

# SUCCESSION

**Episode #403**

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1 INT./EXT. ROMAN'S CAR. DAY. (D1) 1

Friday afternoon. ROMAN is in his wedding gear. His phone goes.

ROMAN  
Oh, hey Pop?

INTERCUT:

2 INT. LOGAN'S CAR. DAY. (D1) 2

LOGAN is in the back of his car with KERRY.

At a certain point he will arrive at the airport.

LOGAN  
Hey so, son, I was thinking, we could hold for you? You wanna come see the Swede. Get inside this?  
(relishing a little)  
It could get fucking brutal.

ROMAN  
Oh? Okay. Um. Yeah. Yeah. Yeah? Um -

LOGAN  
C'mon. He likes you, you'll keep it - light.

ROMAN  
Just only thing is. Con's wedding?

LOGAN  
It'll be okay.

ROMAN  
Are you gonna make it at all?

LOGAN  
( 'no' )  
Mmmmh.  
(then)  
But let him know will you? Let him know I'll call when I have a minute. If I get one.

He probably won't.

LOGAN (CONT'D)  
Send him my best. Then you could be over in twenty?

(CONTINUED)

Roman looks around.

ROMAN

It's his wedding day Dad. I don't want him to shit his bag. You know?

LOGAN

Uh-huh. We got him some Napoleon thing sent.

He checks with Kerry that the gift was sent. She whispers:

LOGAN (CONT'D)

He'll be okay.

KERRY

Napoleon and Josephine letters.

ROMAN

Right.

(then)

But also, I guess. The sort of shift in things with - I haven't actually told Ken and Shiv yet, that I might not be following through on our plans and -

LOGAN

You should.

ROMAN

Uh-huh. I will.

(then)

Maybe not today.

LOGAN

Well maybe today. I need you. And I wouldn't be fucking going if it wasn't for you.

ROMAN

Right.

LOGAN

Cross the Rubicon Romulus.

ROMAN

Yeah. No, sure.

Logan feels the wobble and wants to test him.

LOGAN

And listen. One thing and another, you know what's happening. The clear out? Cyd?

(CONTINUED)

ROMAN

Uh-huh?

LOGAN

I'm feeling now more and more. I'm uncomfortable with Gerri. How she handled things. On the DOJ number, on the spin off.

ROMAN

Oh yeah?

LOGAN

Yeah. I think we want to let her go.

ROMAN

Oh right. Right. Okay. Well, let's discuss?

LOGAN

So will you give her the heads-up?

ROMAN

Me?

LOGAN

Yeah. Be nicer coming from you.  
(then)  
I know you were close.

At a certain point, Roman arrives at the wedding and exits the car.

ROMAN

Dad?

LOGAN

I mean, you are with me? You weren't fucking me around?

ROMAN

Well. Sure. Yeah. Okay. Yeah?

LOGAN

We'll make it tidy afterwards. Just give her the word today? We don't need the mess. Thank you.

On Roman. Something feels off. He's less comfortable with this than he used to be. He hangs up. He's arrived at the wedding and takes in the scene.

3 EXT. DOCK. DAY. (D1)

3

A yacht is ready for a wedding party. Dockside, last preparations are being made. BETH (party planner) and JULIE (party planner assistant) converse.

The boat is all ready for a party. But a bit of election razzamatazz has been added, some reds, whites and blues, bunting, maybe a jazz band on the dockside.

Not such a great day ahead now as we CUT TO:

TITLES

4 EXT. DOCK - ARRIVALS. DAY. (D1)

4

GUESTS are arriving. A mixture: Connor's friends from New York and New Mexico; a smattering of celebrities; wealthy pals; folks the PR team invited to try to get the press interested; friends from Willa's home city, friends of her Mom and Dad, Willa's New York friends - theater friends and actors.

There is also a a little gang of 'embedded' friendly JOURNALISTS and PHOTOGRAPHERS being corralled by a small political communications team.

GREG, on his phone, is surveying the scene -

GREG

Just checking he definitely doesn't want me coming with you guys?

INTERCUT:

5 EXT. TETERBORO AIRPORT. DAY. (D1)

5

TOM is at the airfield waiting for Logan.

TOM

Correct.

GREG

And do you think I should speak direct to him - or to Kerry to apologize?

TOM

You're in the bad books. Just keep your head down.

(CONTINUED)

GREG

I have a little list of nice things  
to say about Kerry.

TOM

Well that sounds creepy. No, look.  
It's not your fault, but he finds  
you visually aggravating right now.

GREG

Visually aggravating?

TOM

You have too many molecules,  
occupying too much space.

GREG

But, you have all the support you  
need, for Sweden?

TOM

I have like five people Gregging  
for me.

GREG

'Gregging'?

TOM

Roped in a couple of mini Gregs  
from the pig-pen. Greglets.

GREG

Well don't turn me into a word Tom.  
I'm a guy. Who are all these  
'Gregs' anyway?

Greg passes WILLA.

They exchange smiles but we stay with Willa as she talks to  
her mom, SYLVIA.

WILLA

The boat leaves in thirty and  
there's canapés and champagne till  
Ellis Island where there's  
something more substantial after  
the ceremony?

Sylvia looks around at the dock and the boat, all decked out.

SYLVIA

Look at the boat Willa? It's like  
you're a princess in a film!

(CONTINUED)

WILLA

Thank you. I guess all in all it  
wasn't maybe, what we - expected  
but ...

SYLVIA

He'll look after you.

WILLA

He will. He will.

CONNOR comes over, shielding his eyes from Willa.

CONNOR

I'm not looking, I'm not looking,  
no bad luck!

Willa makes off, shielding her eyes.

WILLA

I'll go, I'm going!

Willa moves off to talk to theater friends.

SYLVIA

It's all so lovely Connor!  
(looks around)  
Look at all the young people!

CONNOR

You seen the freak in the monocle?

SYLVIA

I know! Keep *him* out of the photos!

They chuckle.

CONNOR

I heard a few of them moaning about  
'the rich'.

SYLVIA

But they don't seem to mind the  
taste of your champagne!

CONNOR

Mr. Scrooge just happened to be a  
huge wealth creator. They don't  
mention that in Mr. Dickens' books  
do they?

(CONTINUED)

5

SYLVIA  
No they do not. Very convenient!  
(then)  
And your father?

CONNOR  
Hoping for a glimpse. But he is  
very busy.

SYLVIA  
I bet. I'm sorry.

CONNOR  
These things happen. It was my  
brothers' and sister's fault but -

SYLVIA  
Oh Connor.

CONNOR  
Yeah he was gonna be my best guy  
but - yeah got my sibs instead. No,  
he's not gonna make the ceremony  
but he should make a pop-in before  
we leave. He's aiming to make a  
'hello' - which is cool.

He looks at his watch, looks to the dock arrivals area for a  
car pulling up as we -

6

EXT. TETERBORO AIRPORT - TARMAC. DAY. (D1)

6

Logan is arriving. Tom waits. Opens his car door, mock  
courteous.

KAROLINA and COLIN are there, hanging back.

TOM  
Hail Loganus Maximus! Slayer of  
Vikings!

As Logan gets out.

LOGAN  
Uh-huh. What you got me on Matsson?

TOM  
Playing hardball. But everyone says  
he still wants the deal.

They head towards the jet.

(CONTINUED)

TOM (CONT'D)

Might make us weave a little bit.  
Still some grumbles about the ATN  
carve out.

LOGAN

Well that's not on the table.

TOM

Right. He's gonna play tough but if  
there was no more upside he  
wouldn't be making the time.

They walk towards the plane.

LOGAN

Uh-huh.

(then)

And listen, I think today's the  
day. I'll talk to Cyd.

TOM

Oh yeah? Time to -

He mimes holding a scalp and shooting someone.

LOGAN

Uh-huh. And Gerri. Will you check -  
when he's done it?

(he looks for her)

Karolina. Gerri's getting the push.

KAROLINA

Oh okay ...?

He clocks a bit of regret somewhere.

LOGAN

What?

KAROLINA

Nothing.

LOGAN

So we'll tell her today, swing the  
legals in, but we can start letting  
it seep - hang cruises around her  
neck?

KAROLINA

(she accommodates the news  
fast)

Sort of incompetence or worse?

(CONTINUED)

6

Logan nods to Tom. He's inside it.

TOM

I think the idea would be how she  
took her eye off the ball?

LOGAN

Clean out the stalls. Strategic  
refocus. Bit more fucking aggressive!

TOM

Got it. You push Cyd, Roman knives  
Gerri. All in a day's work!

7

INT. WAYSTAR JET. DAY. (D1)

7

On the plane, KARL and FRANK say hello.

Tom makes a call.

8

EXT. DOCK - WEDDING TENTS. DAY. (D1)

8

GERRI gets out of a car, or arrives at the wedding tents with  
her date, MARTYN. Roman is watching. SHIV approaches him.

SHIV

Hey. What you heard about Matsson,  
is the deal going to be okay?

Roman is distracted.

SHIV (CONT'D)

You okay?

ROMAN

(testy)  
Yes I am. Why?

SHIV

I dunno fuck you I'm only asking.

ROMAN

I'm fine Shiv.  
(then)  
Let's just enjoy the freak show.

Roman's PHONE goes. He angles away as Shiv moves off.

TOM (O.S.)

Hey, you done it?

Roman looks at Gerri.

(CONTINUED)

8

INTERCUT:

9

INT. WAYSTAR JET. DAY. (D1)

9

Tom on the phone as people settle for take-off.

TOM

Your dad wants to know, have you  
done it yet?

ROMAN

No. Jesus Christ Tom. I just spoke  
to him. She's not here yet.

Roman looks over to Gerri.

TOM

But you are going to do it?

ROMAN

Yes I am going to do it.

TOM

Once you give her the knife we need  
to notify HR, outside counsel? So  
let us know.

(then)

And have you told Shiv?

Roman looks at Shiv.

ROMAN

I'll let you know, okay? Back off,  
inflatable dicky-dick?

TOM

We just need to know for the  
choreography so -

Roman puts his phone down.

He watches Gerri as she approaches with Martyn. Martyn greets  
someone he knows.

ROMAN

Hey Ger. How you doing?  
(feeling guilty)  
You look - well.

Suspiciously straightforward? What's coming next?

GERRI

Thank you? - And?

