

WOOL

Episode #102

"Holston's Pick"

by

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Based on the novel by Hugh Howey

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Revised Scene: A17

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REVISION HISTORY

<u>Draft/Revision Color</u>	<u>Date</u>	<u>Pages Affected</u>
WHITE PRODUCTION DRAFT	4/20/21	Full Draft
FULL BLUE DRAFT	5/20/21	Full Draft (Revision marks removed & scenes renumbered)
FULL PINK DRAFT	6/8/21	Full Draft (Scenes renumbered)
FULL YELLOW DRAFT	7/6/21	Full Draft
GREEN REVISIONS	7/7/21	Cast Page, 4, 4A, 5, 7, 7A, 13, 14, 14A, 15, 28, 28A, 35, 35A, 36, 36A, 38, 40, 41, 42, 42A
FULL GOLDENROD DRAFT	7/27/21	Full Draft
FULL SALMON DRAFT	8/6/21	Full Draft
CHERRY REVISIONS	8/8/21	22, 23, 24, 26, 27, 28, 29, 30
LAVENDER REVISIONS	8/19/21	8, 8A, 9, 14, 15, 16, 27, 33, 42, 44, 45
2ND WHITE REVISIONS	9/5/21	9, 20, 20A, 22, 43, 43A
2ND BLUE REVISIONS	9/20/21	Cast Page, 1, 1A, 2, 2A, 3, 4, 5, 6, 6A, 7, 7A, 9, 9A, 12, 13, 13A, 14, 15, 16, 19, 20, 28, 36, 37, 38, 39, 41, 44
2ND PINK REVISIONS	9/29/21	2, 3, 6, 6A, 9, 15, 37, 39, 41
2ND YELLOW REVISIONS	10/22/21	Cast Page, 1, 2, 3, 6, 6A, 7, 13, 13A, 14, 14A, 15, 27
2ND GREEN REVISIONS	11/15/21	43, 44, 44A

REVISION HISTORY (CONT'D)

<u>Draft/Revision Color</u>	<u>Date</u>	<u>Pages Affected</u>
2ND GOLDENROD REVISIONS	11/22/21	28
2ND SALMON REVISIONS	12/2/21	23, 23A
2ND CHERRY REVISIONS	12/7/21	16, 16A
2ND LAVENDER REVISIONS	1/7/22	Cast Page, 1, 1aA, 1A, 2, 2A, 3, 10, 11, 12, 13, 13A, 14, 15, 16, 16A, 17, 17A, 17B, 18, 18A, 19, 36, 36A, 37, 42
3RD WHITE REVISIONS	1/26/22	1, 3, 4, 4A, 6, 13, 14, 15, 16, 16A, 17, 17A, 17B, 18, 18A, 36, 36A
3RD BLUE REVISIONS	2/16/22	Cast Page, Set Page, 4A, 17, 37
3RD PINK REVISIONS	2/23/22	17A, 33
3RD YELLOW REVISIONS	3/4/22	Set Page, 6-6A, 7, 10-14A, 15, 15A, 16, 16A, 17, 17A, 36, 36A, 37, 37A, 42, 45, 46
3RD GREEN REVISIONS	5/27/22	Cast Page, Set Page, 15, 15A, 15B, 15C

CAST PAGE
3RD GREEN REVISIONS 5/27/22

JULIETTE NICHOLS
ROBERT SIMS*
MARTHA WALKER

SHERIFF HOLSTON BECKER
COOPER
SHIRLEY
DEPUTY HANK MURPHY
KNOX
TEDDY
SANDY
DEPUTY SAM MARNES
MAYOR RUTH JAHNS
DEPUTY FRANK BROOKS*
TOBY*
LARRY*
DEPUTY (VOICE ONLY)
GEORGE WILKINS

OMITTED:

SET PAGE
3RD GREEN REVISIONS 5/27/22

INTERIOR

EXTERIOR

MECHANICAL

CAFETERIA
HALLWAY OUTSIDE GENERATOR
ROOM
GENERATOR ROOM
MEDICAL OFFICE
WALKER'S WORKSHOP
JULIETTE'S APARTMENT
BEDROOM
DEPUTY STATION
HALLWAY CONTINUED

SILO

BASE OF STAIRS
LEVEL 144

MECHANICAL - ALLEYWAY

STAIRS - UP TOP

RECYCLING - MIDS LEVEL*

SHERIFF'S DEPARTMENT
HOLSTON'S OFFICE

CAFETERIA

MAYOR'S OFFICE

DIGGER VOID

ACCESS SHAFT
CATWALK
WORKING PLATFORM
SECRET PLACE
PLATFORM EDGE
FARTHER DOWN
EVEN FARTHER DOWN

OMITTED:

FADE IN:

1 EXT. SILO - DAY

1

We open in HOLSTON'S POV through the helmet -- blue sky, green grass, trees in bloom -- his gaze focused on a formation of BOULDERS AND SHRUBS up ahead. He starts towards it, then remembers --

The WOOL CLEANING PAD in the pocket on the front of his suit. He pulls it out, turns back towards the silo.

HOLSTON
They have to see.

The only thing visible is a CONCRETE ENCLOSURE with CAMERA behind a protective window. It's covered in grime.

Holston starts toward it.

2 INT. MECHANICAL - CAFETERIA - SAME

2

CLOSE ON JULIETTE as she enters the Mechanical cafeteria. Her eyes go to the big screen, jaw clenched.

She walks up to where SHIRLEY (30s) and TEDDY (20) are sitting. She takes a seat.

ON THE SCREEN: As Holston cleans the lens cover, there's CHEERING... and some GROANING. Some of the CROWD have bet on whether or not Holston would clean.

Shirley and Teddy eye COOPER (19) shelling out some credits to a LABORER. He walks back to Shirley, Teddy, Juliette.

SHIRLEY
How much?

COOPER
Ten.

SHIRLEY
You bet ten credits he wouldn't clean?

COOPER
I figured, maybe because of his wife he'd be so sad he'd forget--

TEDDY
Aw, that's so romantic. And dumb.

SHIRLEY
They always clean.

(CONTINUED)

Next to them are Mechanical Sheriff's Deputy HANK MURPHY (30s) and head of Mechanical KNOX (40s). These two aren't watching the display screen as much as they're watching the CROWD, like security guards at a concert.

KNOX

I can't believe they sent a sheriff out.

HANK

Once he said it, they didn't have any choice.

KNOX

But why would a sheriff want to go
out?

Hank has no answer to that.

(CONTINUED)

2

ON THE DISPLAY SCREEN, Holston finishes his clean, takes a step back, revealing his surroundings -- a toxic landscape, just like they've always seen, though cleared of three years of dust. In the faceplate of Holston's helmet, there's a reflection of the PANORAMIC LENS he just cleaned. But Holston doesn't linger. He turns his back on the lens, moves on.

3

EXT. SILO - SAME

3

HOLSTON'S POV

Holston takes off towards the BOULDERS AND SHRUBS, moving as fast as the bulky suit will allow.

INSIDE THE HELMET

Holston is on a mission, exhilarated.

CONTINUED:

But then his expression changes. He blinks, tries to ignore it, then grimaces. Something's not right. He's having trouble breathing, like he's drowning.

A small trickle of dark liquid drips down from a nostril.

