizzard.

We're right where we started.

610 INT. DANVERS' HOUSE - DINING ROOM - NIGHT(N8) 610

CLOSE ON: Prior's hands, wiping blood off the floor. So much blood... it's messy. It stinks. It stains everything.

He's wearing nothing but his underpants. His eyes are glassy. He works hard, his whole body covered in red.

611 INT. DANVERS' GARAGE - NIGHT(N8) 611

CLOSE ON: Two bagged bodies in a trunk. Black trash bags. Duct tape. Tight, nice job. Prior walks away from the truck. It's Hank's. The garage is clean now.

612 INT. DANVERS' HOUSE - BATHROOM - NIGHT(N8) 612

CLOSE ON: Prior in the shower, eyes closed. The blood washing off of him. He tries to breathe.

613 INT. DANVERS' HOUSE - DINING ROOM - NIGHT(N8) 613

He's dressed again. Takes a step back, a bottle of cleaning spray in one hand. He checks the room: all in order. All clean. No trace of blood. Violence. Parricide.

He sets the cleaning spray down.

He's paralyzed for a second. His mind a blank. He blinks-- His eyes land on a speck of something in the wall. Is that a tooth? Yup. That's his father's tooth, stuck in the plaster.

JESUS FUCKING... *The front door opens.*

Prior spins, his heart in his throat. Leah comes in, covered in snow.

PRIOR

Jesus. You scared me! What are you doing here?

LEAH

Is she upstairs? I just thought... She asked me to come for New Years and I thought... Maybe we could--

Leah feels like an idiot.

LEAH (CONT'D)

What are you doing here? You... staying here?? Oh, Kayla's gonna--

PRIOR

Liz is not here. She went out.

LEAH

Out where? In this weather?

PRIOR

It was an emergency.

Prior tries to subtly position himself in a way that shields the tooth from her view.

The whole interaction is awkward, strange. Leah senses something is off. She looks and sees the cleaning supplies.

(CONTINUED)

LEAH  
Are you cleaning?

PRIOR  
Yeah. Just making myself useful...

LEAH  
Is-- is everything okay?

PRIOR  
Of course.

LEAH  
You're being weird.

Yeah, he is. Prior has no answer for this.

LEAH (CONT'D)  
What the fuck's going on, Prior? Is  
Liz okay?

PRIOR  
She's fine. Everything's fine. I'm  
just a little messed up by the  
Kayla stuff. That's all.

Then, quickly, before she can interject--

PRIOR (CONT'D)  
Did you walk here?

LEAH  
...Yeah.

PRIOR  
Can I drive you back? I'd feel so  
much better if you were looking  
after Kayla and Darwin. Would you  
do that for me?

Leah pauses. Something is off, she can feel it.

PRIOR (CONT'D)  
Please?

A beat. Finally Leah says--

LEAH  
Okay.

Prior nods, relieved.

613

PRIOR

I'll meet you at the truck. I just  
have to grab my keys.

Another pause. There's something weird in it. But Leah walks  
away. Once she's out the door--

Prior exhales. He pulls his keys from his pocket. Pivots to  
the wall. Uses the key to extract Hank's tooth from the wall.  
Pockets the tooth, fast.

614

OMITTED

614

615

INT. TSALAL - HALLWAY - NIGHT(N8)

615

Danvers creeps down the hallways slowly, cautiously, gun  
ready. *Twist and Shout* still plays. God, she hates this.

616

INT. TSALAL - GARAGE - NIGHT(N8)

616

Danvers' gun swings in. She enters.

She counts the cars in her head. All there. Clark hasn't  
escaped in a vehicle.

She lowers herself to look under a truck: nothing.

She moves between vehicles, checking...

617

INT. TSALAL - LAUNDRY ROOM - NIGHT(N8)

617

Navarro enters the laundry room. Swings her gun across the  
space, tracing a line of sight.

She opens the dryer, just to be absolutely certain. No Clark.

When she turns, she sees on the floor behind her: FOOTPRINTS.  
Wet. Naked feet. How-- ? *Were they there a moment ago?*

And they go directly... into a wall.

As if someone had walked through it. The lights flicker for a  
second...

618

Omitted

618

619 INT. TSALAL - ENTERTAINMENT ROOM - NIGHT(N8) 619

The entertainment room. The Ferris Bueller video is stuck just like before.

Danvers clears the room, opening closets, gun out. Nada.

She begins hitting buttons like a madwoman, trying to turn off Ferris Bueller but the controls don't respond.

Finally, she rips the cords out-- Blessed silence. She breathes again.

620 INT. TSALAL - MAIN ENTRANCE - NIGHT(N8) 620

Navarro follows the footprints, in reverse. They come from the door. She checks it. It's firmly closed. No ice inside. The storm rages out. *WTF?*

621 INT. TSALAL - HALLWAY - NIGHT(N8) 621

Danvers walks back through the main corridor-- hears something. A tiny movement in the lab.

622 INT. TSALAL - WHITE LAB - NIGHT(N8) 622

Danvers comes in, gun up. Careful. No one here. She checks the hole in the floor: empty.

Notices the ice core freezer door: *it's slightly ajar.*

Inside-- a tiny noise.

DANVERS

NAVARRO! Step out! Hands where I can see them!

But Navarro is far away, near the entrance.

No answer from the freezer-- Except... those noises, continuing. She goes in.

623 INT. TSALAL - ICE CORE FREEZER - NIGHT(N8) 623

Danvers moves among the ice cores... at the back, the metal-encased tubes are sliding on the shelves, rolling over. Someone moved them. Danvers turns, fast--

SLAMM. The freezer door, made of double-tempered security glass, closes on her face.

(CONTINUED)

A lab hammer jams the door. She's trapped.

Raymond Clark looks at her from the other side of the glass. Grimy. Desperate, hollow-eyed. In his hands, the metal tube of an ice core he took from the freezer.

For a moment, they just stare at each other. She points her gun at his face.

DANVERS

DON'T MOVE--

He drops down. She shoots, but misses him. He runs out. *Fuck!*

DANVERS (CONT'D)

NAVARRO!!

The bullet went through, but the tempered glass stands whole. It swallowed her cry and the shot. She hits the doors-- it's useless.

INT. TSALAL - KITCHEN - NIGHT(N8)

Navarro checks the kitchen. Nothing. Pantry. Noth-- *CRACK.*

Navarro falls to the ground. Behind her, Clark stands with the metal tube he used to hit the back of her head.

INT. TSALAL - ICE CORE FREEZER - NIGHT(N8)

*BLAMM, BLAMM*-- Danvers shoots the glass door-- twice. The bullets go through again. The glass stands. She grabs a metal tube. Rams it on the bullet holes.

INT. TSALAL - HALLWAY - NIGHT(N8)

Close on: Navarro's head, dragging on the floor. She blinks, comes to... Sees who's dragging her: CLARK. *Fuck.*

INT. TSALAL - ICE CORE FREEZER - NIGHT(N8)

*CRAAAASH*-- Finally, the glass door shatters. Danvers goes out. Runs.

DANVERS

NAVARRO!!

628 INT. TSALAL - HALLWAY - NIGHT(N8) 628

Danvers finds Navarro BEATING THE SHIT out of Clark.

Danvers pulls her off him. Navarro struggles against her. Clark is in a ball on the ground.

DANVERS

Hey-- Hey... We need him to talk!

Navarro looks at Danvers. Breathes herself under control. She knows Danvers is right...

NAVARRO

How bad is the blizzard?

DANVERS

Bad. No radio, no WiFi. We're stuck here.

629 INT. TSALAL - WHITE LAB - NIGHT(N8) 629

Navarro duct tapes Clark to a chair in the middle of the lab.

CLARK

I'm not talking to you.

He stares at the ground. She makes him look at her.

NAVARRO

I only have one question. Did you actually love Annie?

CLARK

Yes. I loved her.

NAVARRO

Okay.

Navarro pulls out her phone. Puts it in front of him. Plays the video of Annie dying. He looks away.

CLARK

Turn that off...

NAVARRO (TO DANVERS)

Give me your headphones.

Navarro puts her hand out. Danvers pulls out the headphones she uses for her games and white noise.

Navarro pops them in Clark's ears-- and tapes them in place.

(CONTINUED)

629

CLARK  
Please-- No. Stop it.

She slaps a piece of tape over his mouth. No more screaming.

She turns the volume all the way up. There's nothing Clark can do to stop it. He writhes.

NAVARRO  
It's on a loop, motherfucker. Enjoy.

Clark's eyes fill with horror. He looks at Danvers.

But Danvers turns to Navarro.