(CONTINUED)

ROMAN

And nothing. You look, healthy.

Roman is uncomfortable.

GERRI

No jokes about Martyn or something  
disgusting about - dicks or -  
vaginas?

ROMAN

I was being nice. Can a guy not be  
nice anymore? Happy whatever. Happy  
Whoremamas.

He avoids her eye.

GERRI

What?

ROMAN

What what?

Roman trying to straight-bat it. Gerri angles them so their  
talk is private.

GERRI

Why are you not looking at me?

He looks at her hard.

ROMAN

What? I'll stare right in your  
stupid face if that's what you so  
desperately desire.

GERRI

What is it?

ROMAN

Nothing. You just make me go weird,  
as you know and fully intend.

Roman can't quite do it.

ROMAN (CONT'D)

Look, let's talk. Later. In thirty.  
Once we set sail?

Odd.

GERRI

What's going on Roman?

(CONTINUED)

ROMAN

I just need to talk with you and we should do it later. It'll be better, because -

She looks at him and he withers.

ROMAN (CONT'D)

No doubt you can tell from looking at me, it's not great. But my Dad said it, so -. It's a message, really.

She looks at him. Bad vibrations. Sniffs it all out.

GERRI

Is this why I'm not going to Europe? What the *fuck*?

ROMAN

Look, it's not official, and, it's a heads-up from me, but yeah, they're gonna stuff your mouth with gold, and it's all good and maybe we can talk him down but yeah as an early warning and I didn't intend to get into this - but yeah.

He makes a 'you're getting killed' noise.

GERRI

Why?

ROMAN

He's unhappy about how long it took you to settle with the DOJ.

GERRI

Bullshit.

ROMAN

And the number - the fine. Too big.

Also bullshit.

GERRI

I danced us through a fucking thunderstorm without us getting wet.

ROMAN

I guess you've lost his confidence.

GERRI

Since when? Since you sent me repeated images of your genitalia?

(CONTINUED)

ROMAN

No, don't be so stupid and reductive.

GERRI

He can't fire you, so he's firing me?

He looks at her.

ROMAN

Oh fuck off Gerri, don't moan. You're not a moaner.

GERRI

And you're going back in?

Roman looks around.

ROMAN

(maybe)

No.

(yes)

I don't know. Gerri don't be weird.

Gerri thinks.

ROMAN (CONT'D)

This will all be totally fine.

(then, looking at her)

It's nothing, so shut up.

Gerri is looking around.

ROMAN (CONT'D)

I'm doing you a courtesy by letting you know. You can go legal but we'll stuff your mouth with so much fucking gold and that's just how it's going to go. You wrote the playbook Gerri.

Gerri is re-calibrating but Roman is completely excluded from the ambit of her considerations. He's dead to her.

GERRI

Okay. Well. Fine. That's - fine.

He looks at her.

ROMAN

I am, on a 'human level', obviously sad so -

Gerri looks around, maybe gives him a nothing smile. Roman tries to be human. Wants a reaction.

(CONTINUED)

ROMAN (CONT'D)

I am sorry. And off the record Ger. I do perhaps owe you the opportunity to throw your shit at the wall?

GERRI

I'm good.

He looks at her.

Maybe a STEAM WHISTLE blows to summon people aboard, and an announcement is made.

BETH

(over PA)

We'll shortly be boarding all guests. Starting with red invite family and friends. Welcome aboard.

GERRI

This is fine. It's nothing at all. Thanks for the consideration.

Gerri walks off. Not prepared to give him anything. But she is walking off, maybe if we see her face it's re-composing itself after the moment of surprise.

He watches her walk off - up onto the boat, where Willa is ready to welcome people.

By her side, Connor is distracted talking to a CATERING PERSON and Beth.

CONNOR

I am saying we can have it for display, obviously, but I do not want it served, okay? I don't want to see the internal - qualities! Thank you!

Connor moves away - up stairs to discuss further.

We see some wedding guests getting greeted - heading onto the ship. Greg, Shiv amongst the first to go up. A little time passes.

A10 EXT. DOCK. DAY. (D1)

A10

On shore. Waiting for Ken, Roman has made a call:

ROMAN

Dad. Can you call me back? That was - it was horrible. With Gerri. So.

(MORE)

(CONTINUED)

A10

ROMAN (CONT'D)

I'm just - I dunno if - don't listen to this if you don't want to but I'm, I'm not totally okay with ... Are you being kinda shitty with me? Cos your son's getting married and you can't just - fucking keep expecting me to bend over for you being cunt. I'm just asking. Yeah so that's the question. Are you a cunt? Give me a buzz!

Even if disguised with lightness, that's the most anger he's ever expressed to his father. He's scared but freed. Then, Roman gets hit like he's 15 from behind.

KENDALL

'Kidneys!'

KENDALL chops him from behind in his midriff, roughly where his kidneys are. Something from childhood.

KENDALL (CONT'D)

Hey. Can we go?

ROMAN

Uh-huh. I think we have a head start on all the - face-people.

They head aboard.

10

INT. WEDDING YACHT. DAY. (D1)

10

Kendall and Roman greet Willa - welcoming the first guests aboard.

KENDALL

Congratulations. How's the groom?

Connor is distracted from the welcome line. Going upstairs with the catering people:

WILLA

Um, worried about you guys and his dad. And the embedded press. But fixating on the cake. He says it's 'Loony Cake'? What is that?

KENDALL

Um, I believe, when they told Connor his Mom was getting you know taken into, to -

(CONTINUED)

ROMAN  
- the funny farm -

KENDALL  
- into mental health care they gave  
him cake. Dad and whoever, to calm  
him down. Dab of sugar, bite of  
cake. He was eating Victoria sponge  
for a week straight.

WILLA  
Oh. Right. 'Loony cake'.

ROMAN  
And um, Willa - I'm looking forward  
to saying 'hi' to everyone, and  
mixing it up and whatnot. But is  
there also an area that is - if we  
don't wanna get Roy-ed by the Big  
Gulps?

WILLA  
On floor two there's an area.

ROMAN  
Thank you. I mean I wanna meet  
everyone and get into it all about  
their jobs and children and  
everything but - you know?

WILLA  
Oh sure, sure. Julie?

JULIE  
Right this way.

Julie, a wedding organizer, leads them up.

KENDALL  
(as they head off)  
Unbelievable. Can you believe this  
guy?

They head up towards the family-only area.

KENDALL (CONT'D)  
So what are you hearing? Is he  
coming by?

Shiv is ahead of them already on board. Kendall gives her a  
kiss on the cheek. They all walk up together.

ROMAN  
Me? No idea. I don't know.

(CONTINUED)

SHIV

I hear Stockholm. Gone, or going.

KENDALL

(interesting)

Oh? Okay? Matsson wouldn't fix it with him on a phoner? He's flying over?

They pass Greg talking to a female journalist, OLIVIA.

ROMAN

Don't talk to him, he's a filthy pornographer.

GREG

Ha! Oh, hey guys? Guys? Could I chat to you later? About - about  
(re: Pierce)  
everything that's going on for you?

KENDALL

Get your nose out of our trough  
Greggy!

And they walk on. We stay with Greg for a beat.

GREG

We're always kidding around.  
(then)  
So how long have you been covering  
Connor's campaign?

OLIVIA

Oh. From the start. Since before he  
fired the first running mate.

GREG

Interesting! 'Journalism'. Taking  
quotes and kicking asses!

OLIVIA

Huh.

GREG

I'll tell you one thing, that's a  
fact. My uncle Logan is a - smart,  
kind, wise old frickin' genius. You  
can quote me.

OLIVIA

Huh. Okay?

(CONTINUED)

GREG

I mean really. Quote me. Shall I repeat it? Cos that could be a good little nugget, to report, right? Little human interest story. 'Nephew adores uncle'?

Back with the kids as they head through the party, following Julie:

SHIV

You think Matsson's gonna tell Dad to fuck off?

KENDALL

He'll improve the offer is what will happen.

(to Roman)

Dad's gotta go fucking Lingonberry picking with Matsson. We're puppet mastering the old bastard!

Shiv's PHONE goes. Tom. She cancels.

SHIV

What do we do if it falls apart Ken? What's the latest from Nan and Naomi? You in touch with Naomi -

KENDALL

He'll land it. And we'll pocket that sweet bonus loot.

Shiv's PHONE goes. Tom again. She cancels.

Connor is there on the upper floor with Beth. As they pass by:

CONNOR

Hey, so listen the idea is, Dad will pop by and be dockside and you guys are up here and I think that's just cleanest?

SHIV

Okay? You think he might drop by?

CONNOR

Spoke to Kerry and he's hoping!

He walks off - fingers crossed. They continue.

SHIV

Should we tell him? Someone should tell him.

(CONTINUED)

They look at one another. It's gonna be Shiv.

SHIV (CONT'D)

Really?

KENDALL

He likes you.

Shiv heads off back to catch Connor and give him the bad news.

Roman and Kendall reach the special Roy bit. A discreetly VIP bit separated off. Maybe one or two donors are in there already by the bar.

ROMAN

She's a good person. She's like a decent human being.

KENDALL

Fucking bossy boots.  
(motioning spooning it up)  
'Umm, drama! Is there some for me?'

Roman smiles. His PHONE goes. Tom. He's expecting something about Gerri, so is on the defensive:

ROMAN

Hello, fucky sucky brigade how can I help you?

We hear in Roman's ear:

TOM (O.S.)

Hi, Roman your dad's very sick.  
He's very very sick.

ROMAN

What?

Kendall sees right away the change in Roman's tone.

KENDALL

What? Okay?

ROMAN

(to Ken)  
Dad's sick.  
(to Tom)  
How sick?

ROMAN (CONT'D)

(to Tom on phone)  
What is it? Hello? Tom what's happening, what's going on.

KENDALL

(to Roman)  
Who's there? What's going on, what is it? Is he okay?

(CONTINUED)

10

Roman puts Tom on speaker.

If they are exposed in the room they huddle to a corner.

INTERCUT:

11

INT. WAYSTAR JET. DAY. (D1)

11

11.1

Tom is in the back of the plane. Upfront we can't see exactly everything but activity. Logan is out of sight being treated. Possibly a CREW MEMBER runs through with something from the back to the front.