In a panic, Holston grabs the helmet, tries to twist it, but it doesn't move. He tries harder, desperate. He picks up a ROCK and hammers at the neck ring of the helmet.

INT. MECHANICAL - CAFETERIA - SAME

TEDDY

What's he doing?

The mood in the room takes a turn, GRUMBLING rises.

Holston drops the rock, grabs his helmet and twists it hard, once, twice. Then it comes off.

SHIRLEY

Has anyone ever taken the helmet off before?

COOPER

Probably wants to get it over with.
Poison eating at him...

They watch as Holston looks around. It's too far to see his expression clearly, but he seems frantic. He starts crawling.

KNOX

Where's he going?

JULIETTE

To be with his wife.

Knox reacts -- *of course*.

Holston crawls on his elbows toward ALLISON'S BODY. Searching for her, he reaches out and grazes his wife's dust-covered fingertips, stretching until, he goes still.

Hank takes his eyes off the crowd for a second to see Holston dead on the hill. His shoulders drop.

SHIRLEY

Our Sheriff's dead. What happens now?

Cooper looks at Juliette.

COOPER

You spoke to him. Any idea why he'd want to go out?

Juliette says nothing, eyes on fire. Then she shoots up out of her chair, knocking it over behind her.

(CONTINUED)

Her friends jump, surprised, as Juliette storms off, shoving her way through the crowd.

Anyone watching Juliette is puzzled, but their attention is soon drawn to the other side of the cafeteria where a loud argument breaks into a FIGHT. Hank wades in to break it up.

HANK

Hey! Stop it!

Knox steps from a chair onto a table and gives a piercing whistle. The place goes quiet. All eyes on Knox. He points at the screen.

KNOX

That is fucked up. No question. But it's no excuse for us to lose our shit. If anyone's gonna fight over a sheriff being sent out to clean let 'em fight Up Top or in the Mids. Here in the Down Deep it's none of our business. *Our* business is keeping the lights on. Let them push their papers and make their laws. We'll just get shit done. Okay?

Nods and approving murmurs.

KNOX (CONT'D)

Then let's get back to it.
(they start to disperse)
Oh, and at dinner tonight, beer's on me.

Some cheers for that. People head out. Hank walks up to Knox.

HANK

More beer, more fights.

KNOX

Yeah, but they won't fight *well*.

INT. MECHANICAL - HALLWAY OUTSIDE GENERATOR - DAY

Juliette strides down the curving hallway.

INT. MECHANICAL - GENERATOR ROOM - DAY

Juliette enters the generator room, the sound deafening. She moves along the walkway toward the base of the generator. She stops.

(CONTINUED)

CONTINUED:

She screws her eyes shut, mouth in a grimace, breathing hard, trying not to remember and of course remembering it all the harder.

Juliette opens her eyes and shakes off the memories. She tilts her head back, straining, and SCREAMS. It barely registers above the din.

Her fury unabated, she picks up the HUGE WRENCH we saw her with in 101 and hurls it with both hands across the room.

THOOOM! The wrench smashes a pipe. A FLOOD OF WATER geysers out. Juliette, both livid and flushed with shame, stares at the damage she's done --

CUT TO:

MAIN TITLES

7 OMITTED 7

A8 OMITTED A8

8 INT. SHERIFF'S DEPARTMENT - HOLSTON'S OFFICE - EVENING 8

DEPUTY MARNES sits at the sheriff's desk, staring at the SHERIFF'S BADGE Holston left on his desk. Under it, a FOLDED NOTE with Marnes' name on it.

Marnes finally picks up the note, opens it, reads. He is stunned. *What the hell--?*

SANDY (O.C.)
You got a message from Karins.

(CONTINUED)

Marnes is startled. The office assistant, SANDY, is there. Marnes folds the note shut.

SANDY (CONT'D)

We've been getting more messages about people lining up at Recycling, trying to get their hands on pipes, hammers--

MARNES

--I know. People are boneheads.

SANDY

People are scared.

MARNES

I'll check in with everyone on the radio.

Sandy nods.

SANDY

You want anything from the cafeteria?

MARNES

Nah. Go home.

SANDY

He really loved her. If you're wondering why.

Marnes wasn't wondering that, but he nods to be polite. Sandy turns and leaves. Marnes opens the note and reads it again, still mystified.

A CLEANING CREW is collecting trash left behind from the cleaning -- BROKEN TOYS, CANDY, BEER AND WINE BOTTLES, FOOD. Out of respect, they fall silent as --

Marnes enters, crosses through. He takes note of the display screen, now twilight: There's Holston, helmet off, lying near dust-covered Allison.

Marnes stops and stares at his old friend, then walks on.

A BRIGHT BLUE FLAME fuses metal to metal as sparks dance like fireworks around a once-leaky pipe.

(CONTINUED)

Juliette, her clothes now soaking wet, pops off her EYE PROTECTION, having finished patching up the leak in the pipe she broke -- no sign of her earlier rage, just despondence.

She checks out her work, watching it cool, then moves to a GIANT WATER VALVE that she strains hard to loosen. She gets it to spin. The pipe rumbles and water flows freely, passing by the welded patch without a leak.

Satisfied, Juliette bends down and picks up the wrench that started this mess.

As she does, her mind FLASHES TO the image of Holston struggling, crawling through the dust, gasping poisonous air. Juliette tries to shake it off. *Fuck.*

11

11

12 INT. MAYOR'S OFFICE - NIGHT

12

MAYOR JAHNS sits, knitting a small blanket, fingers on automatic, as her eyes scan the open pages of a LEATHERBOUND TOME open on the desk in front of her. Her brow is furrowed, in puzzlement and concern.

MARNES (O.S.)
I'm a medium, by the way.

Jahns looks up to see Marnes.

JAHNS
Maybe twenty years ago.

She sets down the knitting, closes the book, nods at the blanket.

JAHNS (CONT'D)
The Jensen baby's due next week.
(stretches her fingers)
I used to be able to knock out
twenty-five baby blankets a year.
One for every tenth kid. Now I'm
lucky if I do five.
(somber, re: blanket)
I keep thinking-- if only I'd been
able to make one of these for
Holston and Allison... All they
wanted was a family. And even after
everything, he still cleaned. As
did she. For us.

Marnes, not wanting to go there, doesn't respond.

JAHNS (CONT'D)
Drink?

Marnes nods. Jahns sets aside her knitting, gets up, goes to the sideboard, gets TWO GLASSES.

JAHNS (CONT'D)
A day like today, I think we get
the good stuff.

(CONTINUED)

Then she reaches into a cabinet and pulls out a BOTTLE. As she pours, she nods at a SMALL FRAMED SKETCH standing on her desk, of a MAN, 40s, smiling.

JAHNS (CONT'D)

Malcolm found it in a crate in
Supply when he was 20. He gave it
to me on our wedding day.

(MORE)

JAHNS (CONT'D)

Comes from before the rebellion,
maybe before... everything.

She hands a glass to Marnes. He nods at the sketch.

MARNES

I like that one of Malc.

JAHNS

If you don't say so yourself.

MARNES

Normally all I see is what I got
wrong. But that one, I came close
to getting his smile. Like we're
all in on the same joke.

JAHNS

To Malcolm.

They raise their glasses and drink. Jahns gives Marnes a
look, then:

JAHNS (CONT'D)

Holston Becker.