DANVERS  
Want some coffee?

And the two women walk out, leaving Clark there.

630 OMITTED

630

631 OMITTED

631

632 INT. TSALAL - KITCHEN - NIGHT(N8)

632

A short time later. Danvers comes out of the pantry eating Funyuns. Navarro holds some ice to the back of her own head.

NAVARRO  
Funyuns? Really?

DANVERS  
You have any idea how long it's been since I ate?

She extends the bag to Navarro. Navarro takes some. They munch in silence.

Danvers goes through the kitchen cabinets. A bag of slightly stale oranges spills from a drawer, rolling on the floor. Navarro catches one with her foot.

NAVARRO  
My mom loved oranges. *Loved them.*  
She'd peel'em in one long, long spiral. Julia could do it too. I always messed it up.

(CONTINUED)

632 CONTINUED:

632

A beat, both of them quiet. Danvers feels something on the sole of her shoe. Checks. It's a piece of tempered glass, from the fridge door. She pries it out.

FAST FLASH:

A632 EXT. STREET CROSSING - NIGHT - FLASHBACK

A632

CLOSE ON: Danvers' shoes, walking on the broken glass of a bad car crash.

END FLASH.

B632 INT. TSALAL - KITCHEN - NIGHT(N8)

B632

Danvers throws the glass far away. A silence.

NAVARRO

Prior's fucked for life, isn't he?

DANVERS

Maybe. Dunno. It's crazy, the shit we manage to survive.

A long silence. The only sound is the blizzard raging outside.

DANVERS (CONT'D)

Think he's ready?

Navarro stands-- *Let's check.* And they walk to the lab.

On the way, a photo on the wall catches Navarro's eye-- Lund, smiling with a glass of champagne. Around his neck... *a little gold cross.* Identical to the one Navarro's mother had.

DANVERS (CONT'D)

You okay?

Navarro blinks. It means nothing? Right?

NAVARRO

Yes. Yeah.

*Right.* They go to the lab.

633 INT. TSALAL - WHITE LAB - NIGHT(N8)

633

Clark watches the video on a loop. Danvers and Navarro enter.

Navarro rips the tape off Clark's mouth. He gasps for air, clearly emotionally distraught. Navarro points at the video.

(CONTINUED)

NAVARRO  
Were you there?

                  CLARK  
...Please.

                  NAVARRO  
Were you fucking there?

A beat.

                  CLARK  
Not at first.

                  DANVERS  
But eventually?

Clark is clearly having a hard time. Navarro explodes--

                  NAVARRO  
Answer the fucking question.

Danvers looks at Navarro. Makes a decision. She turns off the video and un-tapes the headphones from Clark's ears.

                  DANVERS  
Okay. I'm gonna start with the bad news. That whole good cop/bad cop routine? We don't really have a good cop. We just bring out the worst in each other... But I'm gonna give you one chance. Right now. If you ever actually loved Annie-- tell us the truth and you can give her some peace.

A long beat. Clark considers the two women. Knows he's screwed. Finally:

                  CLARK  
It was my fault. She found some notes-- just scribbles, really, but she started to piece together what we were doing.

                  DANVERS  
And what was that?

                  CLARK  
We were digging for the DNA of a micro-organism contained in the permafrost that could potentially--

NAVARRO

Yeah, save the whole fucking world.  
We know. Everybody knows. Except it  
couldn't be done.

CLARK

No-- it could. That's what nobody  
understands. We cracked it. We  
could *actually* do it.

NAVARRO

What the fuck does that have to do  
with Annie?

Clark swallows.

CLARK

We could do it because the  
pollution from the mine helped  
soften the permafrost. It allowed  
us to extract the DNA with much  
less damage to it. And faster-- by  
a multiple of hundreds. Thousands.

DANVERS

Right. So, you falsified the  
toxicity reports for Silver Sky.

CLARK

No. It was... worse than that-- We  
encouraged the production of  
pollutants. The more waste in the  
water, in the ground, the better  
the permafrost was for our work.

The two women just stare. Stunned. Appalled.

CLARK (CONT'D)

But It could have changed the  
world! It still could...

NAVARRO

And that was worth killing Annie.

CLARK

No.

NAVARRO

Then what happened?

CLARK

I-- She must have snuck in. I  
didn't even know she was in  
Tsalal...

634 INT. TSALAL - CLARK'S ROOM - NIGHT - FLASHBACK 634

6 YEARS AGO. Clark sleeps deeply. He wakes up to the almost dreamed sound of a woman screaming. *We know those screams.*

635 INT. TSALAL - HALLWAY - NIGHT - FLASHBACK 635

Clark runs through the hallway, a horrible feeling in his gut. Some of the other scientists peek through their doors...

636 INT. TSALAL - WHITE LAB - NIGHT - FLASHBACK 636

The white lab. The noise comes from there... The panel in the floor pushed to the side, the hatch open.

637 INT. BONE CHAMBER - LADDER - NIGHT - FLASHBACK 637

Clark climbs down the ladder-- the screams are louder. He moves as fast as he can, practically slides down--

CLARK (O.S.)

*I think she was just looking for a paper trail about the mine paying us. Instead she found the truth.*

638 INT. BONE CHAMBER - NIGHT - FLASHBACK 638

Clark stumbles into the chamber. He steps on Annie's phone, cracking it, without even realizing it-- *that's what stops the video.*

The remnants of a robotic arm lie around, shattered.

CLARK

She destroyed our work. All of those years and all of that potential to do so much good. She just... obliterated it.

And beyond-- Lund, bent over Annie. The sound fades. We only hear an echo here and there. And Clark's voice, telling us the story.

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

*Lund caught her-- and he snapped.*

Clark yanks Lund off Annie. She's bleeding, badly hurt. Lund still clenches the drill in his hand-- the murder weapon.

(CONTINUED)

Clark tries to help Annie... but she grabs the robotic arm and swings it at him, hitting him on the head, hard. Badly wounded and all-- she's still a force.

Clark stumbles. Falls. He tries to stand, dizzy, just as the other scientists reach the cave.

They see the destruction. Kotov drops to his knees by the ice core hole-- it's collapsed. Blocked. Ruined. Their life work destroyed.

And Annie, screaming, wielding the robotic arm like a bat.

Merens and Mehta bull-rush Annie. She fights back. Hits Merens-- Kotov stands and comes to help them. Then the rest... they take the arm from her... Put her down--

We move away-- find Lund, going towards her, drill in hand.

And Clark, still reeling from the blow, watching it all in horror. Watching it happen. Watching his friends kill Annie.

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

*And then everyone just... helped  
him finish the job.*

And then it's done. It's over. Annie lies in a pool of blood. Lund drops to his knees by the ruined work. Cries. The scientists all step back, almost in awe of what they've done.

Clark just stays there, on the floor... frozen.

NAVARRO (O.S.)

*But not you?*

INT. TSALAL - WHITE LAB - NIGHT(N8) - PRESENT

Back in the present. Danvers and Navarro stare at Clark.

CLARK

I would never hurt her.

From his haunted eyes, we go to--

INT. BONE CHAMBER - NIGHT - FLASHBACK

The rest of the story. Eerie silence. NO SOUND.

Clark walks to Annie's body in disbelief. The others are still. They watch him.

(CONTINUED)

He stares at the destroyed equipment, the ruined dig. Then at her broken body.

He drops to a knee. Takes his shirt off. Tries to clean the blood off her...

Suddenly, Annie spasms. She's alive. Tries to breathe. She grabs his arm, terrified.

Clark looks at the others. It's almost like an agreement passes between them. A shared guilt. And--

Clark takes his shirt to her face and smothers her, putting her out of her misery. We stay on his face...

CLOSE ON: CLARK. He's staring far, far away. Danvers recognizes something in the look. She understands a thing or two about lying to yourself.

DANVERS

You didn't touch her?

CLARK

I loved her.

Right. And Danvers just knows. Clark senses it. Looks away.

NAVARRO

And you kept working with those men.

CLARK

You don't understand. The project could save so many lives...

NAVARRO

They stabbed her thirty-two times.

CLARK

It took two years to build a new robotic arm and hit a vein down there. If we could finish the work, she wouldn't have died for nothing.

NAVARRO

They cut out her tongue.

CLARK

That wasn't us. We called the mine for help. They needed us to keep covering up their numbers.

Everything freezes. Navarro looks at Danvers and knows, just as clearly, that Clark is complicit in all of it.

CLARK (CONT'D)

They sent a cop to move the body.  
He must have cut out the tongue to  
send a warning.

A long beat. Navarro is practically vibrating.