11.1

TOM

We don't know. He's - he's had a very serious - I don't know. It's very, very bad. It seems very bad. I'm sorry to call like this.

KENDALL

(into phone)

Who's with him, what's going on?  
What happened?

TOM

He had an issue, he was short of - I wasn't there - but he was short of breath and then he went to the bathroom. He was gone, he was gone but, someone heard something and then he was, we were concerned and they went in there.

KENDALL

You broke in?

TOM

They have a key, and they got in and he's non-responsive.

KENDALL

Oh fuck. What, is he [talking, can he talk?]

[Dialogue in square brackets gets talked over or interrupted.]

TOM

They're doing chest compressions.

ROMAN

(physical blow)

Oh fuck.

(CONTINUED)

11

11.1

KENDALL

11.1

Has his heart stopped?

TOM

I don't know. No. I don't know.

ROMAN

And the - the - machine, the -. You  
have a -

KENDALL

(to Roman)

Well not unless his heart has  
stopped. What's going on Tom? Who's  
in charge?

Karl might say something to Tom in the background.

TOM

Is Shiv there?

KENDALL

What is going on - *right now* Tom?

TOM

He might - Karl says he is  
breathing, maybe.

KENDALL

Who is medically competent there?

TOM

They're trained. The people are -  
the attendant is trained.

Karl chips in over speakerphone:

KARL

The captain has been in touch - he's  
in touch - they, the cabin staff,  
are receiving medical advice from  
their service. They have a service.

ROMAN

Who is that, what is that?

KENDALL

Can we be looped in on that?

Frank comes through from the front, speaks off, a bit  
inaudible to the kids -

(CONTINUED)

11

11.1

FRANK

(muffled for kids)  
They should speak to him.

11.1

KENDALL

What's that?

Frank might brief Tom as he talks.

TOM

Frank thinks you should speak to your dad. I can hold the phone. I can hold the phone near him if you like.

ROMAN

Why does Frank think that?

TOM

(tiny beat)

I guess, in case, it's a chance to -  
in case it's a last chance.

ROMAN

What the fuck do you mean Tom?

Frank is there, now speaks over Roman's speakerphone:

FRANK

He's not in good shape Roman. He's not in good shape, they're doing chest compressions.

ROMAN

Well should they be?

FRANK

They're getting good advice, they're good people. But I think you should talk to him. I'm not sure he's breathing.

ROMAN

Are you serious Frank, fuck me.

FRANK

I think it's very grave Roman.

KENDALL

We just heard he was breathing. You shouldn't do CPR to someone whose heart is going Frank, what the fuck is going on?

(CONTINUED)

11

11.1

ROMAN

11.1

Can you even breathe without -  
heart - can you?

There is commotion in the background, phone being passed, off speaker.

TOM

I'm taking you to him and to put  
you by his ear. He'll be able to  
hear you.

(correcting)

If he can hear, he'll be able to  
hear you.

Roman and Kendall look at one another. This can't be  
happening, can it?

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

You might want to get -?

ROMAN

We'll get Shiv.

But he doesn't move, it's happening too quick.

Tom gets through to the front. Maybe we don't see too much of  
Logan. Tight on the phone tucked into a pillow by his ear.

Further down his body there is medical activity. In the  
distance Kerry and the AIRPLANE STAFF. One on the phone to  
their medical service getting advice.

TOM

(more distant)

Okay, you're by his ear. You're by  
his ear now.

ROMAN

(projected a bit)

Can he hear, is he okay? Is he okay?

TOM (O.S.)

(leaning in)

He's not okay Rome, he's not. But  
you're by his ear.

Tom is further away. His voice small from the phone:

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

(muffled)

You're by his ear.

(CONTINUED)

11

11.1

KENDALL

11.1

Can he hear?  
(projecting)  
Can he hear?

TOM (O.S.)

(projecting)

The phone is - I don't know. It's -  
you can speak into his ear.

Silence.

KENDALL

Can he hear? Does he know?

Kendall and Roman look at one another. Roman is holding the phone. Kendall motions: 'you go'. Roman takes the phone off speaker. Turns for a tiny bit of privacy. Takes a few steps away from Kendall. So he can talk privately, pacing toward a corner -

ROMAN

Hey Dad. Um. I hope you're okay.  
You're okay. You'll be okay,  
alright? You're a monster. You're  
a, you're a fucking Trojan. You're  
going to win this okay? I - I don't  
know. You're good. You're a good  
dad. You're a good dad. You did a  
good job.

That's where he gets to. It feels strange with no responses.  
Roman turns to Ken.

ROMAN (CONT'D)

I don't know what the fuck I'm  
doing. I can't do this.

Roman hands the phone to Kendall.

KENDALL

(to Roman)  
Am I by his ear?  
(to phone)  
Dad? Are you awake?  
(projecting)  
Am I still by his ear?

Roman shrugs, off in a world of his own.

TOM (O.S.)

(projecting)

You're by his ear. If he can hear,  
he can hear you.

(CONTINUED)

11

11.1

KENDALL

11.1

Okay.

Ken turns for privacy - talks into Roman's phone.

KENDALL (CONT'D)

Dad?

(then)

I love you Dad. I love you. Okay?  
It's okay. I love you. It's okay.  
You fucking - I don't know. I can't  
forgive you. But it's okay. And I  
love you.

But it doesn't feel adequate. He needs time or room, he  
thought he'd know what to say but he didn't think it would  
feel like this -

KENDALL (CONT'D)

(projecting)

Can he hear me?

Tom picks up the phone, noise.

TOM

Is Shiv there?

Ken turns to Rome.

KENDALL

I didn't know what to say.

ROMAN

I don't fucking know.

Speakerphone:

TOM (O.S.)

Is Shiv there? He's not here I  
don't think.

Ken looks at Roman. Roman wants the phone. Will Ken get Shiv?

11.2

Kendall shrugs, he doesn't know. He heads out.

11.2

We stay with him as he heads out and towards her. Down the  
stairs and through the main party floor. He cuts through the  
crowd. Maybe some people smile at him and on auto-pilot he  
smiles them off, not giving the chance for interaction.

Eventually gets to her. Talking to someone.

He takes her wrist gently but firmly:

(CONTINUED)

11

11.2

KENDALL

11.2

Shiv, Shivy honey ... I'm sorry.

Right away in his look, his manner, she sees - maybe not all of it, but much of it - a fear, the worst fear suddenly crystalized.

SHIV

... Mum?

Kendall tries to be gentle but tell her the news fast so they can get back to Dad, whispering to her as they go -

KENDALL

Dad's in trouble.

SHIV

What? What's happened?

KENDALL

He's on the plane. He got sick,  
they're doing chest compressions.

He leads her through the crowd.

SHIV

What Ken?

As they go Kendall might remember to tell some or all of this to Shiv.

KENDALL

I don't know everything. He's with Tom and Frank and Karl and they're on the line to doctors, I don't know, he was in the bathroom and he had trouble breathing and they're doing chest compressions and he was still breathing. But it's looking very bad.

They reach Roman back in the private room.

He's on the phone. Talking to his dad again as Shiv and Kendall arrive.

ROMAN

(into phone)

It's okay. You're a good guy.  
You're a good guy.

Roman sees Shiv. Hand over phone. Reports:

(CONTINUED)

11

11.2

ROMAN (CONT'D)

11.2

They think he's gone now.

SHIV

What do you mean?

ROMAN

They think Dad died.

And she right away lets out a cry/scream of agony. Sharp and immediate and from somewhere beyond reason or regret.

Kendall goes to hug her - she can't quite take it yet.

SHIV

No. It's too much. It's too soon.

She wobbles. Roman maybe steadies.

SHIV (CONT'D)

I can't have that, it's too soon.

ROMAN

I'm sorry.

And she folds into Ken or Roman or both a little. Ken takes the phone.

KENDALL

(into phone)

Hey. Can she do it, can Shiv speak to him? I'll put her on.

ROMAN

(to Shiv)

He's been putting us by Dad's ear, to speak.

TOM

I'm putting you by his ear Shiv.

SHIV

(to brothers)

Can he hear?

(to phone)

Is he still hearing?

TOM

I don't know? I'm putting you there.  
(muffled, projected)  
You can go now. You're talking to him now.

She takes the phone.

(CONTINUED)

11

11.2

SHIV  
Um. Hello Dad?

11.2

The brothers motion. Turns away to be private, they back off as she starts:

SHIV (CONT'D)  
I um, you're gonna be okay. And -  
um -

Then turns to her brothers in despair:

SHIV (CONT'D)  
I don't know if he's dead. Is he  
fucking dead?

ROMAN  
I don't know.

SHIV  
(projecting)  
Tom is he alive? Tom!

Scratching NOISES as he picks up.

SHIV (CONT'D)  
Is he even alive?

TOM (O.S.)  
I don't know Shiv.

SHIV  
Are you just being nice? Has he  
gone?

TOM (O.S.)  
(yes)  
I don't know. He - we don't know.

SHIV  
Oh Jesus.

TOM (O.S.)  
I'm gonna put you back there. Okay?

ROMAN  
Go private. Just speak. It's weird,  
but speak. You never know?

Shiv shuffles away, talks into the phone.

SHIV  
I don't know. Dad?

(CONTINUED)

11

11.2 What does she feel? She doesn't know, so just lets go. 11.2

SHIV (CONT'D)

Don't go. Dad. Don't go Daddy. I love you. Don't go please. Not now. I love you Daddy. You fucking, I don't know. Oh God. Dad. There's no excuses for - for - but I love you. I do. You fucking - I don't know. I do love you. It's okay Daddy, it's okay. I love you.

Static, dead air from the phone.

A beat.

The phone gets picked up.

TOM

Do you want to stay on?

Shiv hands the phone to Roman. She's drained.

11.3

ROMAN

11.3

(into phone)

What's happening. What precisely is happening now?

He puts it on speaker.

TOM (O.S.)

Um, we're all here, I'm heading into the back. He's up front on the - on the floor, and they're doing chest compressions. And we're in the back.

ROMAN

(bit of hope)

Okay, so they're still doing the chest compressions?

TOM (O.S.)

Yeah. They are. But not because - [he's necessarily alive.]

(then)

I think they have to. I think they have to keep doing that?

ROMAN

Yeah well do. Who is their medical people. Who the fuck are these people? Who are they? Tom?