At that, they finish their glasses, set them down. The weight
of it all landing.

MARNES

Any idea who you'll pick for
sheriff?

JAHNS

I'm not looking at him?

MARNES

I'll help break in the next one,
but I'm gonna retire.

JAHNS

How am I supposed to serve another
term without you around giving me
grief?

MARNES

You're running for re-election?

Jahns shrugs, shakes her head -- *she hasn't decided* -- then:

JAHNS

When Jamal was retiring, he chose
Holston as the next Sheriff -- that
was easy.

(MORE)

(CONTINUED)

JAHNS (CONT'D)

If Holston had been retiring, I
could've just followed his wishes.
But now, even if he left a name, I
don't know what I'd do with it.
Holston didn't say anything to you?

Marnes hesitates a half beat, then shakes his head.

JAHNS (CONT'D)

I've been looking through the
mayor's ledgers. I'm up to '97.

Jahns nods to a wall of LEATHERBOUND BOOKS, each marked with
a number from 1 to 143. There's a gap where Number 97 is
missing from the shelves. She picks it up from her desk.

JAHNS (CONT'D)

Births, deaths. How much water was
used that year. How many...
(tiny flicker in her eyes)
...computer cables. Was anyone sent
out. So far, not a single instance
of a mayor sending a sheriff out to
clean.

MARNES

He went out, but you didn't send
him.

JAHNS

No one just goes out, Sam. They
don't sew a suit themselves, open
the airlock themselves. The mayor
starts it.

MARNES

Longest serving mayor the silo's
ever known. No one before had to--

JAHNS

I didn't bring this up because I feel
sorry for myself. I brought it up
because I don't know what happened
before these ledgers existed.

MARNES

Before the rebellion?

JAHNS

Before whatever caused the
rebellion.

MARNES

You worry it was a cleaning.

Jahns empties her glass without flinching --

JAHNS

I worry about instability.
Especially when I hear about
knuckleheads going to Recycling and
loading up on hammers and pipe.

(CONTINUED)

MARNES

Why we need a new sheriff soon as possible.

(CONTINUED)

12

JAHNS

I have to wait until I get
recommendations from Judicial.

(shaking her head)

Judge Meadows must be overjoyed
Holston left us empty-handed. Now
she can slip one of her underlings
into the post, get control of the
Sheriff's department, too.

Jahns falls back into her chair, looking off in frustration.
Off Marnes, watching Jahns with a hint of guilt, holding
something in.

13

OMITTED (MOVED TO 103/BAA1)

13

14

OMITTED (MOVED TO 103/B2)

14

15

OMITTED (MOVED TO 103/AAA9)

15

16

OMITTED (MOVED TO 103/BAA9)

16

A17 EXT. RECYCLING - MIDS LEVEL - NIGHT A17 *

DEPUTY FRANK BROOKS, LATE 20'S, and ANOTHER DEPUTY rush down the alleyway towards TWO MEN in their 30'S (TOBY and LARRY), fighting over a long-handled SLEDGEHAMMER in a crowded alleyway. Toby SHOVES Larry to the ground as fearful on-lookers of all ages step away. *

BROOKS *

Hey! Cut that shit out! *

Brooks fights through the throng. Larry snatches the hammer away and Toby lunges for him. Brooks and the deputy grab Toby by the arms, attempting to pull him back. Toby pulls away from their grasp, angry -- *

BROOKS (CONT'D) *

Larry? Toby? What the hell is going on? *

LARRY *

I need to protect my family-- *

TOBY *

It's my fucking hammer, Larry. I need to protect myself. *

LARRY *

You already have two! *

TOBY *

I'm a builder! *

Toby jams the handle of the hammer into Larry's ribs as Deputy Brooks jumps in and pushes the two men apart. *

BROOKS *

Stop this shit! Listen, I know everyone's a little on edge, but we gotta stay calm. *

LARRY *

I need the hammer to be calm, Frank. You guys can't be everywhere and the sheriff is fucking dead. *

TOBY *

(sees something) *

Shit. Judicial. *

Toby's eyes widen seeing something over Brooks's shoulder. He spins to see two JUDICIAL RAIDERS walking down the alleyway trailed by -- *

(CONTINUED)

A17

ROBERT SIMS, 40's, Head of Judicial Security.

*

SIMS
Deputy Brooks.

*

*

BROOKS
Mr. Sims.

*

*

Sims reads the scene, looks at Larry and Toby, then waits. Larry hands Toby back his hammer. Brooks gives them both a look and they move off. The crowd disperses. Sims leans in, whispering to a raider.

*

*

*

*

SIMS
Get their names. I'll take care of it.

*

*

*

The raider nods, heading down the alleyway. Sims and Brooks share a look before Sims and the raiders move off.

*

*

BROOKS
(under his breath)
Judicial.

*

*

*

17

INT. MECHANICAL - WALKER'S WORKSHOP - DAY

17

A workshop so crowded with parts and miscellany that the room itself looks like the inside of a machine. As we move through this jumbled mess, we hear a voice over a radio:

DEPUTY (O.S.)
Any idea when we get a new sheriff?
'Cause there's still a long line at
our local Recycling, and--

We find WALKER, 65, sitting in front of a radio she built.

DEPUTY (O.S.) (CONT'D)
--the deputies in my station asked
me to make sure we have enough
ammunition.

WHOOM! Juliette charges through the door (hair wet from a shower, clean coveralls), beelining for a LINE OF OLD MACHINES with handwritten work order tickets. She grabs a TOASTER, carrying it over to a workbench. She snatches up a screwdriver. Walker turns off the radio, then picks up a tool and calmly goes to work on her own machine.

WALKER
What are you doing?

(CONTINUED)

JULIETTE

What does it look like?

WALKER

Looks like you showed up in a bad mood and now you're taking it out on a toaster.

JULIETTE

I'm fixing it--

WALKER

You've been coming in here since you were thirteen--

JULIETTE

Here we go.

WALKER

--to fix shit so you don't have to deal with shit.

JULIETTE

Any way I could just work in peace?

WALKER

This have something to do with what you said after the sheriff cleaned?

Juliette tenses, keeps working on the toaster.

WALKER (CONT'D)

Shirley came by last night. Said you stormed out yelling, "He lied!"

JULIETTE

(mutters)

I don't think I was *yelling*...

WALKER

(exasperated)

Coming in here, sitting in that chair, using my tools -- that's a privilege. Only way you get to stay is by telling me what's going on.

JULIETTE

(thinks, then:)

Then I won't stay.

She drops the screwdriver and heads for the door.

(CONTINUED)

WALKER

You didn't come here to fix a
toaster, you came here to talk. But
that's hard for you. So take your
time.

Walker goes back to her work. Juliette thinks, returns to the
toaster. Works for a bit.

JULIETTE

You got a spare heater coil?

Walker searches her mess, finds a coil, hands it over.
Juliette goes back to work. Finally:

(CONTINUED)

JULIETTE (CONT'D)

George.

Walker is surprised by that.

WALKER

It's been three months since he
died. Why now?

JULIETTE

The sheriff.

WALKER

When you said "He lied," you meant
him?

Juliette nods.

WALKER (CONT'D)

How'd he lie?

JULIETTE

He came down to investigate
George's death.

WALKER

You never told me why you thought
George was murdered.