NAVARRO

(I dare you)  
Tell me again that you loved her.

CLARK

I did.

She stands. Pulls her gun. Points it at his head.

She looks at Danvers.

NAVARRO

You gonna stop me?

DANVERS

No.

And Danvers stands and walks away.

Danvers walks. Stands by the door. We can feel her bracing for a bang that she's not sure she doesn't want to hear.

After a time Navarro steps out. No shot.

DANVERS

No ghost this time to tell you to  
shoot?

Navarro doesn't respond. Danvers checks how she feels--

DANVERS (CONT'D)

You know, I was just about to do it  
myself.

NAVARRO

You wanted to kill Clark?

DANVERS

No. Wheeler.

And we HEAR WHISTLING --

643 INT. WHEELER HOUSE - NIGHT - FLASHBACK 643

*Twist and Shout.* Wheeler whistling.

Navarro stares into nothing - but we *know what she sees*. She turns to Wheeler. *BLAMM*. She shoots him directly on his right temple. He folds over, dead.

Danvers turns to Navarro, pale, not believing what just happened. But before she can even say anything--

*BWAAAAHH--* the cry of a baby in the next room reaches them.

*Wheeler had a child.*

644 INT. TSALAL - HALLWAY - NIGHT(N8) - RESUME 644

THE PRESENT. The sound of the baby crying carries over the two women.

NAVARRO

Hey. He still has to tell us--

DANVERS

I need a break. Or I'll be the one pulling the trigger this time.

645 EXT. TSALAL STATION - NIGHT(N8) 645

Outside, the storm rages on.

A645 INT. PRIOR'S TRUCK/EXT. PRIOR'S HOUSE - NIGHT(N8) A645

The blizzard is not hitting as hard as at the station-- but it's bad, bad weather. Prior pulls up in front of his house.

Leah starts to open her door. Sees that he's not shutting the car off to join her. She just knows something is going on.

LEAH

Are you at least gonna come in and talk to Kayla?

PRIOR

Just tell her I love her.

LEAH

Tell her yourself.

PRIOR

She doesn't want to see me.

(CONTINUED)

A645 CONTINUED:

A645

Leah clocks his heartbreak. A beat and she opens the door and braces herself against the wind as she walks to the house.

646 INT. PRIOR'S KITCHEN / EXT. PRIOR'S STREET - NIGHT(N8) 646

KAYLA is pouring some tea for herself. She doesn't look good. Sleepless. Sad. Outside, the weather has gotten really rotten.

Through the kitchen window, she sees Prior's truck, dropping Leah off. Kayla watches, the hand pouring the tea frozen mid-way.

Leah runs to the house. Comes in. She looks at Kayla, and in a second, Kayla knows something is wrong.

She puts the kettle down.

647 EXT. PRIOR'S STREET / INT. PRIOR'S TRUCK - NIGHT(N8) 647

Prior starts to back away. *SMACK*-- Someone banging on his back window. He stops the truck... Kayla opens the passenger door, breathless, letting the rabid wind in. Closes.

KAYLA

What's going on?

PRIOR

I didn't want Leah walking in the blizzard.

*Bullshit.*

KAYLA

Don't fucking lie to me.

Prior looks down.

PRIOR

I've gotta do something I don't wanna do. I can't tell you what it--

KAYLA

Is this for Danvers? Did she make you do something bad? Did she--

PRIOR

STOP! I did something. *I did it*, all right? And I'm fixing it now. And I need your help, Kayla-- If...

(MORE)

(CONTINUED)

PRIOR (CONT'D)

If you don't trust me here, and let me go, I won't be able to do this one thing, and it needs to be done. And then I'll be here. Look at me.

She's going to say something, protest. Ask-- he makes her look at him.

PRIOR (CONT'D)

Look at me. I swear to God. I will be here. Here. With you. Just-- right now, I need to-- I need--

She pulls him to her. Kisses him. Hard. Then she lets him go. She knows him too well, too deeply to not know that he needs her now.

KAYLA

Go. Please stay safe, you hear?

He's about to say something, but she punches him on the shoulder. Hard.

KAYLA (CONT'D)

Asshole. Go. GO!

She's about to start crying, so she gets out of the truck and walks away.

Prior just watches her go, trying not to break down and follow her home. Finally, he throws the car in reverse.

INT. TSALAL - KITCHEN - NIGHT(N8)

Danvers has a bottle of vodka on the table. A small glass she sips from. She's trying to peel the orange in one long spiral. She fails. Drops the orange, that rolls off the table.

Danvers bends to get it from the floor... and from the corner of her eye sees something under the table--

*A human tongue.*

Danvers double checks, fast-- there's no tongue there. Of course there isn't. But on the floor, where the tongue was...

Frost. Danvers touches it. Right on the exact same spot. A tiny patch of ice.

Then she feels it-- icy breath on her neck. Danvers' hair blows, softly... a chill running down her spine. What--

(CONTINUED)

648

NAVARRO (O.S.)

Hey.

*BONK--* Danvers jerks. Hits her head against the table. *Fuck--*  
She comes out from under the table.

NAVARRO (CONT'D)

You're drinking? You good?

DANVERS

Yeah, fucking long night.

Navarro nods. Yeah, she's tired too.

NAVARRO

We have a job to finish, Liz.

Danvers nods. Empties her glass of vodka. *Yes, they do.*

PRELAP:

DANVERS (O.S.)

*What happened to your buddies?*

649

INT. TSALAL - WHITE LAB - NIGHT(N8)

649

Clark still duct taped to the chair. Danvers in front of him.  
Navarro paces, close.

CLARK

It was Annie. She killed them.

Danvers' head drops, thoroughly dejected.

DANVERS

Jesus.

But Navarro is interested. She comes closer.

NAVARRO

What are you saying?

CLARK

I kept seeing her. Hearing her  
voice. More and more. I knew she  
was coming back.

650 INT. TSALAL - KITCHEN - NIGHT(N1) - FLASHBACK 650

The moment we know... Molina is making a sandwich behind us. We're with Clark, who's coming into the kitchen, when a horrible feeling hits him-- he stops, turns around... *sees something we can't see.*

Clark does his strange dance. Stops.

CLARK  
...She's awake.

The lights go out.

*That wailing-- it fills the world.*

Clark moves in the dark, panicking. The wailing turns slowly into the song we heard Annie singing when we saw her alive, birthing a baby. But now it's so powerful, so dark...

CLARK (O.S.) (CONT'D)  
*I knew she had come for us.*

Clark runs in the dark. Goes into--

651 INT. TSALAL - WHITE LAB - NIGHT(N1) - FLASHBACK 651

--Where we are right now. Lund is in there, frightened, pale.

What the fuck is that sound?

Clark goes straight to the panel on the floor, pushes it aside, and goes through the hatch.

He closes the hatch before Lund can get in. *CLACK*-- turns the lock inside.

652 INT. BONE CHAMBER - LADDER - NIGHT(N1) - FLASHBACK 652

Clark lights a tiny led light he finds in one of his pockets-- now we can see his face. Lund bangs on the hatch.

LUND (O.S.)  
Clark! CLARK! OPEN!!

Lund screams. The banging stops.

LUND (O.S.) (CONT'D)  
Please. No... I'm sorry-- PLEASE!!

Then... Silence. For a moment nothing moves, not even Clark, crouching right under the hatch.

(CONTINUED)

*BOOM-- Suddenly, the hatch shakes, hard. Someone is trying to open it from outside. Clark covers his mouth, absolutely terrified... But the lock holds.*

Then it all stops. Absolute silence.

CLARK (O.S.)

*I stayed there. For an hour.  
Or a week...*

The led light he holds blinks-- then dies.

Back in the present:

DANVERS

So, you don't know how they died  
out on the ice?

CLARK

Yes. Annie killed them.

Danvers has no patience left.

DANVERS

Did you see them die?

CLARK

I didn't leave the cave. I was too  
afraid.

Danvers seems completely defeated. A beat.

DANVERS

He was under our feet the whole  
time we searched this place.

CLARK

I knew if I came up she'd find me!

Danvers' looks at Navarro: *You don't believe that stuff for a second.* But Navarro looks away. *She does believe it.*

NAVARRO

You did come up. The supply guy saw  
you.

CLARK

I was hungry.

DANVERS

And you found Otis Hayes.

653

CLARK  
I wanted to know how to survive her.

NAVARRO  
You don't deserve to survive her.

CLARK  
I know. I know...

Clark starts whimpering, exhausted.

DANVERS  
Oh, quit it. Otis didn't 'survive  
Annie-- She wasn't even born when  
he got his injuries!