(CONTINUED)

11

11.3

TOM (O.S.)

11.3

Um -

(to Karl, Frank)

Who are their medical people  
they're on with?

(calling through to the  
plane staff)

Who are your medical people?

STEWARDESS

(from off)

MD Live.

TOM

(muddled)

I think it's MD Line.

STEWARDESS (O.S.)

(correcting in the  
distance)

MD Live.

TOM (O.S.)

'MD Live'?

ROMAN

Okay. And they're what, in contact?  
Direct, another line?

TOM (O.S.)

They're in contact and the plane  
people are lovely, they're good  
people. I think he's - I think they  
made him very comfortable.

SHIV

But - [he's gone?]

KENDALL

But is he okay? Is he okay at all?

Tom has to tell the truth.

TOM

He's not okay. No. He's not.

SHIV

Has he gone Tom?

TOM

I mean his - they say his heart has  
stopped and his breathing has  
stopped. For a while maybe.

(CONTINUED)

11

11.3

ROMAN

11.3

But that doesn't mean he's dead?  
Medically, right.

A tiny beat - where people think it kind of does?

TOM (O.S.)

I don't know. They're still doing  
chest compressions.

The horror, the happening-ness of it all hits Shiv, she looks  
around, can't believe it.

SHIV

Oh Jesus fucking christ.

ROMAN

Do those fucking clowns know what  
they're doing though Tom? Are they  
hurting him?

TOM

They're good people. They're doing  
their best.

ROMAN

When are you gonna land? Are you  
turned around? Are you coming back?

TOM

I don't - I think yes, yes we're  
coming to - we're heading back I  
think.

11.4 Kendall butts in -

11.4

KENDALL

Can you put me through to the  
flight deck. Can I speak with the  
pilot please? I'll call Frank's  
phone and he can take me through to  
the flight deck, okay?

He dials, Jess first.

TOM (O.S.)

Frank, Ken's going to call your  
phone to be taken through to the  
pilot.

Meanwhile Kendall is on his phone to Jess.

(CONTINUED)

11

11.4

KENDALL

11.4

Jess. I need a few things, my dad's  
dying, I'm just gonna do facts  
okay, I need my doctor and -  
(to Shiv)  
Do they have his doctor?

SHIV

(to Tom on Roman's phone)  
Do you have his doctor on the line?

TOM

(to Karl)  
Is that his doctor you have?

Off, Karl says no, they have the medical service on a phone.

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

No, we have their service, their  
medical service, which they have,  
and we had - we had Karl's guy  
listening and - no we couldn't get  
[hold of Logan's doctor] -

Shiv calls to Kendall who is on the line to Jess.

SHIV

They couldn't get his Doctor.

KENDALL

(to Jess)  
And Dad's doctor - Doctor fucking -  
Judith get that lazy bastard and  
get him and get the best heart  
doctor in the world and the best  
airplane medicine expert in the  
world and get them conferenced in  
and waiting and send a conference  
call number to me and to Tom and to  
Karl's phone and any or all of  
those we will take, but I would  
like that in the next minute/two  
minutes please Jess. Okay?

Kendall makes another call. He walks to somewhere private.  
As he goes:

KENDALL (CONT'D)

We need to tell Con. Let's get Con?

He heads out and through a door marked 'Crew Only'. Out in  
the fresh air there is a rope and guests one way, he needs  
air and heads up a deck. As he calls Frank. Frank has walked  
through to or by the cockpit.

(CONTINUED)

11

11.4

FRANK

Hey Ken?

11.4

KENDALL

Can I speak with the pilot Frank?  
Are you with the pilot?

FRANK

Um, the pilot says he can't talk to  
you Ken.

KENDALL

Yes he can.

FRANK

He's flying the plane son.

That word vibrates, maybe wrong, maybe right. But Kendall  
rides it, is bursting with the desire to do things.

KENDALL

What's happening? I need - what's -  
where's the information?

FRANK

We're coming back in to land at  
Teterboro.

KENDALL

Uh-huh. Okay. Well fucking, tell  
them to, tell them to do it, do it  
*right*. Okay?

FRANK

I will.  
(then)  
I'm sorry Ken.

KENDALL

Uh-huh.  
(it sinks in)  
Has he gone Frank? I mean basically,  
has he? [Gone?]

FRANK

I don't know. He got very short of  
breath and he was hurting and then  
very fast, I don't know, I don't  
want to bullshit you Ken. I think  
he went. I think he's gone.

KENDALL

Okay. Thank you Frank. Thank you.

(CONTINUED)

11.4 Kendall ends that call. 11.4

He is out on a bit of deck. He can see the city skyline and the confluence of the Hudson and the East river and the Atlantic beyond -

- and something creeps over him - the feeling he's at the sharp tip of the city, and America and history and ...

... a mixture of things. But one thing - a certain weight lifting from him. Awful, but liberating, to still be alive. The worst thing has happened and the world maintains around him. The world is solid and still but within it, for him, gravity and all the laws of being are suspended. He feels he could float off like something insubstantial, a wraith or maybe a super-being.

11.5 And he walks back down and into the private area. 11.5

ROMAN  
What did Frank say?

KENDALL  
Have you got Tom?

The phone is right there. On speakerphone nothing coming out.

ROMAN  
Tom's open but there's nothing to say. They're, doing - they're still doing it.

KENDALL  
Yeah, um, I don't know, Karl, they'll land in, I don't know what he said?

ROMAN  
Tom said like forty minutes.

KENDALL  
Right. No, that's right.

ROMAN  
Right.

KENDALL  
He said he got short of breath.

ROMAN  
He got short of breath?

(CONTINUED)

11

11.5

KENDALL

11.5

Yeah and - but yeah, I don't know,  
Frank thinks he's gone.

Beat.

SHIV

Why didn't you come get me?

KENDALL

I did Shiv. We did.

SHIV

How long was it happening before -  
I was right out there.

KENDALL

I'm sorry, we did but - I wasn't  
thinking. I'm sorry. I didn't -

ROMAN

There was like no time Shiv.

SHIV

Sure. No, it's okay.

(then)

But you got to say things?

KENDALL

We don't know if he could hear.

SHIV

Tom just said Kerry spoke to him  
quite a bit?

KENDALL

Right. Well. I don't know.

SHIV

It's okay. I don't mind. I just.  
I'm sad I guess.

Little smiles. They are sad. Then a thought Roman's had -

ROMAN

What was he - [doing]. Was he on  
his phone. Do we know if he checked  
his messages?

Nothing. Seems like just another disconnected thought. Then  
Roman picks up the phone.

(CONTINUED)

11

11.5

ROMAN (CONT'D)

11.5

(projecting)

Is anything happening?

TOM (O.S.)

No. Nothing. Nothing good is happening. They have to keep doing the chest compressions. For twenty-five minutes is the idea apparently. In case.

ROMAN

Oh Jesus.

He looks a little broken.

KENDALL

You okay Rome? We're okay.

ROMAN

I don't know. I don't know if I said - good things?

KENDALL

To him?

ROMAN

Yeah I don't know what I said?  
(can Ken remember?)  
What did I say?

KENDALL

You said good things. You said good stuff. It was good. You did good.

ROMAN

Uh-huh. Did I say I loved him?

KENDALL

I think so. Yeah.

ROMAN

This is so fucking -  
(then)

Tom can you put the phone back with him maybe? Or I don't know. I don't - shall we just leave it open here?

TOM

I'll tell you if anything happens.

From through in an area behind the private area, a door swings as someone brings stuff through from a 'backstage' storage room and we hear Connor shouting something about the cake.

(CONTINUED)

11

11.5

ROMAN

11.5

Oh fuck. We should tell Con. We should get Connor?

They look at one another. Who will go? Shiv into the phone.

SHIV

Nothing's happening, right? You'll tell us if *anything* happens.

TOM

(from phone)

Of course.

Kendall gets up. Roman is flooded with relief and gratitude. He couldn't face telling Connor right now. Drained.

ROMAN

Can you Ken? I don't think I can. I could, but [I'd be really grateful] -

KENDALL

It's okay.

SHIV

You want me to?

ROMAN

I mean do we definitely tell him?

Little beat. They can see him, maybe the door's propped open.

SHIV

Oh I think so. Yeah?

ROMAN

Sure. I mean, just to be nice, would it be, better to, like there's nothing he can *do*?

A moment where maybe they think, could they not tell him?

SHIV

We've got to tell him. Too weird.

ROMAN

Too weird, too weird. No, go.

11.6

Shiv goes with Ken.

11.6

Roman sits there. He looks at the phone buzzing with static. He can't believe it. So blank. The room, everything is unbearable.

(CONTINUED)

11.6 He looks at the phone. Looks at the walls. Looks out at people on the harbor. Everything strange and fresh. 11.6

Outside, Shiv and Kendall head through together, maybe as they go into Willa's dressing room their hands touch and their fingers intertwine.

They walk through to Connor who is near Julie.

SHIV

Hey Con?

CONNOR

Hey hey! Fucking cake *nightmare*.

KENDALL

Con. It's very serious. Come here.

CONNOR

What is it?

They try to lead him away, but he wants to be near the preparations:

SHIV

We should do this privately.

CONNOR

What is it?

KENDALL

This is private, Con ...

CONNOR

What is it? Is this important?

KENDALL

It's very, very serious.

CONNOR

What?

SHIV

I'm - let's just get you to -

CONNOR

Is it Dad?

Shiv and Kendall look at one another.

CONNOR (CONT'D)

Is he okay?

(CONTINUED)

11  
11.6

KENDALL  
I'm sorry Con, let's just get you  
here ...

11.6

They try to wait until they get him private. But Connor can  
feel the bad vibrations.

CONNOR  
What is it? Is he sick? What is it?

SHIV  
Dad's on an airplane to Sweden, but  
they're coming back and we think he  
died. They think he's dead.

CONNOR  
Well is he?

KENDALL  
Everyone says he is, we don't know.  
They're still doing heart  
compressions.

CONNOR  
Oh man ...

It just comes out, a blurt.

CONNOR (CONT'D)  
He never even liked me.

KENDALL  
Hey Con?

CONNOR  
Sorry, I don't know what I mean. He  
did. He did. But I never got the  
chance to make him proud of me.  
He's dead? Oh Jesus.

They support him.