JULIETTE

At first, because I knew there was
no way he killed himself. The last
time I saw him he never looked
happier.

(beat)

We were in the cafeteria,
celebrating Cooper becoming my
shadow...

FLASHBACK TO:

AA18 INT. MECHANICAL - CAFETERIA - NIGHT

AA18

CLOSE ON A SHEET CAKE. Writing on the icing reads: "You'll Be Sorry!" A KNIFE cuts into it and Juliette starts doling out slices on plates.

Knox, Shirley, Teddy and TEN OTHER MECHANICAL ENGINEERS are gathered. There's another table loaded with beer and wine bottles.

Cooper drunk, sees someone and lights up.

COOPER
Computer Guy!

In walks GEORGE.

CLOSE ON JULIETTE, her eyes lighting up at the sight.

COOPER (CONT'D)
They're making me get drunk.

GEORGE
Looks like you're really putting up
a fight.

It takes a beat for drunk Cooper to process that, then he laughs.

COOPER
That's great! Have some cake!

GEORGE
Thank you.

Shirley and Juliette share a look, then Shirley steps up and guides Cooper away.

(CONTINUED)

SHIRLEY

Coop, why don't I get you some
water and a chair.

George steps up with a big smile.

JULIETTE

Big or little?

GEORGE

Little.

Juliette nods, carves out a HUGE piece, puts it on a plate.
George gives her a look, then reaches for the plate. Juliette
hands it to him so that his hand covers hers. She holds the
pose. George's smile fades. He is clearly uncomfortable.
Juliette lets go, speaks quietly.

JULIETTE

Everyone down here knows about us
and no one gives a shit. We're not
going to be sent to the mines.

GEORGE

You'd be fine down there, but me--
these soft computer hands wouldn't
last a week.

JULIETTE

I like your soft computer hands.

GEORGE

I know.
(beat)
I've got news.

JULIETTE

What?

GEORGE

Not here. You still working
tonight?

JULIETTE

Yup.

GEORGE

Then I'll tell you at your place.
Thanks for the cake.
(to Cooper)
Congratulations, Cooper. Hope you
don't regret it.

(CONTINUED)

AA18 CONTINUED: (2)

AA18

Cooper laughs the laugh of a drunken 20-year-old. George takes his hunk of cake, heads off. Juliette smiles, cuts more cake as Knox raises a cup to get everyone's attention.

KNOX

Hey! I got something to say.
Where's Coop? Get him up here. He's
still standing. That's good enough.

BACK TO:

BA18 INT. MECHANICAL - WALKER'S WORKSHOP - DAY

BA18

Juliette leans back, the moment playing again in her head. Walker watches her closely as she continues --

JULIETTE

So, of course, after that I was
anxious to get home. I left work
and headed straight to my place.

FLASHBACK TO:

A18 EXT. MECHANICAL - ALLEYWAY - NIGHT

A18

Juliette heads home, LUNCHBOX in hand, exhausted.

Though having the same architecture, this space feels different from what we've seen Up Top -- more crowded, noisier. A WOMAN is sitting on a chair, getting a tattoo from an OLDER WOMAN who uses a NEEDLE dipped in ink.

A COUPLE sits on a step, sharing a bottle of booze. Juliette nods to them and they nod back. She uses her KEY to enter her first floor apartment.

18 INT. MECHANICAL - JULIETTE'S APARTMENT - NIGHT

18

Juliette enters, grimy and exhausted.

JULIETTE

George?

No response. She's surprised and disappointed to see her bed empty and no one in the bathroom. She frowns, sets her LUNCHBOX down. Then she sees...

A SMALL CLOTH DRAWSTRING BAG, sitting on the counter. She opens it, looks inside, surprised by what she sees (a PEZ DISPENSER and a FOLDED SHEET OF PAPER).

19

INT. MECHANICAL - CAFETERIA - DAY

19

Juliette grabs breakfast. She sees PEOPLE gathering, whispering in hushed tones -- clearly something's up. She spots Cooper, approaches him.

JULIETTE

You don't look too hungover.

COOPER

I'm not.

JULIETTE

Ah, youth.

COOPER

I'm just... sad.

JULIETTE

What?

COOPER

You didn't hear?

JULIETTE

I just got up. Hear what?

(CONTINUED)

COOPER

Computer George went off the stairs
last night.

A vice clamps around Juliette's heart --

COOPER (CONT'D)

(sotto)

They're saying suicide.

It takes all the strength Juliette has to not puke.

COOPER (CONT'D)

I really liked that guy. You know
him well?

Juliette shakes her head, sets down her tray, starts
breathing heavily.

COOPER (CONT'D)

You okay?

Juliette walks off --

INT. MECHANICAL - JULIETTE'S APARTMENT - DAY

Juliette makes it inside and shuts the door behind her. She
is in shock. She starts to feel a wave of grief come over
her, is about to lose her shit completely. She sucks it up
and pushes it down.

She looks over, sees that bag that was left for her. She
opens it up again, looks inside.

JULIETTE (PRE-LAP)

He didn't kill himself.

INT. MECHANICAL - DEPUTY STATION - DAY

Juliette hounds DEPUTY HANK MURPHY, 30s, as he moves about.

HANK

Look, Jules, I really liked him. We
all did. And suicide's a crime
against the silo.

(MORE)

HANK (CONT'D)

You have proof he didn't jump,
you'd be saving me a mountain of
paperwork. But *murder*? By who? Why?

JULIETTE

I don't know. I just know he didn't
kill himself.

HANK

Okay, see, for it to be murder, you
need more than that. You need
motive and opportunity--

JULIETTE

Don't fucking patronize me, Hank.

HANK

I'm not patronizing you! It's just--

JULIETTE

Just what?

Hank looks around, making sure they're alone.

HANK

Look, I know you two were... I figure, down here, who cares? The thing is, if you'd been in a *sanctioned* relationship, it'd be easier. A legal partner has certain rights.

Juliette slumps. Silence for a beat, then Hank shrugs.

HANK (CONT'D)

Fuck it. I'll run your concerns Up-Top, say it comes from a co-worker who knew him well, see what the sheriff has to say. He's a good man. And nobody likes a suicide.

Juliette nods, but Hank's line -- *Nobody likes a suicide* -- shakes her for a split second.

INT. MECHANICAL - GENERATOR ROOM - DAY

The bangbangbang noise and vibration cuts through the ever-present roar of the turbine.

Juliette, in our hero shot from 101, seen through the hatch, bare arms covered in sweat, wielding a big wrench to loosen an enormous lug nut.

She picks up a large mallet and hammers at the handle of the wrench until the nut turns.

She steps through the hatch. Several workers, including Teddy, are standing by the control panels.

TEDDY

(signs)

All good?

JULIETTE

(signs)

For now. Close it up.

As Juliette is about to turn, she sees something.

There, at the end of the walkway, is Deputy Hank with SHERIFF HOLSTON and DEPUTY MARNES. For a second she locks eyes with Holston.

Juliette walks with Holston, Marnes, and Hank to the bottom of the stairs. Hank points down.

HANK

Body was found there. On that ventilation unit.

Holston and Marnes eye the impact point, look up at the stairs spiraling up forever.

Juliette can't take her eyes off the spot where George's life ended. Marnes notices.

MARNES

Seem awfully tense.