CLARK  
Oh, she's been asleep in those ice  
caves forever... before she was  
born. After we all die. Don't you  
see? Time is a flat circle-- and  
we're trapped in it.

He cries harder. It's pathetic.

CLARK (CONT'D)  
Please. Please, I'm so tired...

DANVERS  
Watch him, don't let him sleep.

Danvers turns away, disgusted by his sad show. Is this all  
they'll get out of him? Quantum fucking ghosts and snot?

She's exhausted-- And sickened.

DANVERS (CONT'D)  
(TO NAVARRO) Watch him. And don't  
let him sleep.

And she walks out of the room.

654 INT. TSALAL - HALLWAY - NIGHT(N8)

654

Down the hallway, slowly. Her steps grow heavier, as if  
complete exhaustion is setting in. She walks to--

655 INT. TSALAL - BEDROOM - NIGHT(N8)

655

A bedroom. She lies down on the bed and stares at the  
ceiling. She listens to the sound of her own breathing: in  
and out, repeatedly.

(CONTINUED)

655 CONTINUED:

655

She takes her hat off. Messes her hair-- what is... there is something tangled in her hair. She fishes it out...

It's a tiny gold cross. We recognize it.

Danvers stares at it, dangling in the dark, glinting.

She doesn't know why, but she knows it in her bones: that thing is bad. She throws it away. Buries herself in the bed, trying to calm down. *What the fuck is wrong with this place?*

656 EXT. ENNIS - ESTABLISHER - NIGHT(N8)

656

The blizzard hits town too.

657 INT. DANVERS' GARAGE - NIGHT(N8)

657

Darkness. The electric garage door raises. Prior is there. He looks in: Hank's truck, with its grim cargo.

Prior opens the back and looks at the bodies. Yeah-- they didn't miraculously take care of themselves. A deep breath--

He slams the trunk shut.

658 EXT. ENNIS STREET - NIGHT(N8)

658

Prior drives Hank's truck through the heavy blizzard.

PRIOR  
Fuckfuckfuckfuck...

He's wearing gloves, and the hood of his parka over his head. The truck hits some icy bump-- *THUNK*. The bodies in the back. Prior swallows. Eyes forward. A particularly vicious gust of wind hits. The lights on the street blink-- and go out.

Probably a blessing. Prior keeps going. He's leaving town, going deep into the storm.

659 INT. TSALAL - BEDROOM - NIGHT(N8)

659

Exhaustion has overtaken Danvers. She's fallen asleep. A distant scream:

HOLDEN (O.S.)  
*Moooooommy!*

It's a terrified cry. Danvers bolts up, choking with grief-- But she's alone. Of course. And realizes:

(CONTINUED)

659 CONTINUED:

659

She's freezing. Her own breath forming a cloud-- She slaps the light switch on. Nothing happens. The power in the station is down. *They could die here.*

660 INT. TSALAL - HALLWAY - NIGHT(N8)

660

Danvers hurries down the dark and cold hallway.

DANVERS

Navarro?

661 INT. TSALAL - UTILITY ROOM - NIGHT(N8)

661

A switchboard. Gas, water and power lines. Danvers bursts in. All the power cables were pulled from the main breaker box.

*Clark.*

662 OMITTED

662

663 INT. TSALAL - HALLWAY, NEAR MAIN ENTRANCE - NIGHT(N8)

663

Danvers runs. Her gun is in her hand and ready.

DANVERS

Navarro!

And then she slows. What is that sound? It's...

*Wind.* The sound of open raging wind. In the dark corridor, Danvers sees some snow, carried by the storm.

THE MAIN ENTRANCE IS OPEN.

Navarro stands by the door, staring out.

*...What?* Danvers comes to her, to drag her in-- and then sees what she's looking at:

664 EXT. TSALAL - MAIN ENTRANCE - NIGHT(N8)

664

CLARK IS SITTING OUT, ON THE ICE.

Just sitting there, cross-legged. He's frozen solid. Just like the other Tsalal men. *Of course.*

665 INT. TSALAL - MAIN ENTRANCE - NIGHT(N8)

665

The detectives drag Clark's frozen body inside. The whole room is full of ice now. Navarro goes back to the door and closes it, struggling against the wind.

Danvers, freezing, checks the dead man: a trickle of blood coming from his ear. His corneas shriveled.

He looks absolutely terrified. *Just like the other men.*

Danvers sits, defeated. Navarro leans against a wall.

DANVERS

You let him fucking out. You killed him. You knew he was gonna kill himself, so you let him do it.

NAVARRO

If I wanted to kill him I would have pulled that trigger.

Navarro just stares, defiant.

DANVERS

Then, how did he get away?

Navarro stares: *There is another explanation.*

DANVERS (CONT'D)

You're not serious.

NAVARRO

Look at his face! Look at it. You really still doubt it? Why do you refuse to look at things that are right in front of you?

DANVERS

I'll tell you what's in front of me: Those men died for real. In the real world. For a real reason. This case is not closed. And that frozen motherfucker over there was the one witness we had.

A beat.

NAVARRO

You told me to shoot him.

DANVERS

I thought you'd had enough of killing assholes we arrested!

(CONTINUED)

Danvers is sure this is a lie. But, she's tired.

DANVERS (CONT'D)

Fuck it. We're gonna freeze here just like him if we don't figure something out.

She is absolutely right. They both take a breath. Think.

NAVARRO

There has to be an emergency generator.

DANVERS

Go find it. I'll look at the main grid.

INT. TSALAL - UTILITY ROOM - NIGHT(N8)

Danvers works on the ripped-out cables. She's got a toolbox she dug out of somewhere, and she actually knows what she's doing-- but the damage is extensive.

She tightens a line with electrical tape, re-attaches it, pulls a lever-- sparks fly. A tiny fire. She pulls the lever back down. Puts the fire out with an extinguisher. Sighs.

Her fingers are freezing and they hurt. She blows on them, puts them under her arm. The lamp on her head blinks; *damn*. She taps it-- And it goes out.

Total darkness...

In the darkness, in the silence-- A sound: something bouncing-- Danvers listens. Something rolling... she slams her flashlight again:

In the beam she sees something rolling past the door of the utility room.

INT. TSALAL - HALLWAY - NIGHT(N8)

Danvers comes out of the utility room... finds the thing. Picks it up.

In the flashlight, we see: *it's a hubcap*. Scrapped. Bent.

She drops it, deeply freaked out.

*BUZZ*-- The security lights flicker on for a second...

668 INT. TSALAL - GARAGE - NIGHT(N8) 668

Navarro tries to restart an old genie. It sputters out, failing. She gives it one more try, slapping the on button... The security lights come back for one blink-- and then out. For good. It's dead.

She kicks it. Piece of-- she puts her hands on the floor to stand up-- *OUCH*.

*A piece of broken tempered glass* is buried in her palm. She pulls it out-- and hears... *a whisper*.

JULIA

*...Angie.*

It's coming from inside the station. Navarro follows it.

669 INT. TSALAL - LONG CORRIDOR/KITCHEN - NIGHT(N8) 669

Navarro follows that whisper. A *sigh*-- It takes her to the kitchen. For a second, the emergency lights come back on. She sees a shadow: *someone staring directly back at her*.

It's Clark-- *Exactly where he stood the night the men died, staring at nothing*. Except he's looking at her.

All this time-- *he was looking at her*.

The lights go again-- and Clark is gone. In the darkness, in the silence, she hears the wailing outside. The voices calling... Navarro stays still. *She is listening*.

670 INT. ROSE'S CABIN - KITCHEN - NIGHT(N8) 670

Rose is cleaning a gun. She listens to the radio, as the storm rages on.

RADIO HOST (FROM RADIO)

*...This is KDRK, Ennis radio, wishing you a happy, stormy New Year, as this northern front moves through-- GGkkk.*

White noise. The radio station is down. Rose sighs. Turns the radio off--

*THUMP-THUMP*. Someone at the door. *In this weather?*-- Rose opens the door a crack.

671 INT./EXT. ROSE'S CABIN - NIGHT(N8) 671

The wind is savage, and she fights it.

ROSE  
Christ-- get in.

The person comes in, covered in snow, half frozen. He pulls his hood off, and we see his face:

ROSE (CONT'D)  
Young Prior. What the hell are you doing here?

Prior catches his breath, cleaning the ice off his lashes. He's a mess.

PRIOR  
...Navarro says to take me to where Julia is.

Rose stares at him. He tightens his jaw. Stands tall.

PRIOR (CONT'D)  
I got someone going to the same place.

Rose takes a long breath.