SHIV  
Come on. Roman is on the phone to  
the plane and [you can try to talk  
to him if you like] -

CONNOR  
Oh man.

Roman comes to them.

ROMAN  
Hey Con. I'm sorry.

(CONTINUED)

11

11.6

SHIV  
(to Roman)  
Anything?

11.6

ROMAN  
There. People. People came. I  
couldn't speak to -

11.7

In the private room we might see some donors, RAVENHEAD  
perhaps. Beth follows behind. 11.7

SHIV  
Look - let's get private okay?  
Let's get this private.

Connor knows a place, he leads, walking from Willa's dressing  
room to VIP Room #2 (through Scene A.12).

CONNOR  
So, like? What happened?

SHIV  
We don't know - Rome?

KENDALL  
Um, he was on the plane and -

ROMAN  
I said, 'Hello fucky sucky brigade,'  
and he was in the bathroom.

SHIV  
He was in the bathroom?

ROMAN  
Yeah, I don't know he was in  
trouble and -

CONNOR  
But what was it, what is it?

ROMAN  
We don't, I mean we don't actually  
know, like we don't *know* he's gone.

KENDALL  
He's apparently not breathing and  
not - his heart has stopped.

A couple of people try to say hi as they pass and head up to  
the private area behind the bridge.

A.12 INT. WEDDING YACHT - PRIVATE AREA BEHIND BRIDGE. DAY. (D1) A.12

Connor leads them in.

ROMAN

I think we just need to get him back, we need to get him back and find out, like what is going on, it maybe, fucking, those goons, it maybe, you know. We don't actually know anything really. Fucking Tom.

SHIV

He was in the airplane toilet? - Can we get this straight please what actually happened?

ROMAN

We need to get some proper doctors in there.

KENDALL

Sure.

(then)

I mean, he has gone, he has died I think Rome, so?

ROMAN

Yeah well we don't know that - so?

KENDALL

Sure, I get it, but like, they will know, they will know.

Roman shrugs. Maybe.

SHIV

I think Roman you do have to accept ...

ROMAN

I'm not saying anything, all I am saying is we don't actually know.

SHIV

Right, but you sound delusional, because they said he's [dead] -

ROMAN

Oh what I'm fucking *outvoted*?

SHIV

Rome? C'mon. He's - you know - they know he's - dead.

(CONTINUED)

A.12

ROMAN

Well there's no need to keep saying it, is there? Till we know? Ah? What's the point in keeping on saying it? All I'm saying, I'm not being crazy I am saying a fact. We don't know and until we do it's not a very nice thing to say, is it?

Shiv shrugs, it's okay, cuts him some slack.

12

INT. WAYSTAR JET. DAY. (D1)

12

In the back. Tom, Karl, Karolina.

Through beyond Kerry is with Logan and the STEWARDESS who we might sense is still doing chest compressions.

Karolina is writing a list on a piece of paper.

Frank comes in. Re: the chest compressions -

FRANK

They have to keep doing them until they're exhausted or thirty mins of nothing.

(then)

Or - he comes back.

Doesn't feel likely. Karl looks at his watch.

KARL

Okay. Well. Jeez Louise.

They all look at one another.

FRANK

How long was he in there before we got them to go in?

KARL

The bathroom? Oh. Not long, because, you heard the bang right Tom?

Karolina writing.

TOM

Me? I think you heard the bang? Or no, they did, because by the time we were going back there they had the special key thing?

(CONTINUED)

KARL

Not a key, there's a latch.

TOM

Right? Oh okay? But I mean, it  
wasn't long he was in there, right?

KARL

No. I mean he was, his breathing  
was odd before but -

TOM

Yeah? His breathing was odd?

It wasn't meant that way but just very vaguely Karl senses  
this could be used against him.

KARL

We all noticed he was breathing  
heavy?

Frank and Tom. Frank is a stand-up guy:

FRANK

Sure. Look, it's okay. We did the  
right thing. They did the right  
thing.

KARL

I might have a little stiffener.  
Just - Gents? Karolina?

TOM

(should we?)

Um?

KARL

Let's drink to him.

No stewardess. Karl goes to the drinks.

TOM

Well. I guess we're off the clock?

Weird atmosphere.

KARL

He died with his boots on.

Frank reaches for a laptop.

FRANK

Karolina, I'm just gonna put down  
notes - my version, while it's fresh.

(CONTINUED)

KARL

How do you mean your version?

KAROLINA

It might be smart for us to start putting together a little timeline?

Maybe Tom puts down a drink he's taken.

KAROLINA (CONT'D)

Then. I, um, and I have been drawing up, in case we should need, a little contact list?

KARL

My God, they're still pumping on him in there Karolina?

KAROLINA

I'm not happy about it Karl. I want to be respectful. I am being respectful. But this is going to be quite a complex -  
(what is it?)  
situation - to handle and so: if we get a miracle, we get a miracle and God bless us all. But if we don't, I need to prepare? That's all.

FRANK

Uh-huh. Well, sure. Go ahead.

Checks her list.

KAROLINA

So I guess we call Matsson and let him know?

(looks at them)

We have to at least let him know we're, he's, delayed.

KARL

Oh he's heavily fucking delayed.

KAROLINA

Then, not necessarily this order but: Um. The board. Gerri, the President. Frank you and Simon, will hit the board? Unless should we handle Sandi, Sandy, Stewy differently?

(Frank shrugs)

Then: We need to figure out a plan for major shareholders. Josh A. and the Ulsterman?

(MORE)

(CONTINUED)

KAROLINA (CONT'D)

From there on maybe I handle? Also  
Marcia. Personal we can leave to the  
kids? Their mom.

(considers)

Frank, do I need to get into that?

Frank thinks, then resents thinking.

FRANK

Um?

(then)

Let's just take five and drink a  
toast shall we? At least until he's -  
you know, actually [dead]?

Then Kerry comes through.

KARL

Hey, you okay?

Kerry is pretty shocked and not really in control of her  
reactions. She is in shock and it comes out as being almost  
giggly in her response:

KERRY

It's fucking nuts. Isn't it crazy?

FRANK

It is. It is. We're all in shock -

She looks around trying to get a grip on what's happened, and  
in amongst her responses is an odd smile.

KERRY

Wow.

(she looks around, then)

So fucking, weird. Jesus. Are you  
guys okay?

People nod.

FRANK

We're good. Thank you.

She stands but a forcefield is growing between her and the  
others. They're all aware of it.

KAROLINA

If it's okay Kerry, in a moment we  
could do with this space for co-  
ordinating a response, if we need  
to? Is that okay?

(CONTINUED)

KERRY

Uh-huh? Do you want me to ... [help]?

KAROLINA

That's kind but you're in shock. We can make you comfortable in there or whatever you need?

KERRY

Do you want me as part of that, of the response and the - whatever?

But that's not going to happen. Her status was all via Logan and it has drained mostly away already.

FRANK

That would be great Kerry. You rest up - in there and let us get our ducks in a row and we'll get your input?

It's like she's deflating. As she heads back out:

KERRY

Of course. I'll be right there.

After she's gone - Tom raises his eyebrows. His expression says, 'She was acting a little weird, no?'

KAROLINA

Think she's just freaking out Tom.

TOM

No, I'm sure. I am.

Karolina rips out a page:

KAROLINA

Okay. I've got a list of names if we wanna divide as soon as we get the - the -

(looking for the word)

The - not the 'all clear'. The word. Once the thirty minutes are up?

She hands Tom the sheet. He looks.

TOM

Some of these are [small potatoes] - Can we get Kerry to do some?

KARL

Chuckles the clown? I think not.

(CONTINUED)

12

Frank takes the sheet, looks at it with Karl.

Tom looks into space for a beat.

TOM

Fuck. He's gone. He's really gone?  
What a shitty way to go.

KARL

Uh-huh.

Tom goes towards the back of the plane, or a private area.  
Getting his phone out.

KAROLINA

Who you calling there Tom?

TOM

(fuck you)

Oh just *The Daily Planet* to get my  
five bucks for the tip-off. C'mon?

Karl and Frank watch Tom go. Then:

KARL

You get the feeling there are two  
dead men on this plane?

FRANK

Don't. Karl.

Tom gets private. Makes a call.

TOM

Hey Greg?

INTERCUT:

13

EXT./INT. WEDDING YACHT. DAY. (D1)

13

Greg is talking to the journalist, Olivia.

GREG

Hey, Tom!

TOM

I might need you to go into the  
office?

GREG

Um, it's a wedding day Tom? Why?

(CONTINUED)

TOM

Why? Because Logan's dead. I might need you in there as my eyes and ears.

GREG

Uncle Logan? Really. What? How?

TOM

Stick to Cyd like a limpet. Delete my J drive and delete it from the trash. I might need you calling around with my narrative. Sing my song. Merry Christmas Greg.

GREG

Tom? What? What do you mean?

TOM

He's passed away. You've lucked out. What's at the bottom of your stocking Greg, huh? An old guy who hated you.

GREG

Tom? Man! Easy. Holy cow. He just - he just -?

TOM

Yes. So get your party hat off. Stop celebrating you piece of shit.

GREG

I'm not! Are you okay? Jesus.

TOM

I'm sorry. I'm not okay. I'm sad. I am. I'm sorry. But fuck. I don't know. It was pretty grim man.

GREG

I'm sorry.

TOM

I lost my protector. They're gonna change the locks on me. Watch Hugo. I was the right-hand man. Okay? This is total lockdown. This leaks, it's stock price rodeo. And a slit throat for the big mouth. But people should know I was with him. Okay?

End of call. Greg's world flips on its axis. The world turned upside down. He looks at Olivia, the journalist.

(CONTINUED)

Olivia smiles.

OLIVIA  
Everything alright?

GREG  
Uh-huh.

He looks freaked.

GREG (CONT'D)  
Yeah fine.

OLIVIA  
So do you think your uncle's going  
to make it?

GREG  
What? Do I? I - um. Yeah. I I I I  
don't know. It's kinda rude to be  
nosy.  
(sad, flailing, covering)  
Wanna dance?

OLIVIA  
Well? What there's no music?

GREG  
No. I'm sorry. You were only asking.  
(then)  
You don't need music to dance Olivia.

Just then, HUGO is arriving, bustling onto the yacht.

Greg and Hugo scoping each other out. What do they each know?

