

WOOL

Episode #104

"Truth"

By

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Based on the novel by Hugh Howey

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<b>2ND WHITE REVISIONS</b>	<b>5/26/22</b>	<b>Cast Page, Set Page, 21, 21A, 21B</b>

CAST PAGE  
2ND WHITE REVISIONS 5/26/22

JULIETTE NICHOLS  
BERNARD HOLLAND  
ROBERT SIMS  
MARTHA WALKER  
LUKAS KYLE

DEPUTY SAM MARNES  
YOUNG JULIETTE  
HANNA NICHOLS  
PETE NICHOLS  
JACOB NICHOLS  
RECYCLING MANAGER  
MAYOR'S PORTER  
MAYOR RUTH JAHNS (PREVIOUSLY SHOT)  
SANDY  
DEPUTY (VOICE ONLY)  
**DENISE\***  
YOUNG KNOX (NONSPEAKING)  
YOUNG SHIRLEY  
FRANKY BROWN  
PATRICK KENNEDY  
ELLIS  
DOUG TRUMBULL  
SHERIFF HOLSTON BECKER (PREVIOUSLY SHOT)

OMITTED:

SET PAGE  
2ND WHITE REVISIONS 5/26/22

INTERIOR

NICHOLS ' APARTMENT  
    KIDS ' BEDROOM

MAYOR 'S HALLWAY/OFFICE

LEVEL 1 CAFETERIA

SHERIFF 'S DEPARTMENT  
    BULLPEN  
    JULIETTE 'S OFFICE  
    HOLDING 3

JULIETTE 'S APARTMENT

MECHANICAL  
    WALKER 'S WORKSHOP  
    SCAVENGE ROOM

MARNES ' APARTMENT

EXTERIOR

STAIRS  
    MEDICAL LEVEL  
    LEVEL 1  
    MIDS  
    UPPER LEVELS

ALLEYWAY OUTSIDE RECYCLING  
    MIDS  
    UP-TOP

ALLEYWAY  
    LEVEL 19  
    LEVEL 22  
    LEVEL 3  
    **DR. PETE 'S APARTMENT\***

LANDING  
    LEVEL 3  
    LEVEL 1

OMITTED:

A1 EXT. STAIRS - MEDICAL LEVEL - NIGHT

A1

CLOSE ON JULIETTE. Drinking from a water bottle. We don't know what level she's stopped at (yet). Or when it is (other than late -- no one else on the stairs). But she's staring off at something, and she is remembering. We hear running footsteps and urgency and exertion, then:

HANNA (PRE-LAP)  
Juliette! Get the oxygen!

1 OMITTED

1

2 OMITTED

2

(CONTINUED)

2

3

INT. NICHOLS' APARTMENT - DAY

3

The door bursts open as HANNA NICHOLS, PETE NICHOLS, and YOUNG JULIETTE rush in. Hanna is carrying JACOB, barely breathing. Hanna lays Jacob on the table.

Young Juliette rushes into the children's bedroom, as Pete moves to a drawer in the kitchen.

Hanna grabs a PILLOW from a chair and slides it under her ailing son's head. She then slips a hand under his back, gently rolls him onto his side.

Pete comes over with a MEDICAL BAG as Young Juliette rolls in an OLD OXYGEN TANK.

HANNA

Thanks, honey. Get me his pulse.

Juliette puts two fingers to her brother's neck.

HANNA (CONT'D)

Remember to count the beats, baby.

Pete starts setting up the oxygen as Hanna looks at Jacob's eyes with a FLASHLIGHT.

JULIETTE

One one thousand, two one thousand--

Hanna takes a BREATHING MASK from Pete and holds it over Jacob's nose and mouth as Pete loosens the tank's valve, letting more oxygen flow.

HANNA

Nice and steady, Jacob. Your breathing slows and your heart rate with it. In and out. In... and out.

Pete holds Jacob's hand, strokes his hair.

HANNA (CONT'D)

You're going to be okay. We just need your heart to steady.

JULIETTE

His pulse is slowing down.

HANNA

Let me see.

(CONTINUED)

CONTINUED:

Hanna presses two fingers to Jacob's neck, feeling his pulse. She nods to Pete -- *It's better.*

Young Juliette looks around, spots something -- a DOG FIGURINE. She gets it and puts it in Jacob's hand.

ECU JACOB'S HAND as it closes over the figurine, rubbing it for comfort.

Hanna pulls the mask off Jacob's face.

HANNA (CONT'D)

Honey, focus on me now. What's your name?

The youngster bats his eyes, lips forming:

JACOB

Jacob.

HANNA

That's right and who am I?