JULIETTE

I'm always tense.

HOLSTON

I get it. Suicide is a serious crime. None of us want to think--

JULIETTE

It wasn't a suicide.

MARNES

So you've said.

JULIETTE

He wasn't depressed, wasn't giving things away, no sudden elation he'd finally made the decision...

HOLSTON

We're all taught those signs so
early, people get good at hiding
them.

Juliette says nothing to that.

MARNES

How'd you know him?

Juliette hesitates. Hank steps in, covering for Juliette.

HANK

Everybody knows everybody down here. George was the funny computer guy.

The tiniest of looks between Jules and Hank.

HOLSTON

Why do you think he was murdered?

Juliette shrugs -- *she doesn't know.*

HOLSTON (CONT'D)

He have any enemies?

JULIETTE

Not that I know of.

Holston and Marnes exchange a look.

HANK

I told her, for murder you need motive and opportunity, and--

JULIETTE

--and I told you, you have opportunity. He died at 3am. No one's on the stairs then.

HOLSTON

Unless you're a porter.

MARNES

Or going to jump.

Holston eyes Juliette a beat, then to Marnes and Hank:

HOLSTON

Go to dispatch, see if any porters were on the stairs when it happened.

They nod, head off. Holston turns back to Juliette.

HOLSTON (CONT'D)

Nice watch. That a relic?

JULIETTE

It's legal.

(CONTINUED)

HOLSTON

Just said it was nice.

Juliette nods.

HOLSTON (CONT'D)

Look, I'm sorry about your co-worker. I'm going to go look at his body again, check it for signs of struggle. Hate to ask, but maybe you'll see something I don't. But only if you're up to it.

JULIETTE

Yeah. Sure.

They start off. Juliette is definitely not up to it.

INT. MECHANICAL - MEDICAL OFFICE - DAY

Holston opens the DRAWER. There's GEORGE'S BODY, covered in a SHEET. Juliette braces herself.

HOLSTON

We're looking for anything unusual. Abrasions that wouldn't be consistent with a fall, evidence of a fight.

(off her anxiety)

You ready?

Juliette nods. Holston pulls back the sheet to reveal George's lifeless face as we saw it in 101.

Seeing him is a gut punch for Juliette, but she stays frozen. Holston starts to examine him, checks George's wrists.

HOLSTON (CONT'D)

Some people cut their wrists in previous attempts. Then they decide to make sure, so they jump.

George's wrists are clean. Holston sees Juliette hasn't moved.

HOLSTON (CONT'D)

Even after all these years, I've never gotten used to the sight. Have you ever seen...?

JULIETTE

A dead person? My brother when I was twelve.

(MORE)

(CONTINUED)

JULIETTE (CONT'D)

My mother when I was thirteen.
(looks at Holston)
But you knew that.

HOLSTON

(beat)
When someone says murder you look
into them. Find out what reason
they might have for saying that.

JULIETTE

My reason is because he was
murdered.

HOLSTON

You might not want to believe it's
suicide, given your history.

Juliette tenses at that.

HOLSTON (CONT'D)

As you might imagine, that is
something I understand.

Juliette looks at him, surprised by the honesty.

MARNES (O.C.)

You see anything new?

Marnes and Hank have entered. As Holston pulls George's sheet
back up, Juliette takes her last glimpse of him.

HOLSTON

Not really. What'd they say at
dispatch?

MARNES

It was a quiet night for the
porters. Nobody up or down.

HANK

Judicial's on their way. Possible
suicide and all. They want a
briefing. Be here in an hour.

HOLSTON

You guys ask around, see if anyone
else happened to be on the stairs.
(to Juliette)
How about you and I get some food.

25

INT. MECHANICAL - CAFETERIA - DAY

25

Holston and Juliette sit off by themselves with some SNACKS. Juliette isn't very hungry, picks at hers.

Behind them the seen-better-days DISPLAY SCREEN glows, its view of the outside riddled with broken pixels. Holston fixates on it a moment -- looking at Allison -- then looks at Juliette.

(CONTINUED)

HOLSTON

How long were you and George in a
relationship?

Juliette looks at Holston, trying not to show her alarm.

HOLSTON (CONT'D)

I'm not going to tell anyone.

JULIETTE

I don't know what you're--

HOLSTON

I saw your reaction to his body.
(beat)
Why didn't you get sanctioned?

Juliette shakes her head -- *that wasn't going to happen.*

HOLSTON (CONT'D)

Why not?

Juliette says nothing.

HOLSTON (CONT'D)

Look, if we want to figure out what
happened, I need you to tell me the
truth.

Juliette says nothing.

HOLSTON (CONT'D)

When you went to my deputy and said
murder, you wanted help. But now...
you're not sure.

Juliette's mind is spinning. She shakes her head.

JULIETTE

I just know he didn't kill himself.

HOLSTON

Okay.

Holston stands with his tray.

HOLSTON (CONT'D)

I gotta get ready for Judicial.
(beat)
Just one thing. The not knowing --
it'll haunt you forever.

(CONTINUED)

Juliette says nothing. Holston nods, starts off. Juliette blurts out:

JULIETTE
He left something for me.

HOLSTON
What?

JULIETTE
(beat)
You being sheriff and me being,
well, not sheriff, I need you to
promise you won't rat me out to
Judicial.

HOLSTON
It's a relic?

Juliette says nothing. Holston thinks it over.

HOLSTON (CONT'D)
If it is, I'll have to confiscate
it--

JULIETTE
I'm kidding. He didn't leave me
anything--

HOLSTON
--but who's to say where I found
it? The silo is a big place.

A look between them, a tacit agreement. Juliette gets up.

A26

INT. MECHANICAL - JULIETTE'S APARTMENT - DAY

A26

Juliette shuts the door behind Holston. She goes to a hiding
place and pulls out a PEZ DISPENSER.

HOLSTON
What is that?

JULIETTE
No idea.

HOLSTON
Maybe it was his way of saying
goodbye. Giving you something--

JULIETTE
He left this with it.

(CONTINUED)

Juliette shows him a piece of paper. It looks like it was torn in half.

HOLSTON

Where's the rest of it?

JULIETTE

That's all there was.

Holston looks at it.

ECU NOTE: *Remember where you were the last time you saw this?*

Off Holston's look --

INT. MECHANICAL - HALLWAY OUTSIDE GENERATOR ROOM - DAY 26

Juliette and Holston walk along the curving, pipe and conduit-lined hallway. They have to talk over the roar of the turbine and the banging of the misalignment.

JULIETTE

What I'm about to show you is more illegal than any relic. I'm sure Up Top knows about it but just doesn't care.

HOLSTON

I'm from Up Top and I've got no idea where we're going.

They come to a wall with ominous SIGNS: the biggest says "PROCEEDING BEYOND THIS POINT IS A PUNISHABLE VIOLATION OF THE PACT."

JULIETTE

Our agreement still apply?

HOLSTON

Yes.

Juliette steps to the LARGE SIGN and yanks on it. It pulls back to reveal a HOLE in the concrete wall, darkness beyond. She hands Holston one of two HEADLAMPS she's been carrying.

JULIETTE

Hope you're not afraid of the dark. Or tight spaces. Or heights.

They put on the lamps and go into the room. The sign clangs shut behind them.