GREG (CONT'D)  
Hey Hugo.

Hugo angles Greg private with a minimum-required-civility  
smile for Olivia.

HUGO  
You heard?

GREG  
I've heard. Have you heard?

HUGO  
I've heard.

GREG  
Great and this is Olivia, a  
*journalist*.

(CONTINUED)

HUGO

Oh, pleased to meet you. May I  
borrow the prime rib?

Hugo leads him away.

HUGO (CONT'D)

I might need you to lock down your  
mom and Ewan for me? I need  
positive statements lined up ...

GREG

Sure. I mean, I could be busy.  
Because I have other duties to -

HUGO

No. This first. Okay?

(Greg hesitates)

Look, kid, there's two ways this goes  
when this breaks: 'Lamentations! An  
irascible genius has passed and lucky  
were those who drank at the well of  
his wisdom!' Yay! Your rep is  
bolstered!

GREG

Uh-huh?

HUGO

Or: 'Celebrations, a hate-monger,  
sex pest has been toppled and anyone  
who worked with him is toxic'. Boo!  
Your rep is tarnished.

GREG

Right. Uh-huh.

(then)

And - I mean, are you okay?

HUGO

Sure, training kicks in! Lock down  
your side of the family okay? I'm  
gonna try to get a peek at the  
*Times* obit.

GREG

But let them know, we grieve  
together. Hirsch and Roy. Let no  
man put asunder -

Hugo heads off, perhaps a little indecently energized.

14 INT. WAYSTAR JET. DAY. (D1)

14

Tom returns to the others from his call.

The gang has been putting together a sort of frame-work of what the hell happened:

FRANK

Hey Tom, last words? What were his last words?

TOM

Um.  
(then, chancing it)  
Was it 'Fire Cyd'?

Wan smiles.

KARL

Seriously? For Karolina and the kids and - for history. You know?

FRANK

Honestly wasn't it when you asked, 'You okay?' and he went to the bathroom and he said -

TOM

He said he - he was going to lay some cable or what's that disgusting thing, 'hatch a brown trout'?

Karolina isn't going to write that down.

KAROLINA

C'mon, that's not his wisdom for the ages, is it?

Frank has ended his call. A little concerned.

FRANK

Okay. So, I've spoken with Gerri and for the statement. We think, it goes: the board announces the news, and expects to provide additional information in due course?

TOM

Uh-huh? And in terms of leadership?

(CONTINUED)

FRANK

Well, Simon's on a flight from Singapore, Sandy's in the hospital - I think we have to wait to get the full board on the phone to agree. In like next twelve hours. Eighteen max?

What isn't he saying?

KARL

Might be nice to have an interim. Right? What do we have on emergency planning ...

FRANK

Well, Simon and I have been pushing Logan - on this point, and we are actually getting our crisis documents re-drafted to include leadership planning so -

TOM

And in the draft?

This is what he didn't really want to get into.

FRANK

In the draft, well, in the draft it posits, I believe, COO - or COOs in our case, move to CEO in the interim.

KARL

Uh-huh. Kendall and Roman?

They all consider this.

KARL (CONT'D)

Right.

TOM

Uh-huh.

FRANK

But that's all complicated and it's a draft. And they're so shaken up? I think we wait for the board and just remind the world of the -  
(he motions them)  
- experience here on the bench?

They all consider.

(CONTINUED)

14

TOM  
I mean if it's a matter of hours?

KAROLINA  
I mean that's kind.

KARL  
I think that sounds wise. I do. No  
need to get it all tangled.

15

OMITTED

15

16

INT. WEDDING YACHT - PRIVATE AREA BEHIND BRIDGE. DAY. (D1)

16

Hugo enters.

HUGO  
Hey guys?

SHIV  
How did you ... you heard already?

HUGO  
Indeed. Sorry for your loss.

ROMAN  
Yeah we don't know shit. They're  
still working on him.

HUGO  
Right. Absolutely.

Fingers crossed.

ROMAN  
Anything could be happening. Could  
be a fucking hoax.

Shiv and Kendall exchange a glance.

ROMAN (CONT'D)  
It could. What if it's a drill?  
What if it's all a big test? Ah?

SHIV  
If it was a drill I'd say: hats off  
to the planning department.

ROMAN  
It just does not feel very likely  
to me that he is dead?

(CONTINUED)

Kendall gets a call.

KENDALL

Hey, Tom?  
(listens)  
Fine. Okay. Thank you.  
(to the room)  
They've stopped the CPR.

ROMAN

I don't know if they should though?

SHIV

Maybe they do eventually, leave  
him, alone?

KENDALL

(into phone)  
Is he covered?

ROMAN

Should they cover him actually in  
case [he needs to breath or  
something]?

KENDALL

Hugo - Karolina wants you?

Kendall gives Hugo the phone.

HUGO

Hey K. Yeah all good. Under the  
circumstances.

Hugo listens, the kids are very aware but then ...

The boat perhaps starts to leave the dock.

SHIV

What the fuck - are we going?

ROMAN

I think we're going.

HUGO

(listens)  
Uh-huh. Okay. Okay. Sure.  
Well I'll ask, we'll discuss.  
Sure. I get it, no, okay,  
well let's stay in contact.

Phone down. He's a bit troubled.

KENDALL

Hugo can you find out what the  
fuck's going on? Where are we going?

(CONTINUED)

HUGO

Sure, sure and - just - last words  
we're saying were - breathing was  
heavy but we think it was -  
'Nothing stops the deal.'

They look at him. Yeah? Fine.

HUGO (CONT'D)

I think maybe not the last *last*  
thing but - yeah, and I, for your  
information, they're starting to  
draft the statement.

KENDALL

How do you mean?

HUGO

Karolina and Frank and Karl and Tom  
are putting something together for  
when we're ready to release the news.

The kids feel a bolt of electricity. They are highly sensitive.

SHIV

They're on the statement?

KENDALL

Who asked them to? That feels -  
that feels -  
(looks to siblings)  
Right?

Roman makes a call, Shiv and Kendall tacitly agreeing he  
should do so.

KENDALL (CONT'D)

Hey Hugo, fuck off and find out  
what the fuck's going on with this  
boat, yeah? We wanna go back.

Meanwhile:

ROMAN

(connects)  
Hey guys.  
(puts phone on the table)  
You're on speakerphone.

SHIV

Hey there. Hey gang, listen what's  
going on with this statement?

INTERCUT:

17 INT. WAYSTAR JET. DAY. (D1)

17

Frank and Karl and Tom and Karolina are there. On speakerphone.

The men look at Karolina.

KAROLINA

Hey. Um, yeah - just starting to put the bones together for when, we want to announce this - and -  
(then)  
Sorry for your loss.

SHIV

Uh-huh, well it feels fucking presumptuous.

On the plane: silence. Maybe faces at one another: 'get a load of these kids!' So hair-trigger and annoying.

The men look at Karolina. She looks like, 'fuck you, I tried'. Then, Frank:

FRANK

Well, sorry that's how it seemed. But you know regardless of our personal feeling of loss, in terms of the business position -

KARL

This is a material event.

ROMAN

Oh it's a *material* event?

Karl looks pained, he was only trying to help.

FRANK

We just need to put something together from the board to reassure the market.

SHIV

Oh, the *market*? Will nobody think of the poor market!

Frank is out of patience.

FRANK

I don't know what to say Shiv. I'm trying to do my job.  
(MORE)

(CONTINUED)

FRANK (CONT'D)

He's like twelve feet away and I knew him for forty years. We're not pulling anything here.

Karl acts the good pal to Frank and helps out:

KARL

Since you guys were estranged we thought you might want us to be the hub on this [to make it easier] -

KENDALL

We're not estranged. We weren't estranged.

On the plane. The faces say: 'really?'

KARL

No I simply meant -

KENDALL

We've all had communications with him.

Roman and Shiv look at Kendall. See the angles and tacitly agree to this characterization.

KENDALL (CONT'D)

We've been tight. Some road bumps but tight. We had a family - function with him last night.

Shiv and Roman won't meet Ken's eye. This mischaracterization is useful to them too but they'd rather not admit they are complicit.

KENDALL (CONT'D)

So 'estranged' is a strong word and not accurate

FRANK

Fine. All good. We've got it.

KARL

Look. Let's stay close. Best to you guys.

FRANK

Good strength friends.

End of call. We stay on the plane. A beat of silence. Will they call the kids on their bullshit?

(CONTINUED)

17

TOM  
Going through a lot.

But the question has been raised by this more political call.

18

INT. WEDDING YACHT - PRIVATE ROOM. DAY. (D1)

18

Hugo brings Gerri in.

GERRI  
Hey, how are you all doing?

HUGO  
I briefed her.

GERRI  
I'm really sorry. I'm very sorry.

She suddenly realizes a little more is required.

GERRI (CONT'D)  
He was a - he was - an important  
man in all our lives. But  
especially yours.

ROMAN  
I'm welling up.

Roman has trouble with how or when to look at Gerri.

GERRI  
I mean he was a lot more but -  
yeah - [now is not the time to] -

ROMAN  
He might not be dead. I mean he  
might be but all the information we  
have is from some fucking -  
corporate bozos and some airplane  
sluts. They probably tried to  
resuscitate him by blowing up his  
dick.

(off the looks no one is  
giving him)  
No doctor has actually seen him.  
(challenging the room)  
I know what is likely but I am  
actually not being crazy. Mad shit  
happens. It's fucking five, three  
percent possible. That is all I am  
saying so don't look at me like I'm  
five fucking years old.

(CONTINUED)

SHIV

It's true.

KENDALL

And Gerri in terms of the breathing space, until we have to say anything, we have a bit of time to think, right. Until they land?

GERRI

Are you thinking can we hold this information till the markets close?

He hadn't really been. Too much for the kids right now. They are in worlds of their own.

GERRI (CONT'D)

Because, obviously this will be - it is a significant private thing -

ROMAN

Oh, pretty significant. For him, we're talking top ten right?

They're still not really meeting one another's eyes.

GERRI

But it's also a big thing, in terms of public, the company and the world?

KENDALL

I honestly don't know how much I can get into this. How long till they land?

HUGO

I'll check.

SHIV

We can't think Gerri. Can we keep it up there for an extra beat while we - until we can - I don't know. I'm not ready to - So we have a minute?