JACOB

Mom.

HANNA

Good, and who's that? What's your sister's name?

Clutching the figurine, Jacob's eyes swing over to Young Juliette.

JACOB

Jerk Face.

YOUNG JULIETTE

I guess he's all better now.

Smiles and grins throughout the family, the crisis ebbing.

MAYOR'S PORTER (V.O.)

Juliette Nichols?

OMITTED

OMITTED

6 EXT. STAIRS - MEDICAL LEVEL - NIGHT 6

Juliette snaps out of her reverie. She looks to see a PORTER, 20s, coated in sweat, frantic, coming down.

JULIETTE

Yes?

MAYOR'S PORTER

Thank the Founders. There's been an accident. Follow me.

The porter turns and heads back up. Juliette puts away her water bottle, shoulders her bag. She takes one last look across the shaft.

HER POV: She's looking at the entrance to the MEDICAL LEVEL.

Juliette starts up the stairs.

7 INT. MAYOR'S HALLWAY/OFFICE - NIGHT 7

As Juliette steps past TWO JUDICIAL GUARDS and enters the mayor's office, she hears --

BERNARD (O.C.)

Deputy, we're just asking for a little discretion.

MARNES (O.C.)

...Discretion?

Juliette, sensing the tension, stops, hanging back to see --

MARNES in the bathroom, kneeling beside the lifeless body of RUTH JAHNS, his balled fist involuntarily kneading the edge of the sheet that covers her. With her literal blood on his hands, the deputy's anguish flashes to rage as he rises, keying on SIMS and BERNARD in a fashion that forces Bernard to take a slight step back.

SIMS

C'mon now, buddy.

Sims, acting as a mediator between the two, raises open palms to the deputy as if coaxing a tiger back into a cage.

(CONTINUED)



MARNES

If it was either of you lying here--

SIMS

(to Marnes)

Sam, I hear what you're saying. I do, but Bernie's not wrong here.

Bernard winces at "Bernie," but lets it slide.

SIMS (CONT'D)

It'll be bad enough when word gets out she's dead. Add murder to that, and the situation might become... unmanageable.

Marnes, his eyes locked on Jahns' covered body, wraps his hands around the back of the mayor's rare wooden desk chair, gripping it in an effort to restrain himself.

MARNES

That's Judicial's take on it, is it?

SIMS

I don't speak for Judge Meadows, but I'm sure she'd agree with--

MARNES

She not coming?

SIMS

Here? It looks bad enough, the three of us are here.

BERNARD

Deputy, the people of the silo need comfort. If they saw Judge Meadows walking into this--

MARNES

Then she can kiss my boney ass. And you can too for that matter.

(to Sims)

If comfort's what you want, then I'm gonna need a focused Judicial list of criminals who've ever crossed my path, twenty-five levels on either side of the Mids Deputy Station.

BERNARD

Fifty levels? The point of that would be...?

(CONTINUED)

Marnes looks to Sims as if to say, *help me with this idiot.*

SIMS

He believes she was poisoned by  
someone in the Mids who--

MARNES

*Believes?* Rob, it was rat poison.  
I've seen it before. You can't  
taste it or smell it. Whoever did  
this did it last night while we  
were at the Deputy Station.

BERNARD

Someone broke into the station?

MARNES

...We went for a walk. The silo'd  
never been so quiet in our lives.  
That's when the murderer poisoned  
our bottles.

BERNARD

Bottles plural?

MARNES

(patience evaporating)  
When was the last time you walked  
the silo with someone, Bernie? Oh,  
that's right -- you've never walked  
the silo. You drink from the  
bottles on each other's packs  
'cause it's easier than trying to  
reach your own. The killer dosed  
both bottles trying to get to me.  
If it wasn't for the leak in Ruth's  
bottle, I'd be laying on this  
floor, too.

BERNARD

You're saying she wasn't the  
target?

CRRAKKK! Marnes accidentally SNAPS the back of the chair in  
his hands.

MARNES

*She?* Use her name, dammit! Mayor  
Ruth Jahns. She carried every level  
in every election the last forty  
years. There's not a soul who  
didn't love her from top to bottom.

(MORE)

(CONTINUED)

MARNES (CONT'D)

I saw it myself over the last few days. Everybody she met, every single...

Marnes chokes up a bit and hates himself for doing it.

BERNARD

Intended for you, then?

A fire reignites in Marnes' eyes as he locks in on Bernard.

MARNES

The silo knows who the fuck I am, and when the bad guys see me, they know what's coming.

Bernard goes quiet... believing him. Sims cuts the tension.