ROSE  
Shit. It's gonna be one of those nights, isn't it?

672 EXT. ESTABLISHER TSALAL - NIGHT(N8) 672

The blizzard blows on...

673 INT. TSALAL - GARAGE HALLWAY - NIGHT(N8) 673

A concrete corridor. The dancing lights of a fire paint the walls, as we move closer to where--

674 INT. TSALAL - GARAGE - NIGHT(N8) 674

A bonfire burns at the center of the vast concrete vault. Books, papers, pieces of wooden furniture feed it.

The two detectives, covered in blankets, huddle next to the fire, in silence. They both look terrible.

(CONTINUED)

DANVERS

I was right, you know? We shouldn't  
have touched this case.

Navarro is not even listening. She's a wreck. She hears  
something Danvers can't hear.

DANVERS (CONT'D)

Hey. What are you doing?

NAVARRO

...Nothing.

DANVERS

Navarro.

NAVARRO

There is something out there.  
Calling me.

DANVERS

Don't fucking start...

NAVARRO

You need to know something.

DANVERS

Stop.

NAVARRO

There's more than-- this, Liz. That  
can be a comfort, you know? Julia  
wasn't wrong.

DANVERS

Julia gave up.

A BEAT.

DANVERS (CONT'D)

I know she's your fucking sister  
but she quit.

Navarro has had enough of this.

NAVARRO

He doesn't look like you but  
there's something about his eyes.

DANVERS

Shut up.

NAVARRO

No. Holden is out there, and he said--

(CONTINUED)

674

DANVERS  
SHUT THE FUCK UP.

A beat. The air sucked out of the room.

DANVERS (CONT'D)  
You don't say his name. You don't know what it's like, living every fucking day not knowing if he was calling me when he was trapped in that car. If he was scared. If it hurt and he was screaming my name. You don't come telling me 'he said'. Or I'll shoot your sick fucking mouth right off your face. You wanna die out there? You wanna give up and follow your ghosts and curl up and die out there on the ice, go ahead. But you leave my kid out of it. Or I swear to God, I'll rip you apart. I'm not merciful. You understand? I've got no mercy left.

And Danvers bolts up, dragging her blanket behind her.

PRELAP:

DANVERS (O.S, FROM PHONE) (CONT'D)  
Elizabeth Danvers. Leave your message.

675 INT. PRIOR'S HOUSE - NIGHT(N8)

675

The room is dark. Leah is on the phone. She takes a breath.

LEAH  
Liz? Uh-- me, again. Just... call me, okay?

She's gonna hang up. Thinks about it.

LEAH (CONT'D)  
Hey. Please don't die out there. Please.

She's gonna say more. Can't. Hangs up. Goes to the window. She's worried sick-- love is such a resilient beast.

Outside, the storm rages on.

676 INT. TSALAL - BEDROOM - NIGHT(N8) 676

Same bedroom. Danvers shivers, in the dark, buried in blankets. She's freezing.

DANVERS

Jesus fuck...

She fishes for her gloves in her parka pocket, and something comes out-- it's the bracelet Julia gave her in ep. 4.

Danvers has a moment of regret. She was a bit of a beast, back there-- also, it's fucking cold in here.

She tosses the blankets.

677 INT. TSALAL - GARAGE - NIGHT(N8) 677

Danvers enters and sees that Navarro isn't there.

DANVERS

Navarro?

She looks around. Nothing. And then she notices-- the embers of the little fire flying away-- *in an air current*.

Danvers follows the embers, through the concrete corridor...

678 INT. TSALAL - GARAGE ANNEX - NIGHT(N8) 678

...And finds the gate open. *Jesus*. Navarro did go out. Followed the call...

Just like she told her to do.

679 EXT. TSALAL STATION - NIGHT(N8) 679

The wailing fills the whole world. Navarro is out in the storm, walking against the blizzard, pushing deeper into the dark. The snow swirls... we can almost guess the shape--

The whispers, the voices, it's all calling her. Julia's voice has become all the voices-- her mother's, Annie's. All the voices. All the women. Calling. Their wailing-- is now a song. Beautiful, terrifying.

Navarro follows it through the storm.

SMASH CUT:

680 EXT. DESERT - DAY 680

...She's now walking in the desert we know. Blinding light-- it matches EXACTLY her walk on the ice.

In the scorched sky, the heatwaves swirl. Ahead, she sees a female figure, cut against the horizon. Is it Annie, Julia-- perhaps Navarro's mother?

In the distance, a faint voice:

DANVERS (O.S.)  
    *NAVARRO!*

FAR BEHIND--

681 IN THE ARCTIC NIGHT(N8): 681

Danvers follows Navarro into the ice, calling her. She sees her moving into the blizzard, not answering her calls, probably she can't even hear her...

682 IN THE DESERT DAY: 682

...Navarro is closer to the figure. She stops to look at her-- it's impossible to be sure, in the blinding light, her silhouette cutting against the horizon.

It's none of them. All of them. Calling her with their song.

Suddenly Navarro reacts. FEAR-- *Don't follow the dead.*

She resists. Takes two steps back... the song turns back to wailing. Her ear starts bleeding again. Navarro stops.

Silence. Just the desert wind.

She looks at the woman. Closes her eyes. Gives up-- She takes one step towards the figure...

683 IN THE ARCTIC NIGHT(N8): 683

DANVERS SEES HER DISAPPEAR.

684 IN THE DESERT: 684

Navarro, eyes closed, extends her hands:

    NAVARRO  
    Jules?

(CONTINUED)

684 CONTINUED:

684

A HAND takes her hand. Soft. Loving-- *it has Julia's tattoos.*

VOICES

*Siqiññaatchiaq... Siqiññaatchiaq.*

Navarro smiles. Holds her sister's hand... a tear rolls down her cheek--

685 IN THE ARCTIC NIGHT(N8):

685

...Danvers pushes onward--

DANVERS

NAVARRO!

Where the hell did she--

LITTLE BOY

*Mommy?*

It's Holden. She's dead sure. She stops and looks around... she can smell him, even in the middle of the storm. Gummy bears, crayons, baby shampoo-- *He's here.*

She looks down. She's standing on ice, and right under her feet she can see the pale tiny hands of her son, pressed against the frozen surface. Danvers drops to her knees...

*CRAAACK--* the ice breaks under her weight. And she goes down, into the deadly freezing water.

The shock is paralyzing. A part of her brain knows she's dying... she needs to get back out. But she can't. It's too much, she's so tired. The pain is too heavy.

She lets go. Sinks... sinks...

...Until someone grabs her parka and pulls her out. For a moment, Danvers fights back-- she just wants to go.

But Navarro holds on, freezing herself, and drags Danvers out of the water.

Danvers can barely breathe. Both are soaked to the bone, freezing.

686 INT. TSALAL - GARAGE - NIGHT(N8)

686

The bonfire rages. The women are in front of it, wrapped in blankets, dry clothes on them.

(CONTINUED)

686 CONTINUED:

686

Danvers' lips are blue. She's shivering, fighting severe hypothermia. Navarro, trembling herself, tries to keep her awake, rubbing her hands, her arms.

NAVARRO

Hey. Hey! Stay with me, okay?

*FLASH--* Here and throughout, we get FLASHES of Danvers' mind:

687 EXT. UNDERWATER - NIGHT(N8)

687

*Danvers is underwater, drifting down, down, pulled into a kind of dreamy death... She HEARS, garbled--*

NAVARRO (O.S.)

Come on, Danvers!

688 INT. TSALAL - GARAGE - NIGHT(N8)

688

Navarro tries to make Danvers focus. Keep her here--

NAVARRO

Don't make me kick your skinny ass!

*FLASH:*

689 EXT. STREET CROSSING - NIGHT - FLASHBACK

689

*Danvers, in her blanket, walks around the scene of a terrible car wreck-- Holden and Jake's accident. She's almost sleepwalking as she tries to hold back her despair.*

NAVARRO (O.S.)

Stay with me, Liz--

690 INT. TSALAL - GARAGE - NIGHT(N8)

690

Danvers is slipping. Navarro can't get through.

NAVARRO

You need to breathe. Can you do that? In-out. Can you blow out? Like you're blowing out birthday candles...

*FLASH:*

691 INT. DANVERS' OLD HOME - DAY - FLASHBACK 691

*Danvers stands behind Holden as he blows out candles from a birthday cake.*

                    NAVARRO (O.S.)  
                    That's good. You're breathing.

692 INT. TSALAL - GARAGE - NIGHT(N8) 692

And Danvers is, just barely.

                    NAVARRO  
                    Yeah. Good. Another one.