A27 INT. MECHANICAL - HALLWAY CONTINUED - DAY

A27

The hallway continues, but there are no lights -- it's old and disused. Juliette leads the way. Holston looks at the walls, sees people have painted messages like "IF YOU FALL, YOU WILL DIE" and a fair bit of DEFIANT GRAFFITI, mostly of the "I was here" variety.

Juliette stops, puts out a hand to stop Holston.

JULIETTE

Careful.

Holston stops, looks down. There's a HOLE in the floor.

27 INT. DIGGER VOID - ACCESS SHAFT - DAY

27

Juliette and Holston's headlamps give just enough light to show they're climbing down an 4-foot-wide shaft that was cut through 30 feet of concrete a long time ago.

CRUDE REBAR RUNGS form the ladder down the side of the shaft. CABLES run down the wall.

The sounds of machines above get fainter with every foot they descend.

28 INT. DIGGER VOID - CATWALK - DAY

28

Light glows out of the end of the shaft and Juliette and Holston appear, reaching a narrow makeshift platform. By the echoing sound of their feet on the platform's metal floor they have entered a vast space, all in darkness except for their headlamp beams.

Juliette connects TWO CABLES and several smaller hanging lights turn on, too weak to light up the vast darkness in front of them.

She walks over to a CONTROL BOX that's connected to a railing and starts flipping switches. One by one, the big working LIGHTS FLICKER ON below them, section by section, revealing *something* in the void.

Juliette removes her headlamp. Holston does the same.

JULIETTE

There were probably a hundred work lights here at one time. Only these ones are left.

(CONTINUED)

Holston looks over the edge as the lights go on to reveal the skeletal remains of some HUGE ANCIENT MACHINE, rusted and scavenged, with jagged edges where metal was cut away with a torch. The machine once filled the width of the silo and was hundreds of feet tall.

HOLSTON

What is that?

JULIETTE

Best guess it's what's left of the machine that dug the silo.

Amazed, Holston takes it in.

JULIETTE (CONT'D)

Theory goes, the digger comes down this far, there's no easy way to get it out, so the Founders just walled it off with a thirty-foot cap of concrete.

HOLSTON

How old is it?

JULIETTE

Nobody knows. People believe the access shaft was cut through before the rebellion. So the digger must have looked like this for at least a hundred years. Anything of value was stripped a long time ago.

(beat)

First time I saw this place, it made me realize just how little we know about the silo.

HOLSTON

(mutters)

If machines could talk...

Juliette heads along a narrow catwalk hugging the wall. Holston follows.

29 INT. DIGGER VOID - DAY 29

Juliette and Holston climb down a very long ladder from the catwalk to the main working platform. She looks up at Holston.

JULIETTE
You okay, Sheriff?

HOLSTON
(rattled)
Yup.

30 INT. DIGGER VOID - WORKING PLATFORM - DAY 30

This is where, over a hundred years ago, scavenged materials were carried before being hauled up by PULLEY to the catwalk far above. Holston follows Juliette to another ladder that leads down toward the remnants of the massive BORING HEADS that the digger used to grind through rock.

JULIETTE
Almost there.

31 INT. DIGGER VOID - SECRET PLACE - DAY 31

Juliette leads Holston to a secret spot -- there's a COT, CHAIRS, TABLE. She turns on a STRING OF LIGHTS.

HOLSTON
What is this place?

JULIETTE
George put it all together.

She reaches under the cot and pulls out the PLASTIC BOX. She sets it on the table. She pulls out the Pez dispenser.

JULIETTE (CONT'D)
The last time I saw this thing was
in this box.

She opens up the box. It contains items we recognize -- a FISHING REEL, a SILVER DOLLAR -- but to someone who's lived in a silo their entire life, they're a magical mystery.

JULIETTE (CONT'D)
His relics were why he wanted to
keep us a secret. If he ever got
caught with them, he didn't want me
sucked in.

(CONTINUED)

HOLSTON
He know what any of these were?

JULIETTE
Just that they were old.

Juliette pulls a SMALL VIDEO CAMERA from the box, studies it.

JULIETTE (CONT'D)
I haven't seen this one before.

HOLSTON
Maybe it's what he wanted you to see...?

JULIETTE
If so, I have no idea what it is.

HOLSTON
It looks familiar...

Juliette hands the camera to him. Holston looks it over, flips open the side VIEWFINDER -- nothing on it, just a black screen. He tries to remember where he's seen something like this. Nothing comes to him. He puts the camera down and starts to poke around the rest of the space.

HOLSTON (CONT'D)
George sold and traded relics?

JULIETTE
Some. But it was more than that. He was obsessed with the before time. He'd come down on his own. Looking for something.
(before he can ask)
He didn't tell me what. Just said he'd know it when he saw it.

Holston sets the camera back in the box, she looks at the empty reel of fishing line. Juliette's brow furrows.

JULIETTE (CONT'D)
That's odd.
(off Holston's look)
(MORE)

31 CONTINUED: (2)

31

JULIETTE (CONT'D)

That had a spool of... plastic wire
around it...

That rings a bell. She picks up empty fishing line reel and
sees that the **fishing line runs out through a hole in the
bottom of the box.**

She sets the box down and starts to pull on the fishing line
to follow it.

Juliette heads off, following the fishing line. Holston goes
with her.

32 INT. DIGGER VOID - PLATFORM EDGE - DAY

32

Juliette keeps lifting up the fishing line as she moves --
George tucked it out of sight quite well. Holston follows.
The fishing line leads to a point where a platform ends in a
jagged edge. It goes over the edge and out of sight.

Holston looks over the edge. There are no more lights. It's
all darkness below, with a glint of something (faint light
reflecting off water far below).

HOLSTON

What's down there?

Juliette kneels down, reaches over the edge, and starts
pulling up the fishing line.

She pulls... and pulls... until from the blackness, a BAG
emerges at the end of the line. *Holy crap.*

33 INT. DIGGER VOID - SECRET PLACE - DAY

33

Juliette and Holston come back to the better light in the
secret meeting place. Juliette goes to the table, and starts
pulling out the contents of the bag.

It's the secret stuff we saw George and Allison with in 101
(Sc 29) -- the HARD DRIVE with 18 STAMPED ON IT, and the
printed pages of ALLISON'S BULLETIN BOARD POST.

HOLSTON

You see any of this before?

JULIETTE

No.

Holston picks up the hard drive.

(CONTINUED)

HOLSTON

He never mentioned this, said what
might be on it?

Juliette shakes her head. She's going through the pages of
Allison's printed blog post.

HOLSTON (CONT'D)

What's that?

JULIETTE

Uh... instructions on how to
recover deleted files.

That strikes a chord with Holston.

HOLSTON

Can I see?

Juliette hands him the pages. He reads them, rapt. As he
does, Juliette sees something.

JULIETTE

There's handwriting on the back.

Holston turns the pages over, sets them down, looks at the
HAND-WRITTEN NOTES we saw Allison write in 101.

JULIETTE (CONT'D)

That's not George's handwriting.

Juliette sees Holston's expression. Holston sees that she
picked up on that. He could lie and deny... Instead:

HOLSTON

(beat)

It's my wife's.

JULIETTE

Your wife knew George?

HOLSTON

Allison did some IT work for him.
Not long before she went out.

JULIETTE

Why didn't you tell me that?

Holston doesn't answer, just reads the notes.