SIMS

You'll have the list before daybreak. We just ask that whatever you do, you do it quietly.

JULIETTE (O.S.)

Excuse me?

The three men turn to see Juliette standing in the doorway.

MARNES

The fuck are you doing here?

JULIETTE

Trying to figure that out myself.

BERNARD

I sent a porter to retrieve Ms. Nichols, as she's soon to be our Sheriff --

MARNES

She ain't--

SIMS

She's not--

Marnes and Sims look at each other. Sims yields to Marnes.

MARNES (CONT'D)

She ain't the Sheriff till she's sworn in --

BERNARD

I'm well aware, Deputy, but considering the urgency of the situation, I thought it best if she joined us.

(CONTINUED)

MARNES

(to Juliette)

Like you would know what the fuck  
to do here anyway.

Juliette doesn't budge, fielding the slight with a glare towards Marnes that speaks volumes. Marnes returns the look, neither willing to give. Marnes tightens his fist. Juliette steps towards the tiger, chin rising. The first person to do so tonight. Marnes bristles. Stepping in --

BERNARD

Ms. Nichols, I'm Bernard Holland,  
Head of IT.

Without breaking her gaze:

JULIETTE

I know who you are.

BERNARD

In accordance with The Pact, I'm  
now to be the Mayor Pro Tem--

Marnes breaks their look first. He turns away sharply and lays the busted back of the chair on top of the desk and for the first time, up close, Juliette's eyes drift to:

The bathroom floor where JAHNS' body, covered with a sheet lies in a pool of now coagulated blood. HER HAND, the only flesh outside of the sheet, forces Juliette to:

FLASH TO: Jahns cups Juliette's hand in hers, placing the Sheriff's badge in Juliette's palm. (103, Sc 27)

The sound of the world fades as Juliette zeros in on Jahns' body. The pain for the loss of life shows on Juliette's face.

BERNARD (CONT'D)

--at least until elections can be  
held. But as soon I'm sworn in,  
I'll come up and swear you into  
your new role as well... Ms.  
Nichols?

Juliette shakes out of it.

BERNARD (CONT'D)

If you wouldn't mind heading over  
to the sheriff's office, we'll need  
you to get up to speed quickly. The  
assistant -- Sandy -- she'll help  
you.

(CONTINUED)

Juliette nods and gives Marnes one last look before heading out.

On Juliette's face we see the truth -- *what the fuck have I gotten myself into?*

8 OMITTED

8

CUT TO:

MAIN TITLES

FADE IN.

9 INT. NICHOLS' APARTMENT - KIDS' BEDROOM - DAY

9

Young Juliette's fingers trace the lines of Jacob's DOG FIGURINE. She sits on her twin bed across from the bed Jacob was in earlier, now empty and perfectly made.

She rises and puts the figurine on Jacob's pillow before leaving the room.

10 INT. NICHOLS' APARTMENT - SAME

10

Young Juliette enters and eyes a BROKEN METAL CHAIR pushed to the corner of the room. She looks into an adjacent bedroom where her father, Pete, buttons his shirt. He moves like every task takes all of his will. Sleep deprived, broken.

YOUNG JULIETTE

Dad? What are we going to do about breakfast?

PETE

You're going to have to eat in the cafeteria or at school today, Honey. I gotta be down at the clinic early again.

YOUNG JULIETTE

Are you going to fix her chair?

Juliette looks to the chair. Pete shakes his head.

PETE

I don't think it's fixable, Honey. I'm going to need you to do me a favor.

(MORE)

(CONTINUED)

PETE (CONT'D)

Mom's stuff and Jacob's stuff are long overdue in Recycling. We hang on to it any longer, they'll come in and...

(history there)

...and we don't want that, right?

10

YOUNG JULIETTE

No.

PETE

Yeah, me neither. After school,  
pick up some boxes and pack up  
their things.

YOUNG JULIETTE

Everything?

PETE

We can't keep things that could be  
used by someone else. Alright? Come  
on, get your bag. I'll walk you  
halfway.

BACK TO:

11

EXT. STAIRS - LEVEL 1 - NIGHT

11

Juliette reaches the well-worn top step of the silo, for the first time in her life.

She looks over the rail, taking in the view, but whispers call her attention to two NIGHT PORTERS standing in the shadows, giving her the once-over. On her glance, they walk off.

12

INT. LEVEL 1 CAFETERIA - NIGHT

12

Clutching Holston's BADGE, Juliette enters the darkened and near-empty cafeteria and is dwarfed by the giant DISPLAY SCREEN perfectly framing the mysterious expanse of the NIGHT SKY.