*FLASH:*

693 INT. DANVERS' OLD HOME - DAY - FLASHBACK 693

*Danvers dips Holden's hand into paint. She presses it onto paper, making a bright red handprint.*

                    DANVERS (O.S.)  
                    *It's so cold...*

694 INT. TSALAL - GARAGE - NIGHT(N8) 694

                    NAVARRO  
                    Yeah. Yes. It's fucking cold. Are you there?

Danvers eyes suddenly become alert. Navarro notices.

                    NAVARRO (CONT'D)  
                    Hey... hi. Hi.

Danvers swallows. Manages:

                    DANVERS  
                    What did he say to you?

                    NAVARRO  
                    What? Who?

                    DANVERS  
                    Holden. What did he say?

A long pause.

                    NAVARRO  
                    He told me he sees you. He sees you, Liz.

(CONTINUED)

Navarro covers her own eye-- Just like in the peek-a-boo game Danvers used to play with her son. I see you, mama. *I see you.*

Danvers breaks down in tears. She sobs. This is the first time we see her crying for the life that was taken from her, for the new life she just can't put together. For Holden. For Leah. For Jake. For herself.

Navarro holds her. She just holds her hard.

Outside:

EXT. TSALAL - ESTABLISHER - NIGHT(N8)

The blizzard has passed. The stars shine over Tsalal. You wouldn't believe the sky can hold so many stars.

EXT. FROZEN OCEAN - NIGHT(N8)

Prior looks at the stars, his breath making a tiny cloud. We stay on his face.

Close by, we hear someone hacking at the ice. This is an echo of when Navarro put Julia's ashes in the water.

We open to see: They're in the middle of the vast frozen ocean. Rose is opening a hole in the ice. Behind them, on a wooden sled tied to a snowmobile, A BODY COVERED WITH A TARP.

Prior stands. Goes to Rose. Takes the pickaxe from her-- she lets him. Prior starts hacking...

*FLASH: Young Hank hacking at the ice, desperate--*

We are back on Prior, hacking. He stops, reeling. Rose nods.

ROSE

Now I need you to look away.

PRIOR

I want to see.

ROSE

You want to see how I cut your father to let the air out of his lungs so he doesn't float?

Prior swallows. Looks away. Rose goes to the sled. We stay on Prior, as he hears how Rose does exactly what she said. The noises are horrible, wet. Sad. Prior keeps his eyes fixed on the stars above. Breathes through it.

ROSE (CONT'D)

Okay. Now you can look.

(CONTINUED)

Prior turns to her, as she puts the knife away.

ROSE (CONT'D)  
You have to put him in the water  
yourself.

*Why?*-- Prior doesn't move.

ROSE (CONT'D)  
You have to finish what you  
started. Close the door.

Prior takes a moment. Then he grabs the black plastic and drags the body over the ice. It's heavy. The plastic rips a tiny bit. Prior pushes the body through the hole.

As the weight drags it under, the plastic flaps and we see one of Hank's hands, blueish, disappearing in the black water.

Prior falls on his ass when Hank is gone. Rose comes closer, sits next to him.

Above them, the northern lights bloom. They start their dance across the sky. It's beautiful...

ROSE (CONT'D)  
You're thinking the hard part is  
over.

Prior looks at her. *Yeah, he is.*

ROSE (CONT'D)  
It's not. It's what comes after.  
Forever. That's the hard fucking  
part.

We move away, leaving them on the ice, the sky on fire above.

INT. TSALAL - MAIN ROOM - NIGHT(D9)

Danvers, covered in blankets, looks through the window at the northern lights.

ROSE (O.S.)  
...That's the hard part.

Navarro comes over with the vodka bottle and two coffee mugs. She pours for both.

NAVARRO  
Here. It'll warm you.

DANVERS

What time is it?

Navarro blinks. She checks her watch.

NAVARRO

Three forty.

DANVERS

Happy New Year, Navarro.

It takes Navarro a second. *Oh...*

NAVARRO

Happy New Year, Danvers.

They clink their mugs. Drink. Look at the lights in the sky.

DANVERS

Out there... you were gone. *Gone*  
gone.

Navarro nods.

DANVERS (CONT'D)

You said it. That you wanted to go.  
Walk out. Disappear.

A BEAT.

DANVERS (CONT'D)

So... if you do? If you have to go--  
just... try to come back, okay?

Navarro is moved. Looks down. Finally says:

NAVARRO

You know that thing Clark said? About  
being down there, holding his hatch  
in the dark... I've been feeling like  
that for a long time. Holding the  
hatch. Fucking terrified of the one  
trying to open it. I was so wrong.  
All this time.

Danvers' eyes light up--

DANVERS

What did you say?

NAVARRO

That I was wrong?

(CONTINUED)

697

DANVERS

No. *The one trying to open the hatch...*

Oh. *Oh*-- Danvers goes to the inside of the station.

NAVARRO

Danvers?

698

INT. TSALAL - WHITE LAB - NIGHT(D9)

698

Slipping over the frosted ground, Danvers reaches the floor panel that hides the hatch. She closes the hatch, carefully.

*BONK*-- On the handwheel, perfectly preserved and revealed by a faint trace of frost, illuminated by Danvers' flashlight:

A handprint. A *partial* handprint. Identical to the one we saw on one of the shoes of the Tsalal men.

Except it's not a partial: *It's missing two fingers and the tip of a third one*--

Navarro reaches her. They both look at the print. They look at each other. *Oh...*

We flash, fast, snapshots almost:

699

INT. CRAB PROCESSING PLANT - NIGHT(D2) - FLASHBACK

699

BLAIR HARTMAN at the plant, holding an ice pack over her black eye.

6100

INT. CRAB PROCESSING PLANT - COMMISSARY - NIGHT(D3) -  
FLASHBACK

6100

Blair in the plant's commissary, checking the symbol Danvers shows her.

6101

INT. LAUNDROMAT - NIGHT(D8) - FLASHBACK

6101

Blair folding her clothes in the laundromat.

*Folding them in the perfect, expert way the men's clothes were folded on the ice.*

DANVERS (V.O.)

We weren't asking the right question...

(CONTINUED)

And her hand. Missing those same exact fingers.

A6101 INT./EXT. TSALAL TRUCK - NIGHT (D9)

A6101

Navarro drives one of the Tsalal trucks through the snow covering a road. Danvers' voice over both their serious faces...

DANVERS (V.O.)

If we wanted to know who killed the Tsalal men, the question was not who killed Annie...

6102 EXT. BEE'S HOUSE - NIGHT(D9)

6102

It's early in the morning-- but still dark, of course.

Close on: Danvers knocks on a door. Navarro is right behind.

DANVERS (V.O.)

..But who else knew who killed her.

We open to see: Bee's house, on the edge of one of the Villages. A single house, well kept, small, with a neighbor's home here and there, at a certain distance.

Danvers and Navarro wait at the door. The Tsalal truck is parked nearby. Nobody opens. Danvers knocks again.

Behind them, TWO WOMEN notice what's happening. One of them stays to watch. The other hurries away. As--

BEE (FROM BEHIND THE DOOR)

COMING! Jesus, it's a little fucking early!

The door opens. Bee is there, a bathrobe over her pajamas. Behind her, the happy mess of a tiny New Year's gathering.

When she sees the two cops at her door -and the expressions on their faces- she shuts up.

Blair is behind, picking up the mess. *Bee mentioned she had moved with her after Ace beat her.* Danvers flashes her badge.

DANVERS

Beatrice Malee, Blair Hartman, we have some questions regarding physical evidence related to the deaths of 7 men at Tsalal Station.

Silence. Bee looks at Navarro.

(CONTINUED)

BEE

Who wants to discuss it?

DANVERS

I'm Elizabeth Danvers, Chief of--

Navarro steps up.

NAVARRO

My name is Evangeline  
Siqiññaatchiaq Navarro.

Bee pauses. Opens the door to Navarro.

BEE

My Aaka was named Siqiññaatchiaq.

NAVARRO

Do you know what it means?

BEE

It's the return of the sun after  
the long darkness.

Navarro takes this in. It touches her soul in places she didn't know existed. Bee moves, and the detectives come in.

A6102 INT. BEE'S HOUSE - NIGHT (D9)

A6102

Bee pours tea for Navarro and Danvers. Blair is at the table too.

DANVERS

Right. So, the Tsalal men--

BEE

Those fuckers killed Annie K.

NAVARRO

You knew. All along.

Quietly, GRACE, the girl who had a baby in ep 3, and one of her DOULAS, come into the house. They also sit at the table. As if at home.