ROMAN

I think we should get him down.

SHIV

I have a headache.

Hugo sees the chance to cement himself with this family group:

(CONTINUED)

HUGO

I think it's good for you guys to stay across this. Because, Karolina's great, the best. But her like - her communications excellence, can sometimes - out of an abundance of good intentions - get out ahead of the wider corporate strategy.

ROMAN

Hugo. Easy. She's doing her best.

HUGO

You want me to ask if they can circle?

Gerri looks at him like, 'c'mon, we're the grown-ups'. Her phone goes.

GERRI

Karolina?

She steps out onto the deck.

SHIV

No. No. We can't get them to stay up there until markets open on Monday. Can you get me Advil Hugo? I don't fucking know. At least Hugo, can we get back to fucking land, we want to go to him, yeah?

Hugo heads out. The kids watch them go.

KENDALL

Look, this is very surreal. And, not to big brother it but, just for our own sakes to say: everything we say and do today is going in the memoirs, the bios, it's going in the fucking Congressional record, it's coming up at board meetings, it's going in SEC filings, it's - like - we tell them to circle for half an hour so we can get our heads straight and then some fucking rumor starts, we get crucified for being cold-hearted or I don't even know. Grassy knoll. We are highly liable to misinterpretation. What we do today will always be what we did the day our father died.

(MORE)

(CONTINUED)

18

KENDALL (CONT'D)

So, let's grieve and whatever but -  
not do anything that restricts our  
future freedom of movement.

They look at him.

KENDALL (CONT'D)

Is that cold? Am I being cold? I'm  
not. I'm broken-hearted. But - you  
know? I'm thinking of all of us.

ROMAN

No, it's okay, it's sensible.

Roman appreciates it. But the imp of the perverse in him  
can't let it lie:

ROMAN (CONT'D)

I know you're glad he's dead and  
you want to grab the crown.

Maybe Kendall finds it funny but also fears the old fights  
starting up. Shiv smiles, maybe laughs.

SHIV

You can say it. Joke.

ROMAN

This is. I keep - FUCK.

He makes a weird long sound. They all sit in the sound.

19

INT. WEDDING YACHT. DAY. (D1)

19

Connor and Willa are in some private special bride and groom  
area.

Beth is with them. She doesn't know what the hell is going  
on, who is having a wobble.

BETH

I've spoken to them and while you  
both decide, on what you want to do,  
there's no pressure, okay? We have a  
slot. You take your time and - I'll  
get out of your hair.

Willa shows her out.

WILLA

Thank you. I'm sorry about all  
this. I can explain later.

(CONTINUED)

BETH  
(quietly)  
Is it cold feet honey?

But Connor can hear.

CONNOR  
It might be my cold feet?

BETH  
Oh sure.  
(patronizing smile)  
But can I just say, I hope this isn't above my pay grade but I've seen this a lot, 'the last-minute gremlins'. And for what it's worth, you seem like a great couple. And my advice is go for it!

Willa smiles her out. Returns to Connor.

CONNOR  
What you think? It's cancel, yeah?

WILLA  
I think it is cancel?

CONNOR  
What do we tell them?  
(then)  
I mean everyone will assume it's you, backing out and that's fine.  
(thinks)  
Or - or do we - just -  
(then)  
I guess - could - something good come out of something bad?

Quite touching.

WILLA  
Uh-huh?

CONNOR  
Too weird. Right?  
(he seems to be forcing the positive case)  
Or is it?

WILLA  
Con, you seem like you kind of want to do it?

(CONTINUED)

CONNOR

I don't know. I don't.

(then)

I guess the truth is, I'm scared if we don't, that - that you'll walk away. I'm always scared you're gonna walk away. I'm so much older than you Willa. And you're young and full of life and I'm - I don't know. My dad's dead and I feel old.

WILLA

It's okay.

CONNOR

And I'm sorry - I don't know - that I stole you from the world.

WILLA

Nah. Con, no.

CONNOR

Are you just with me for money Willa. Really? Basically?

Should she lie? But the gravity of the day has stripped some layers away.

WILLA

Well. There's something about money and safety here, yeah. Yeah there is. But - I, I'm happy. I am.

CONNOR

I don't know if you're getting everything you deserve?

WILLA

It's okay. It's - I know what I'm doing Con.

CONNOR

You're okay? It's okay?

WILLA

I'm safe. You're kind. It's not everything. But it's okay. I'm not gonna walk.

(little joke)

Not today, anyway.

CONNOR

Yeah? You'll stick around. For the big payday.

(CONTINUED)

19

WILLA

Sure, I'll stick around for the big  
payday.

They hold hands, tight.

20

INT. WEDDING YACHT. DAY. (D1)

20

In the private area.

Kendall and Roman and Shiv sit in thoughts.

ROMAN

I did say I loved him, didn't I?  
Did I?

KENDALL

You did.

ROMAN

I feel like I didn't.  
(then)  
I spoke to him twice, right, once,  
then you went to get Shiv?

Kendall nods, he thinks so.

ROMAN (CONT'D)

What was it like when he told you  
Shiv?

SHIV

Yeah, um, I thought I knew, when I  
saw his face, and I actually,  
thought it was Dad but I said Mom,  
I said Mom, right?

KENDALL

Yeah you asked if it was Mom.

SHIV

I was thinking was it Dad. I think  
I sort of - I think I hoped it was  
Mom. Oh man, the fucking shit, the  
*lists*, the fucking - everything. I  
don't know if I can do it?

ROMAN

We don't have to. We don't have to  
do anything. Our dad died.

(CONTINUED)

KENDALL

We'll be okay, we'll get people.  
We'll get a funeral off the rack.  
We'll do Reagan's with tweaks.

Gerri knocks on whatever is available if there is a door or table, enters.

GERRI

Hey guys? Karolina.

Gerri hits speakerphone.

GERRI (CONT'D)

I'm putting you on speakerphone  
with the kids K?

SHIV

Hey Karolina?

KAROLINA (O.S.)

Yeah, hi. Look I got a call from a  
reporter who's heard a rumor about  
Logan's health.

SHIV

Where from?

KAROLINA (O.S.)

I don't know what the source was and  
I - I said there was nothing on  
that, which is - it's not great but -

ROMAN

Oh man. How?

KAROLINA (O.S.)

I don't know. Plane to ground  
comms. Um, tail number - us  
turning, they're tracking, who  
knows down there? I don't know. An  
eavesdrop. I don't know. Kerry?  
Hugo has a theory.

KENDALL

So can we make it till the markets  
close?

KAROLINA (O.S.)

Gerri?

GERRI

Till four? I just don't know if we  
can get there?

(CONTINUED)

TOM (O.S.)

We just do probably need to figure out the choreography?

SHIV

Oh you want to choreograph some steps with my dead father? That the dance you like Tom?

Static, everyone avoids her eyes.

SHIV (CONT'D)

I'm sorry.

TOM (O.S.)

It's okay. It's a difficult day.

KAROLINA (O.S.)

So we will need the statement. So you want to do that? Or us?

KARL (O.S.)

Get everyone on the same page.

Is this pre planned:

GERRI

So, guys, it's tough, for you, I understand. So if you like we can give the word, Frank and Karl and myself and Karolina can handle the immediate, chowder. And if you like we can excuse you from the board meeting on compassionate grounds?

Kids look at one another.

KENDALL

Um-huh, thanks Gerri.

SHIV

Can you give us five? Before we do anything or speak with Matsson, yeah?

ROMAN

Right.

SHIV

Thanks!

Shiv leans and disconnects the call.

21 EXT. WEDDING YACHT. DAY. (D1)

21

Hugo with Greg. He is near to OLIVIA, a little way off. Hugo walks over.

HUGO  
Hey, how you doing?

GREG  
Um, not good. Sad. Weird and ...  
yeah, sad and -

Hugo keeps smiling, looking around.

HUGO  
Uh-huh and have you fucking  
squawked?

GREG  
Excuse me?

HUGO  
Have you fucking squawked, chicken  
man?

GREG  
Well don't call me chicken man -  
Duck man.

HUGO  
Cos we've got some leakage?

GREG  
Well I'm tight as a drum. I'm sad!

HUGO  
Sure you are. Did you sell us out  
for a lay?

He nods to Olivia, who is on the phone.

GREG  
No I'm sad as fuck.

HUGO  
Well me too. He was my boss.

GREG  
Well he was my uncle.

(CONTINUED)

21

HUGO

Oh yeah well, we've got leakage and the circle is tight and if it's you trying to get your little pecker oily, you'll be in big trouble. I'm clearing this area.

GREG

Yeah well it wasn't me. And I don't take kindly to these kind of accusations.

(he starts to move)

I'm like fourth or fifth in line to the crown. So don't forget that.

22

EXT. WEDDING YACHT - PRIVATE AREA BEHIND BRIDGE. DAY. (D1) 22

The gang might step out if they need air and it's all clear. Leaving Gerri inside on the phone.

SHIV

Um. So, I can't do this, really, my head is full of fuzz.

She looks at Roman, Kendall.

SHIV (CONT'D)

I feel sick. I can't ...

KENDALL

Uh-huh. Rome?

ROMAN

Um. Yeah. Same. Can't think.

KENDALL

Sure. Uh-huh. Do we - maybe we do let them pilot this, and we just take a day or two out?

They all consider. It feels good.

But ...

SHIV

Yeah?

ROMAN

Yeah.

KENDALL

Yeah. Yeah?

(CONTINUED)

ROMAN

Yeah?

SHIV

Yeah. Yeah?

KENDALL

I can't think.

The other two kind of want him to say what they all feel too weird about saying. Kendall summons the will -

KENDALL (CONT'D)

Okay. But just to say, we give control to Gerri and Frank and Karl and Tom and Karolina up there - I don't know. I don't really want to be the one to have to say things, I feel like you're looking at me, and - yeah. But.

Looks at Kendall.

SHIV

It's okay. We know. It's okay Ken. I don't think anything of it, you can say.

KENDALL

I mean, who knows, maybe we, tomorrow hand them the crown, probably a good idea. Finish the sale. Great. But, just should we keep our options open?

ROMAN

I just don't know if I can, literally, do anything, or talk to anyone.