She peers into the pixilated night searching the darkness for Holston's crumpled body, when she notices a LONE MAN (LUKAS, 20s) sitting, head down, sketching onto a tablet.

SANDY (O.S.)

Are you Nichols?

Juliette turns to see SANDY silhouetted by the light in the sheriff's office corridor.

13

OMITTED

13

14 INT. SHERIFF'S DEPARTMENT - BULLPEN - CONTINUOUS 14

Sandy and Juliette enter. Sandy goes to the door marked "Sheriff," enters. Juliette follows.

15 INT. SHERIFF'S DEPT - JULIETTE'S OFFICE - CONTINUOUS 15

Juliette comes in after Sandy. She eyes the bare walls, then the desk -- a RADIO HANDSET, a FILE, a copy of THE PACT, and a KEY RING.

SANDY

The keys are yours. One opens the main door, the other this office, and the third, Holston's apartment.

She hands Juliette a notepad.

SANDY (CONT'D)

If you know your measurements and your shoe size, write them down and I'll get you at least one uniform by tomorrow. You bleed or sweat through that one, you'll be wearing it all week, so try not to get it filthy. That Holston's?

She gestures to the badge in Juliette's hand.

JULIETTE

Yeah.

SANDY

You can give it to me. You'll get yours after you're sworn in.

JULIETTE

No... I'll keep it.

Sandy waits a angry beat, wanting to wrestle Juliette to the ground and take it from her. Instead, Sandy simply withdraws her hand.

JULIETTE (CONT'D)

There any food?

SANDY

Cafeteria'll open at five.

JULIETTE

Anything now?

(CONTINUED)



SANDY

Just a Grab-and-Go, three levels down. I was told to stock the fridge in the apartment, but I have no idea what you people eat down deep.

JULIETTE

Children, mostly. Sometimes each other.

Sandy gives her a look. She's not in the mood for comedy. Juliette opens a closet revealing a LARGE SAFE.

JULIETTE (CONT'D)

What's in this?

SANDY

Firearms, restricted items.

JULIETTE

Files?

SANDY

Some.

JULIETTE

And the combination?

SANDY

After you're sworn in.

Sandy locks eyes with Juliette. She's not going to make this easy. Juliette takes a breath, recalling Walker's advice --

JULIETTE

Listen, I don't know if your issue is with me or just with anybody from the bottom fifty but --

SANDY

What're the files you want?

JULIETTE

...What's that?

SANDY

The files? You asked about files in the cabinet?

JULIETTE

File. Just one. George Wilkins of Mechanical.

(CONTINUED)

Sandy looks to the badge in Juliette's hand... and takes in the space, stripped of Holston's things.

SANDY

I don't know who you are, alright?  
I get a note from the mayor that says, 'Clean out Holston's office, Nichols is coming.' I don't know who you are or why you're --

JULIETTE

You didn't ask.

SANDY

I could give a damn. Only way I got through this fucking week is by following instructions and --

JULIETTE

I'm Holston's replacement. Which I'm guessing makes me your boss. I'm from the down deep, but I eat the same shit you eat... Maybe with a bit more salt.

Awkward. Sandy doesn't respond.

JULIETTE (CONT'D)

Great. Now can you get me the Wilkins file?

SANDY

Tonight?

JULIETTE

Now, please.

Sandy exits. Pissed.

JULIETTE (CONT'D)

Mind closing the door?

SANDY

Holston always kept it open.

JULIETTE

Mhmm.

Juliette waits for Sandy to close it. Sandy complies. Juliette shakes her head and to herself --

JULIETTE (CONT'D)

I tried Walk. I really did.

(CONTINUED)

Juliette picks up The Pact, turns it upside down and fans through it. When nothing falls out, she tosses it back on the desk. She looks up and immediately begins searching every inch of the room for the hard drive, even patting walls for hidden panels. She finds nothing of interest, but looks to the giant safe.

Knuckles rap the door. She spins to see Sandy.

SANDY

There's no Wilkins file. If there is one, maybe it's in Judicial. What'd he do?

JULIETTE

You can go. I'll lock up.

Sandy waits a beat then heads out, defiantly opening the door wider behind her as she goes. Juliette doesn't bite.

INT. SHERIFF'S DEPARTMENT - BULLPEN - NIGHT

Juliette steps out into the empty bullpen, eyes scanning. She sees the wooden door --  **Holding 3.**

INT. SHERIFF'S DEPARTMENT - HOLDING 3 - NIGHT

Juliette enters and stands in the sacred space between the HOLDING CELL that once held Holston, Allison, and all who are sent out to clean, and the AIRLOCK to the outside. She takes it in.