Danvers is going to say something. Navarro touches her arm-- don't. Danvers listens.

BEE

No. For six years, we thought it was the mine. The town. To shut her up. Shut everyone up. And then...

6103 INT. TSALAL - WHITE LAB - DAY - FLASHBACK 6103

Bee is mopping the floor.

She stretches her back and accidentally kicks her bucket. Dirty water spills everywhere. She kneels to wipe the mess, and notices...

BEE

...We understood.

...the spilled water is disappearing. The puddle shrinking. It's going... where? She sees: it's draining between the tiles. One of the tiles in particular: *it's the panel.*

Bee comes closer-- hears something. Moves her ear closer to the floor: *dripping.*

Echoes of water dripping into a big, big place.

6104 INT. BONE CHAMBER - DAY - FLASHBACK 6104

We can hear the echoes of someone coming down the ladder. Then Bee is here. The lights come on. She moves around, in wonder-- and horror.

Bee turns-- sees the drill bit. Picks it up. *It's star shaped.*

She presses it against her arm, hard. And she sees--

*The exact shape of Annie's wounds.*

On Bee, as we FLASH TO --

A6104 INT. ENNIS POLICE HQ'S - NIGHT - FLASHBACK A6104

The late cleaning shift. A CLEANING WOMAN we've seen at the station takes photos with her cell of documents in files on a desk:

*It's Annie's case file. And the photos of the star-shaped wounds.*

B6104 INT. BONE CHAMBER - DAY - FLASHBACK B6104

We're back to Bee, staring at the star-shaped indentation on her arm. *It's identical to the wounds in the photos.*

6105 INT. BEE'S HOUSE - NIGHT(D9) - PRESENT 6105

The tea is getting cold, as the Detectives listen.

DANVERS  
Why didn't you report it?

BEE  
To you, the cops?

Bee just sneers. TWO MORE WOMEN come in. One is AVIAQ CARTER, the grieving mother. The other one is the cleaner at the Police Station. We know these women-- From town. From the protests. They stand close to the table, in the living room... listening.

Danvers and Navarro stay alert, observing.

BEE (CONT'D)  
That would change nothing. It's always the same story, with the same ending: nothing ever happens. So we decided to tell ourselves a different story. With a different ending.

Danvers doesn't understand. She's going to ask-- Navarro holds her back.

NAVARRO  
How does this story go?

6106 INT. TSALAL UTILITY ROOM - NIGHT(N1) - FLASHBACK 6106

Blair's hand pulls down the main lever of the generator in the station. THE POWER DIES.

6107 INT. TSALAL STATION - NIGHT(N1) - FLASHBACK 6107

DIFFERENT ANGLES:

Groups of two or three women push through the various doors of the station-- the garage, the back gate, the main entrance... They're armed with hunting rifles.

We know these women. We've seen them throughout the whole series: The mail woman. The workers at the crab plant. The cleaner at the community center. THEY'RE THE SAME WOMEN THAT SURROUND BEE'S HOUSE NOW.

In FAST CUTS we see--

--Molina sleeping. A gun presses on his forehead.

--Kotov, a gun to the head.

(CONTINUED)

6107 CONTINUED:

--Merens. Gun.

--Emerson. A rifle against his ribs.

6108 INT. BEE'S HOUSE - NIGHT(D9) - PRESENT

6108

Danvers looks from Bee and Blair to the small crowd gathering. It's now twelve women strong. *They're all here.*

Danvers looks from the women back to Bee and Blair.

DANVERS

And it's just the two of you in  
this story?

BEE

Just us. Blair and me.

We HEAR Annie's song, like a war cry--

6109 EXT. TSALAL - HALLWAY - NIGHT(N1) - FLASHBACK

6109

The large group of women marching the men, guns to their heads, down the hallway.

These are the same events we saw with Clark-- *but from the other POV.*

As the women advance through the station, they sing Annie's song. The song turns into a dark symphony. We don't hear the direct sound anymore. Just the music and Bee's voice.

They march into the lab and catch Lund trying to open the hatch where Clark hid.

Lund begs for his life, but he's taken too. Blair goes to the hatch. Tries it, as best she can-- *leaving her handprint.*

6110 INT. BEE'S HOUSE - NIGHT(D9) - PRESENT

6110

Navarro and Danvers eye the crowd of women.

NAVARRO

In this story, you killed the men?

6111 INT./EXT. TSALAL - GARAGE - NIGHT(N1) - FLASHBACK

6111

The women round up the men in the garage. A big truck awaits. The men are shoved inside.

(CONTINUED)

6111 CONTINUED:

6111

BEE

Honey, they did it themselves. When they dug in her home in the ice. When they killed her daughter in there. They woke her up.

The big blizzard is coming.

6112 EXT. ARCTIC - NIGHT(N1) - FLASHBACK

6112

On the ice, the men are walked north. Bee leads the women. The blizzard is almost upon them. Bee stops. Looks ahead. Listens.

BEE (O.S.)

*If she wanted them, she would take them.*

Bee makes a sign. The women raise their weapons. Make the men undress. Bee draws something on Lund's forehead: *it's the spiral sign.*

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

*If not, their clothes would be there for them. They'd be half frozen-- but they'd survive.*

The women fold the clothes.

Bee and the others raise their guns. The men beg, plead-- to no use. Finally, they walk away-- and they're swallowed by the blizzard. The women go back to their truck. Bee stays for a moment... looks ahead, into the vast of night.

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

*...They didn't, though. I guess she wanted to take them. I guess she ate their fucking dreams from the inside out, and spit their frozen bones.*

6113 INT. BEE'S HOUSE - NIGHT(D9) - PRESENT

6113

Danvers and Navarro at the table. The women surround them.

BEE

*...But it's just a story, honey. Stories are just that. Tales to help us go back to sleep. Go easy into the night.*

Bee stretches. Stands with the other women. She's tired.

(CONTINUED)

BEE (CONT'D)  
So, Siqĩññaatchiaq. What will it be?

The moment hangs for what feels like forever-- and then Navarro stands and comes over. *She stands with the women.* Her women.

She looks at Danvers-- your move.

Danvers stands still. The only sound is a dripping faucet. Then she takes a deep breath. Stands too.

DANVERS  
Right. So, we just swung by to inform you that forensics came in on the Tsalal men. The cause of death was a slab avalanche. The case is officially closed. We thought you'd want to know, since they were your employers, and all.

Danvers adjusts her jacket. Straightens.

DANVERS (CONT'D)  
Happy New Year, Miss Malee. Miss Hartman...

And Danvers walks out of the house.

Navarro turns to Bee. Locks eyes-- *honor.*

Bee honors her, in this moment.

I see you-- *I see you.*

Navarro takes it in. Nods. Turns to leave-- and stops at the door.

NAVARRO  
In your story - Annie's tongue. Who left it at Tsalal?

BEE  
What do you mean?

NAVARRO  
In your story-- Annie's tongue. It was never found... Who took it?

Bee looks around at the women. They genuinely have no idea what Navarro is talking about.

BEE  
That's not part of our story.

NAVARRO  
You didn't leave it there?

(CONTINUED)

A beat.

BEE

I don't know what you're talking  
about.

The women start cleaning the table. Washing dishes.

Navarro stays there for a moment. Opens the door, taking in  
the air of the first day of the year.

Soon, a few days more, and the sun will come back to the  
world.

She's ready.

Navarro walks out. No hurry in her step... For the first  
time, she is exactly where she needs to be.

CUT TO:

THREE MONTHS LATER.

A VIDEO FRAME.

6114 INT. ENNIS POLICE HQ - OFFICE - DAY(D10)

6114

Someone adjusts the camera. Tests the microphone.

Danvers waits on the other side of a table, composed. She  
looks different. The tightness in her jaw gone. She's  
observing events rather than calculating how to change stuff.

Someone, from behind the camera:

AGENT 1

All right. Let's start with the  
disappearance of Officer Henry D.  
Prior, on December 31 of last year.

--SHE'S BEING INTERVIEWED BY INTERNAL AFFAIRS. Two male  
agents in suits make the questions.

DANVERS

That's an ongoing investigation.  
The body of a local vagrant, Otis  
Heiss, was found in Hank Prior's  
truck. Ballistics showed he'd been  
shot with Hank's gun.

(CONTINUED)

AGENT 2

But you were the one who'd checked Mr. Heiss out of the Lighthouse Rehabilitation Center on the day of his death.

DANVERS

That's correct. He had information regarding the location of Raymond Clark.

AGENT 2

And you never saw Mr. Heiss and Agent Prior together?