SHIV

We need to be across the statement Rome. It could be all Frank, Karl, Gerri. And even for over-night I think - whatever the text - the subtext has got to be - Logan Roy is - you know -. But Roman Roy, Kendall Roy, Shiv Roy are here?

ROMAN

We don't want to just let Karolina handle?

(CONTINUED)

KENDALL

Just for the statement Rome. It'll be for the board to decide. But I think until then, for the markets, we need to be in control.

They look at him.

KENDALL (CONT'D)

Us.

SHIV

Uh-huh. Just until the board can meet.

ROMAN

Uh-huh. Well, I mean, I would, I don't want anything happening we don't, like approve. So. Yeah. Yeah?

They look at one another. It's kind of agreed.

SHIV

Hugo.

KENDALL

We'll draft the statement okay?

HUGO

Uh-huh? I mean we'll need them to sign off? It will need to come from Frank or Simon or the board or -

KENDALL

Yeah but we'll draft. It goes: The sad news. Board will meet to discuss leadership.

SHIV

But don't worry:  
(points at herself, them)  
President of domestic, Co-COOs, all the Roys are here. Captaining the ship. Plus the execs. Yeah?

Hugo makes a calculation. Is he going to go with it? Yes.

HUGO

And who'll call Matsson?

A significant role. Roman knows him best. They look at him:

(CONTINUED)

22

ROMAN

Oh man I didn't really want to do anything.

SHIV

Hugo?

ROMAN

The only thing, it's delicate. Oh fuck. Okay. Okay.

He goes back to the little room to make the call.

23

INT. WEDDING YACHT - PRIVATE ROOM. DAY. (D1)

23

Roman re-enters the private room.

There's Gerri. Doing some texting.

ROMAN

Hey.

GERRI

Hey.

ROMAN

Yeah. Um, I need the room.

GERRI

Of course. Fine.

She gets up.

ROMAN

I'm pretty sad.

GERRI

Uh-huh.

ROMAN

Yeah. I mean I'm actually - right now. I'm totally numb. But yeah, theoretically, you would say, I'm - yeah, sad.

GERRI

Yeah well. Sorry.

ROMAN

Yeah. And - I don't know, what happens - about earlier.

(then)

(MORE)

(CONTINUED)

23

ROMAN (CONT'D)

I actually called him back and I called him - a - I said he was a cunt or something.

GERRI

'Thanks.'

ROMAN

So. That's nice to know.

(then)

It was like a joke I guess. But. What a fucking mess.

She's not able to give him much honestly, and she's not about to fake it. Maybe a shrug that says some of that - too much water under the bridge, and:

GERRI

Yup. Well. Room's all yours.

And she's gone.

He can't quite believe it. Dad gone. Maybe he bangs his head on a piece of ship as he goes.

Trying to feel something. Because right now he's gone a bit numb.

24

EXT. WEDDING YACHT - OUTSIDE SMALL ROOM. DAY. (D1)

24

Kendall and Shiv. Looking at the sea, the wedding, one another.

They look at wedding guests dancing or drinking. In at Roman on his call.

KENDALL

Think he'll be okay?

SHIV

Yeah. Yeah. Yeah?

They look at one another. Communicate certain concerns and feelings and head inside ...

25

INT. WEDDING YACHT - PRIVATE ROOM. DAY. (D1)

25

Roman is on the line. Shiv and Kendall come in.

(CONTINUED)

ROMAN

Good. No still excited. Very excited.  
Full steam ahead. I think. More to  
follow Lukas, more to follow.

He looks at Ken and Shiv.

ROMAN (CONT'D)

Yeah.

(winces)

I'll pass that on to, to him. It is  
serious. It's serious, but hoping  
for the best. Hoping for the best.  
We'll let you know. Thanks Lukas.

End of call.

ROMAN (CONT'D)

Urgh. Didn't feel great. But I  
guess. We can explain.

KENDALL

It's fine. And what did you say  
about the deal?

ROMAN

Well, just sort of - steady as she  
goes.

KENDALL

Uh-huh. Uh-huh. You said full steam  
ahead?

ROMAN

Well, we're already full steam  
ahead so - full steam ahead is  
steady as she goes?

(he looks at him)

What? I didn't even want to fucking  
call.

KENDALL

No it's fine.

ROMAN

That's just - a continuation. He just  
died Ken. Man. It wasn't a move.

KENDALL

No. It's fine, I'm sorry. It's just  
the day. I'm paranoid. Dad is dead  
and I'm paranoid. Okay? It's all  
good.

(CONTINUED)

A beat. Silence. Consideration.

SHIV

Okay. Shall we draft this fucking  
statement?

26 EXT. HELIPORT. DAY. (D1)

26

Either from Ellis Island or Governor's Island -

Kendall, Shiv, Roman, Hugo board a helicopter which takes  
off.

27 EXT. TETERBORO AIRPORT. DAY. (D1)

27

The Waystar plane lands.

28 EXT. TETERBORO AIRPORT - TARMAC. DAY. (D1)

28

The siblings in their cars wait as Frank, Karl, Tom, Karolina  
descend.

There are press at the wire.

Hugo greets them on the tarmac.

KAROLINA

How we getting him off?

HUGO

Jesus. I dunno. I'll handle.

FRANK

You saw the edits? On the  
statement.

(Hugo nods)

We do feel for market confidence  
it's important for Karl, myself and  
Gerri to be mentioned by name.

HUGO

Uh-huh. And you saw the counter?

FRANK

The name order is fine.

KAROLINA

Great. I'll get it out - right away.

(CONTINUED)

HUGO

And look - we had shutterbugs all around the perimeter and we're looking at a feeding frenzy if we don't talk. So we're gonna do some comments from the family. I've primed our friendlies?

He motions to the terminal. Journalists.

KAROLINA

Yeah? Who's gonna speak?

HUGO

Kendall was pushing but -  
(makes a face)  
So the feeling was Shiv or Roman and she's easier on the ... sense of things.

Karolina and old guard exchange looks.

KARL

Moment in the sun huh?

INT. TETERBORO AIRPORT. DAY. (D1)

Little press huddle hastily assembled.

Kendall and Roman nearby. Shiv looks at some notes.

Roman and Kendall look at one another.

ROMAN

Are we gonna be okay?

KENDALL

We'll be okay. You'll be okay.

Then a funny serious joke:

ROMAN

Yeah, you're not gonna be okay. You're fucked. You are completely fucked.

KENDALL

Well you're fucked. You're totally fucked.

They touch or smile secretly away from the press and cameras.

With a look to her brothers, Shiv gets up.

(CONTINUED)

SHIV

Hi. Thank you. As you know my father, Logan Roy, was pronounced dead on arrival at Teterboro Airport this afternoon. I'd like to thank the press for their respect at this time. You'll understand I won't be taking questions. But my brothers and I just want to say Logan Roy built a great, American, family company, and as you know, the board will be convening in the next hours to decide on the leadership of the company going forward. This nation has lost a passionate champion, an American Titan. And we have lost a beloved father. Thank you.

She moves away. But as she goes:

JOURNALIST

And in terms of your roles, at the company?

Karolina and Hugo both look like, 'no not that one'. Try to lead her away.

SHIV

We intend to shepherd it through its future whatever that might be. We'll be there. We'll be in there.

She walks off and gets private as Karolina and Hugo shield.

As she gets private, Tom is there. He gives her a smile. Does she want more?

Yeah, right now she'll take it.

He gives her a hug.

It lasts a while. She is on the verge of losing it. But he holds her. She appreciates it.

INT./EXT. ELLIS ISLAND VENUE. DUSK. (N1)

In the empty hall. Or outside.

With just a few attendees. Mostly empty. Sylvia. Couple of witnesses.

Connor and Willa get married. He kisses her.

31 EXT. TETERBORO AIRPORT. DUSK. (N1)

31

Kendall, Roman, Shiv in a desolate spot. They are looking at the Waystar plane. Attended by an ambulance.

Out in the fall dusk. But the rough noisy stuff of airport life goes on around them. Trash, workers, sewage drainage trucks.

Roman shows Ken an iPad. Stock prices. A drop in Waystar.

ROMAN

There's Dad.

Roman is sort of torturing himself. He measures the price fall with his fingers - the half inch, inch or so and holds it up for Kendall's inspection.

ROMAN (CONT'D)

You see him?

It's so bleak Kendall smiles or shakes his head.

ROMAN (CONT'D)

We gonna go look?

KENDALL

Do you want to?

ROMAN

I don't know. Should we?

SHIV

You mean, will he be angry if we don't?

Shiv looks at them. Almost a smile. He's gone. He doesn't get to be angry anymore.

She kisses or touches or hugs her brothers. Shiv walks off.

Shiv walks - maybe a long way towards her car. She doesn't really want to ride into town alone. But can't show vulnerability. She calls over, quite a long distance.

SHIV (CONT'D)

Tom. Will you go through it again?  
Is that okay?

Tom is some way away. Talking to Karolina and Hugo and with some last remaining press.

Tom heads towards her.

(CONTINUED)

31

Next to Ken, Roman is caught in indecision.

ROMAN

I dunno. I think, I think I'm going  
to see him? Yeah. You coming?

Ken thinks. What can he bear, what does he want?

KENDALL

I'm gonna watch him down.

Roman can't quite believe it but he dives in - we might see  
his face as he walks out alone towards the plane.

ROMAN

Oh man.

Then we see as Kendall watches Roman on the long walk out  
across the tarmac.

Stuck between the two - his sister departing and his brother  
going to Dad.

32

OMITTED

32

33

INT. SHIV'S CAR. DUSK. (N1)

33

Inside with Shiv and Tom.

They drive off. After a beat.

Maybe she cries. Sort of from nowhere, or from holding it in.

TOM

You okay?

SHIV

I'm good.

He offers a hand or a touch. But after that hug she won't  
allow any more intimacy. Instead gets out:

SHIV (CONT'D)

You know which side your bread's  
battered.

TOM

What?

SHIV

I said, you - know - which - side  
your - bread - is - battered.

(CONTINUED)

33

TOM  
Shiv. I was being nice.

SHIV  
Sure.  
(beat)  
Smart move. Nice move.

He can't say anything.

34

EXT. TETERBORO AIRPORT. DUSK. (N1)

34

Kendall watches as onto a hydraulic lift at the back (or perhaps a stretcher down the back stairs) Logan in a bag is removed from the plane.