JULIETTE (CONT'D)

If George and your wife met before
she cleaned, you must've... Wait.
Did you talk to him?

(CONTINUED)

HOLSTON

Once.

JULIETTE

Oh, shit. The watch. You'd seen it before.

We quickly FLASH TO 101, Sc 75, when Holston and Marnes are interrogating George, his watch clearly visible to them.

JULIETTE (CONT'D)

That's why you checked his wrists, to make sure this was his watch. That's how you knew we were together.

Holston doesn't answer. He's lost looking at Allison's handwriting.

JULIETTE (CONT'D)

This why you came down here? To see if I had any information on why your wife went out to clean?

Holston picks up the hard drive.

HOLSTON

I came down here to determine a cause of death. And I--

JULIETTE

Bullshit. You wondered if George had anything to do with why your wife went out.

HOLSTON

And I am gonna have to tell Judicial his death was an accident.

JULIETTE

The fuck--?

HOLSTON

I'll say he was coming down the stairs too fast and he tripped--

JULIETTE
He was murdered!

HOLSTON
By who?

JULIETTE
I don't know! But he hid that hard
drive for a reason. Maybe it'll
tell us what happened to George--

HOLSTON
This is a red level relic. Making
it a threat to order in the silo--

JULIETTE
I don't give a shit about order in
the silo! Do your job.

HOLSTON
Maintaining order in the silo is my
job.

JULIETTE
What about finding the truth?

Holston shoves the drive and documents back into the bag,
then heads off, walking fast. Juliette curses, follows.

JULIETTE (CONT'D)
Stop. Please.

Holston doesn't slow. Juliette catches up, grabs him.

JULIETTE (CONT'D)
Listen to me--

HOLSTON
I gotta get this into the
incinerator before anyone finds it.

JULIETTE
Just hear me out--

HOLSTON
It's done, Juliette.

Holston pulls his arm out of Juliette's grip and moves on.
Calling to his back:

JULIETTE
Maybe if you listened to your wife,
she'd be alive right now.

Holston freezes. He turns on Juliette, eyes flaring. Juliette stares him down, defiant. Then... she deflates. So tired and grief-stricken and powerless. She looks at Holston.

JULIETTE (CONT'D)

Please.

Holston looks at her, the anger in his eyes fading. Then:

HOLSTON

To get to my office, I have to walk through the cafeteria. So, now, I go to work before dawn and head home after dark, just so I don't have to see her out on that hill.

(beat)

Allison asked a lot of questions, too. One of the reasons I fell in love with her.

Holston looks to the drive in his hands as if he's holding a ticking time bomb.

HOLSTON (CONT'D)

She was never afraid...

(making a decision)

I'll keep trying to find out what happened to George. But you have to stay quiet and keep your head down. And stop wearing that watch. It may be legal, but it draws attention.

JULIETTE

All I'm supposed to do is not wear a watch?

HOLSTON

When I find something, I'll send word. A signal. I promise.

JULIETTE

A *signal*?

HOLSTON

You'll know it when you see it.

He's quoting what she said George said to her. It's a small gesture, and she appreciates it. Still, Juliette doesn't like this at all.

HOLSTON (CONT'D)

I need you to trust me.

(CONTINUED)

33

Juliette gives no indication whether or not she trusts him.

BACK TO:

34

OMITTED

34

35

OMITTED

35

36

INT. MECHANICAL - WALKER'S WORKSHOP - DAY

36

Juliette and Walker.

WALKER

You actually said if he listened to
his wife, she'd still be alive?

Juliette winces, nods.

WALKER (CONT'D)

And you wonder why you never heard
from him again.

Juliette sighs. A beat.

WALKER (CONT'D)

You could've told me this before.

JULIETTE

He asked me to wait, so I waited.

WALKER

You didn't get any word or sign.

Juliette shakes her head.

WALKER (CONT'D)

Well, I'm sorry you didn't get the answers you were hoping for.

(beat)

Maybe you should take a day. Do something to take your mind off it.

JULIETTE

Or maybe I keep my mind on it.

Walker looks at Juliette. Juliette pulls a PIECE OF PAPER out of her pocket.

JULIETTE (CONT'D)

I didn't show the sheriff everything.

The piece of paper is torn across the top.

JULIETTE (CONT'D)

This is the bottom half of the note George left me.

Walker looks at it.

ECU NOTE: *"I found what I was looking for."*

WALKER

Why didn't you show this to the sheriff?

JULIETTE

George said what he was looking for was more dangerous than any relic. He was afraid me even knowing about it could get me sent out.

WALKER

What was he looking for?

Juliette looks at Walker as if to say, *Well, I'm sure as hell not going to tell you.*

WALKER (CONT'D)

Jules--

Juliette pockets the note and rises, shoving the toaster aside.

JULIETTE

I'll finish this later.

WALKER

No you won't.

JULIETTE

Probably not.

Juliette starts for the door.

WALKER

Hey. Try not to get yourself killed down there.

JULIETTE

I'll do my best.

Juliette exits. Off Walker's concern--

37

INT. MAYOR'S OFFICE - NIGHT

37

Jahns sits behind her desk. Leatherbound Annual Ledgers stacked in piles on the desk. She pours drinks for herself and Marnes. She looks at the five JUDICIAL FILES in Marnes' hands.

JAHNS

Well?

(CONTINUED)

Marnes hands the files over to Jahns. She starts flipping through them.

MARNES

Four mediocre candidates for sheriff, just to shine a light on the fifth, the one she wants.

(off Jahns' look)

Paul Billings.

JAHNS

I remember him. He was a deputy...?

MARNES

In the Mids. Good guy. Until he abandoned us for Judicial.

(off her look)

He got married, wanted better hours. To be honest, Billings wouldn't be the worst--

JAHNS

I don't want someone who's not the worst.

Marnes shuts up. Jahns is clearly frustrated.

JAHNS (CONT'D)

I keep thinking, any minute someone's going to come through that door and tell me there's an armed mob coming up the stairs and a hundred and forty years of peace is going to go down the drain.

(beat)

And my next thought is: I have to go talk to Holston about this.

MARNES

I think the same thing ten times a day.

JAHNS

(beat)

I wish he'd said who should take the job.

Marnes is very uncomfortable. Finally...

MARNES

He did.

Jahns looks at him.

MARNES (CONT'D)

He left a note.

Marnes pulls out the note he found on Holston's desk.

JAHNS

Why did you wait until now to tell me?

MARNES

Because it's ridiculous. If anything, it's a sign he wasn't quite there at the end.

JAHNS

Who'd he choose?

MARNES

You might want to top off your drink.

Marnes unfolds the note and begins to read.

MARNES (CONT'D)

"In my final act as Sheriff..."

INT. MECHANICAL - GENERATOR ROOM - DAY (PREVIOUSLY SEEN) 38

Juliette's muted scream after seeing Holston die (Sc 6).

MARNES (O.S.)

'I, Holston Becker, nominate Juliette Nichols of Mechanical as my successor.'

INT. MECHANICAL - GENERATOR ROOM - DAY (PREVIOUSLY SEEN) 39

Juliette heaves the huge wrench and it busts the pipe (Sc 6).

JAHNS (O.S.)

Juliette Nichols?