DANVERS

No. Never. Though, as I'm sure you saw in the report, security footage at the Lighthouse showed that Hank... Officer Prior, was watching my car. My best guess is he followed us and approached Mr. Heiss after we separated.

AGENT 1

Do you have any reason to connect Mr. Heiss to Officer Hank Prior?

DANVERS

Well, there was some heroin missing from the evidence room. I hesitate to speak disparagingly about another cop but, my best guess is it was a deal that went bad. Mr. Heiss got shot and when Officer Prior tried to dispose of the body, he suffered some kind of accident in the blizzard. Come summer, you'll find him. You always do, except when you don't.

Prior comes into the office and leaves a cup of coffee for Danvers. They exchange a brief look--

DANVERS (CONT'D)

Young Officer Prior here was out in the storm looking for all of us. As you probably know.

He leaves, quietly. Danvers sips her coffee.

AGENT 2

And why were you and Trooper Navarro out North when the blizzard hit?

(CONTINUED)

DANVERS

We went to Tsalal Station. Otis Heiss had hinted at the possibility that Raymond Clark was hiding there. We got caught in the station for the duration of the night.

AGENT 1

And that's when you found Clark.

DANVERS

No. We found him when we left, the next morning. His frozen body was outside the station. I'm sure you *also* read about that in the report.

AGENT 2

Don't you find it odd, that Clark died in the exact same manner as the rest of the Tsalal men, but two weeks later?

DANVERS

Incredibly odd. But it's a weird place, Ennis. And some questions just don't have answers.

She smiles a thin, cold smile. It's practically a dare.

DANVERS (CONT'D)

Anything else I can help you with?

AGENT 1

What about Evangeline Navarro? What happened to her?

Danvers takes a moment. Looks away, beyond the camera in front of her.

6115 EXT. NAVARRO'S CABIN - NIGHT - FLASHBACK

6115

Nighttime. Still winter. The lake behind the cabin is still frozen. Danvers knocks on the door.

DANVERS (O.S.)

*Well, some people come to Alaska to escape... you know?*

She tries the door. It's unlocked. She goes in.

6116 INT. NAVARRO'S CABIN- NIGHT - FLASHBACK 6116

The place is spotless. It has an overwhelming deserted feel. Danvers checks the fridge: empty.

She knows it in her heart; this is an abandoned place--

Then she sees something on the kitchen table:

*Holden's teddy polar bear.*

DANVERS (O.S.)

*They come to get away from something...*

6117 EXT. QAVVIK'S YARD - NIGHT - FLASHBACK 6117

Still in the winter night. Qavvik is going to feed his dogs when he notices something someone left on the Kennels...

It's the SpongeBob toothbrush Navarro took from him. The one he teased her about. In a heartbeat, he knows. He looks away, into the dark, cold night.

DANVERS (O.S.)

*Or they come looking for something.*

6118 EXT. ARCTIC EXPANSE - NIGHT - FLASHBACK 6118

Away, far away into the ice, Navarro stands against the wind. In front of her, the darkness. That wailing that plagued her fills it all... but now it's soft. A sweet call. Almost humming. She takes a deep breath--

And she walks into the night.

DANVERS (O.S.)

*Sometimes they find it.*

6119 INT. NAVARRO'S CABIN - NIGHT - FLASHBACK 6119

Back at Navarro's place, Danvers takes the Teddy bear. Under it, there's something else:

Navarro's phone.

Danvers picks it up-- no lock. A video is ready to play. Danvers hits play.

6120 INT. TSALAL - WHITE LAB - NIGHT(N8) - FLASHBACK 6120

It's CLARK, IN THE WHITE LAB. He's on the same chair... but the duct tape is gone. We can read the relief in his exhausted face, as he starts:

CLARK (FROM VIDEO)

My name is Raymond Clark. I worked at the Tsalal Station in Ennis, Alaska for fifteen years. This is the truth:

We move away from her, as she watches the video. So... Navarro did come back to see Clark that night. Danvers was right.

AGENT 2 (O.S.)

*Have you seen the Clark video?*

DANVERS (O.S.)

*Everyone has seen the Clark Video.*

CUT TO:

6121 SEVERAL VIDEOS: 6121

New, massive protests-- Not only outside the Silver Sky Mine, but at the State Capitol in Juneau, at the Town Hall in Anchorage... in all of them, the massive crowd holds speakers that playback Clark's voice:

CLARK (FROM SPEAKERS)

*...pollution levels in the region are eleven times higher than what is acceptable by the Vienna convention and the UNFCCC, and nineteen times higher than what has been manifested by the Silver Sky Mining Corporation and corroborated by Tsalal. Tsalal was bankrolled by Silver Sky. Pollution knowingly created by Silver Sky has caused cancer, birth defects, stillbirths and irreversible genetic damage in the human and animal population, and the effects will be felt for the next 150 years--*

6122 EXT. GREEN EXPANSE - NIGHT - FLASHBACK 6122

A spring night. Dominic Pitka walks with his dog and a rifle strapped on his back. He stops on a hill to survey the land. In the distance, the fiery spires of the mine, eternally lit--

(CONTINUED)

6122 CONTINUED:

6122

--Go out. They're off. Pitka nods. Fuck them.

AGENT 1 (O.S.)

Do you have any idea who leaked the video?

He whistles for his dog. Keeps walking.

6123 INT. ENNIS POLICE HQ - OFFICE - DAY(D10)

6123

Danvers stares at the agents defiantly.

DANVERS

I have no idea who leaked it. Does it matter?

A long pause. The Agents riffle through their notes.

AGENT 1

As chief of regional police now, after the resignation of Capitan Connelly, how do you plan to deal with the political unrest in Ennis?

DANVERS

Political unrest is not my job. This town has been here way before the mine. Before the A.P.F, before Alaska was named Alaska. I'll just be showing up for work, everyday. What else is there, right?

A MOMENT OF SILENCE.

DANVERS (CONT'D)

Right. If that's all?

AGENT 2

One last question-- do you think Trooper Navarro died out there, like the Tsalal men?

Danvers thinks about it.

6124 INT. ENNIS POLICE HQ - ENTRANCE- DAY(D10)

6124

Danvers comes out of the office. Leah waits for her in the waiting area, with a weekend-trip backpack.

She has permanent face tattoos now. Danvers is ok with it. She walks to Leah. Ready?

Ready-- And they walk out together.

6125 INT. DANVERS' TRUCK/ EXT. COUNTRY ROAD - DAY(D10) 6125

Leah drives. Things are different between these two-- you can tell. No big love displays... but they're not necessary: the love is there and both of them know it.

DANVERS (O.S.)  
*Let's put it this way. I don't think  
you'll find Evangeline Navarro's body  
out there in the ice.*

Danvers takes something out of the backpack. Sandwiches. Gives one to Leah. Takes one.

AGENT 1 (O.S.)  
*So, those reports of sightings of  
her? They may be true?*

Danvers and Leah munch on their sandwiches, chatting. They drive away into the sunny green.

DANVERS (O.S.)  
*Well... this is Ennis.*

A6125 EXT. ROSE'S CABIN - NIGHT(N10) A6125

Travis stands there. His back to us.

After a moment, Rose comes out. Stands next to him. They both look away, into the beautiful spring night.

She takes his hand.

6126 INT. PRIOR'S HOUSE - DARWIN'S BEDROOM - NIGHT(N10) 6126

Prior is deep asleep, holding Darwin, who's asleep too.

The slow notes of a twangy guitar float softly around them.

We know this song. *It's Hank's song.*

Prior opens his eyes, fully awake in a second. The hair is standing on the back of his head.

He goes to the window-- pulls the curtains and looks outside.

We don't see what he sees. *But we know who it is.*

Prior goes pale-- but accepts it. Slowly, he goes back to Darwin's bed, as the guitar song keeps coming from outside. He sits on the bed. Closes his eyes. Listens to the music.

(CONTINUED)

6126 CONTINUED:

6126

He will be hearing it for a long, long time.

6127 EXT. LAKE CABIN - NIGHT(N10)

6127

The porch of a nice cabin by a lake.

Danvers comes out of the house. It's a warm night. She has a glass of wine in her hand. Music is playing inside. She sits down on a porch swing. Takes a sip.

DANVERS (O.S.)

*Nobody ever really goes away.*

After a moment, someone comes from the distance. In the dark we don't clearly see her... but we know who she is.

She stands by the porch, at a little distance. Leans against it. Lights a cigarette. Danvers doesn't need to look to know she's there.

She sips her wine, while Navarro's smoke rises in the warm spring night. They both look at the starry sky.

In silence.

SERIES FINAL CREDITS