INT. MECHANICAL - GENERATOR ROOM - EVENING (PREVIOUSLY SEEN) 40

Juliette welds the crack in the pipe (Sc 10).

MARNES (O.S.)

She's an engineer.

(continuing)

(MORE)

40

CONTINUED:

40

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

'Even if she refuses, I ask that this badge, my personal property, be given to her.'

JAHNS (O.S.)

Why her?

41

OMITTED

41

42

INT. MAYOR'S OFFICE - NIGHT

42

Jahns leans in, confused, as Marnes works to explain the thoughts of a dead man.

MARNES

We worked a case in Mechanical. A guy went over the rail.

(beat)

It was the same computer guy Allison saw the week before she went out.

Jahns is both alarmed and puzzled.

MARNES (CONT'D)

Preliminary finding was suicide. Holston decided it was an accident.

(beat)

Nichols said it was murder.

JAHNS

Why?

MARNES

Holston talked to her, I didn't.

JAHNS

Is that somehow connected to why Holston picked her for sheriff?

MARNES

I don't know. Like I said, Holston wasn't in his right mind--

JAHNS

I want to meet her.

Marnes is surprised.

MARNES

You sure?

(CONTINUED)

JAHNS

I said meet her, not give her the job. As much as I appreciate everyone equally in the silo, picking someone from Mechanical to be sheriff...?

(unlikely)

But it's Holston's request. I may not be able to give him his pick, but he earned the right to have me take it seriously.

A point hard for Marnes to argue.

MARNES

I'll message and have her start up tomorrow.

JAHNS

No. I'll go to her.

Marnes cracks a smile, incredulous.

MARNES

Oh, yeah?

JAHNS

(smiling)

Yes, Deputy?

MARNES

One hundred forty-four levels?

JAHNS

I know how many levels there are. I just sent a sheriff out to clean. I need to walk the silo. The people need to see their mayor.

MARNES

You wanna be away from your own bed for five days?

JAHNS

The last time I walked the silo I did it in two.

MARNES

The last time you walked the silo, I fit into a medium t-shirt.

JAHNS

I can do it in one down, two up.

(CONTINUED)

42

MARNES
Maybe if you match my pace.
(off her raised eyebrow)
Silo needs to see me, too.

JAHNS
All right. Though the shape you're
in, we'll probably only be
together, what five, six levels?

MARNES
You have no idea what you're in
for, do you?

A43 OMITTED

A43

43 INT. DIGGER VOID - SECRET PLACE - NIGHT

43

Juliette walks in, turns on the lights. She stands there for
a moment, thinking, remembering, hearing an old
conversation...

JULIETTE (V.O.)
You have a lot of rope lying
around.

43

GEORGE (V.O.)
You want sugar?

FLASHBACK TO:

44

INT. DIGGER VOID - SECRET PLACE - NIGHT

44

REVEAL GEORGE making TEA on a hot plate, and a much more rested and happy Juliette, on the cot. She reaches for a coiled piece of ROPE nearby.

JULIETTE
What do you need it for?

GEORGE
To get where I'm going.

JULIETTE
Where's that?

GEORGE
The past.

JULIETTE
(rolling her eyes)
The past?

George smiles mysteriously.

JULIETTE (CONT'D)
What're you looking for?

GEORGE
What I'm looking for isn't nearly
as important as what I've found.
(beat)
You.

For a half-second Juliette buys it. Then George puts on a lovelorn puppy dog expression and does a bit of American Sign Language and Juliette realizes he's just messing with her (to those who know ASL, it's a very rude phrase that has become a joke between them).

GEORGE (CONT'D)
(signs)
Fuck off, asshole.

JULIETTE
Funny.

(CONTINUED)

George laughs. Juliette starts to get up. George tries to push her back down. Juliette grabs his hand and bends his wrist hard. It hurts like a son of bitch.

JULIETTE (CONT'D)

What are you looking for?

GEORGE

Ow! Stop!
(she doesn't)
If I find it, I'll let you know!

Juliette increases the pressure.

GEORGE (CONT'D)

Okayokayokay!

Juliette lets go. George rubs his wrist.

GEORGE (CONT'D)

I think it's a door.

JULIETTE

A door?

GEORGE

I saw it on... an old drawing. It's
at the end of a short tunnel--

JULIETTE

What's behind it?

GEORGE

(excited)
I don't know! That's why I want to
find it.

JULIETTE

(bad feeling)
Where is it?

GEORGE

(beat, admits)
Somewhere along the bottom.

JULIETTE

Oh, for--

GEORGE

I know, I know, but--

JULIETTE

--but, what? But what if you fall
off the rope? But what if you can't
get back up? With all the water --

GEORGE

(trying to calm her)
I know the water scares you--

44

JULIETTE

Do you know why it scares me?
Because I have a brain.

GEORGE

I'll be careful.

JULIETTE

Make me a deal. If you're going
down there, don't tell me about it
until after.

GEORGE

Deal.

JULIETTE

(beat)
You sure it's worth it?

GEORGE

I won't know that until I find it.
(sips his tea, then)
I'm not going anywhere today.

He leans in, kissing Juliette. As they fall onto the bed --

BACK TO:

45

INT. DIGGER VOID - SECRET PLACE - NIGHT

45

Juliette comes out of her reverie with a smile that fades.

(CONTINUED)

45

CONTINUED:

45

She finds a HEAD LAMP, ROPE. She puts them into her backpack. She shoulders her backpack and heads off.

46

INT. DIGGER VOID - PLATFORM EDGE - NIGHT

46

Juliette gets to the spot with the overlook into the dark void -- where she reeled in the bag George hid, with the hard drive and the pages of notes.

She ties off the rope to a beam. She looks over the edge and throws the coil of rope into the dark.

Gripping the rope, she climbs over the edge and heads down into darkness. She looks down, and her headlamp light glints off DARK WATER, far below.

Juliette pauses for a second, then keeps on going...

47

INT. DIGGER VOID - FARTHER DOWN - NIGHT (MOVED FROM EP 103/BA1)

47

Juliette looks down. Her light catches WATER.

Juliette grips the rope tighter, continuing on her descent.

WIDE shows Juliette by her headlamp, descending toward water at the bottom of the vast dark.

48

INT. DIGGER VOID - EVEN FARTHER DOWN (MOVED FROM EP 103/1)

48

CLOSE ON JULIETTE -- concentrating, dripping sweat. She grips tightly, pulls herself in close to the rope and wipes her face on her forearm. She looks down sharply.

Her HEADLAMP slips off her head and DROPS. Falling! Illuminating the remainder of rope as it goes. SPLASH!

Juliette stops climbing. She sees it now. The sinking headlamp, underwater, spreads light across an unfathomable amount of space. Water as far as Juliette can see. Her rope dangling down into it.

The lamplight shrinks, fades, flickers one last time, and disappears into darkness. The visibility of all the water beneath her quickly sucked in with it.

Juliette freezes, suspended in darkness. Her breath quickens. She closes her eyes. Attempts to calm herself.

Still determined, she loosens her grip to continue when:

(CONTINUED)

HER HANDS SLIP! She slides down the rope several feet before catching it with her feet and then with her hands.

Juliette is terrified... for the first time in a long time. She fights back tears that she won't allow to fall. She holds on tight for a long time, gives one last look into the nothingness, then slowly, she starts back up.

FADE TO BLACK.

END OF EPISODE