INT. HOLSTON'S/JULIETTE'S APARTMENT - NIGHT

Juliette enters and scans the space that Holston and Allison once called home and finds it seemingly stripped of everything the former sheriff owned -- *Where to begin?*

QUICK SHOTS: Juliette searches the apartment -- cabinets, drawers, cushions. She comes up empty, but is drawn to --

A LARGE VASE OF FAKE FLOWERS positioned on a small table directly in front of a wall mirror. She walks over, standing in front of the curious arrangement, touching the polyester petals. The only color in the barren space.

Juliette reaches in her bag and pulls out the RADIO HANDSET, clicks it on, hearing only hiss. She presses-to-talk.

JULIETTE  
(into radio)  
Walk, you there?

Juliette waits a beat, hearing nothing back. She sets down the radio, pulls off her coat, and sits. She's alone in an awkward silence she hasn't experienced in years.

She rises and moves to an air vent, raising her hand and feeling for air flow. Nothing.

Juliette finds an AIR CONTROL DIAL on the wall and twists it. The vent rumbles and groans. Air begins to flow and along with it comes a repetitive CLATTERING SOUND. Problem solved. She'll take the comforting pleasure of both the air and the noise.

She spots a small STANDARDIZED NOTE CARD sitting on the coffee table and scoops it up.

**"New occupant... Please send any unwanted items of the previous tenant to Recycling for proper distribution."**

RECYCLING MANAGER (PRE-LAP)  
You're doing this all by yourself?

FLASHBACK TO:

EXT. ALLEYWAY OUTSIDE RECYCLING - MIDS - AFTERNOON

A sign above a storefront reads **Recycling**. PAN DOWN to find a RECYCLING MANAGER in a window behind a counter, looking at Young Juliette, sweat beaded on her forehead, as she puts the first of TWO CRATES of her mother's and brother's belongings on the counter.

YOUNG JULIETTE  
Yeah.

A door bangs open and two WORKERS come out pushing a trolley loaded with stuff that can't be reused or repaired.

RECYCLING MANAGER  
Hey! Let me see.

The workers angle the cart so the manager has a better look. As he looks it over:

RECYCLING MANAGER (CONT'D)  
You're throwin' too many things  
down the chute.  
(MORE)

(CONTINUED)

RECYCLING MANAGER (CONT'D)

Mechanical's complaining again,  
saying ninety percent of the things  
you throw away, they fix. Which is  
no doubt a load of shit, but I  
gotta check.

The workers wait as the manager eyeballs the stuff, nods.

The two men roll the cart off down the alleyway.

RECYCLING MANAGER (CONT'D)

(to Young Juliette)

So, young lady, this all your  
stuff?

YOUNG JULIETTE

My mom's. But she doesn't need it  
anymore.

The manager reads the telling look on the tough little girl's  
face.

RECYCLING MANAGER

Sorry to hear that.

Juliette lifts then second crate up. This one's Jacob's  
things, including a metal name sign from his dresser and his  
DOG FIGURINE.

YOUNG JULIETTE

This other stuff's my brother's.

RECYCLING MANAGER

How old is he?

YOUNG JULIETTE

He was eleven.

RECYCLING MANAGER

Hmm... You know, you can keep some  
of this stuff if you want. These  
guys, they're not gonna know what  
to do with it anyway.

Juliette gives it a thought, then grabs the toy dog.

RECYCLING MANAGER (CONT'D)

What about your father? He around?

YOUNG JULIETTE

He's working.

RECYCLING MANAGER

You know, you shouldn't be doing  
this alone, not at your age.

Young Juliette continues touching the dog.

INT. NICHOLS' APARTMENT - NIGHT

Young Juliette sits alone at the dinner table eyeing the  
BUSTED CHAIR in the corner. She looks to the CLOCK: 9:45 PM.

She rises and pulls a PAN from cabinet, placing it on the  
stove. She opens the near empty fridge, cracks an EGG into  
the hot pan, and pokes at it with a FORK. After a beat --

(CONTINUED)

Juliette sets the fork aside, leaving the egg cooking and moves to the busted chair.

She pulls PLIERS from the same tool drawer her mother used previously and works to straighten a bent screw. She pulls it out, replaces it and straightens the chair leg by leaning on it with all her weight. As she screws it all together --

A SMOKE ALARM SCREAMS! She turns to see SMOKE RISING from the unattended egg. She rushes to it as the front door pops open.

PETE

Juliette!

Pete rushes in, drops his MEDICAL BAG and reaches for the pan, burning his hand, sending it crashing to the floor. Juliette grabs a TOWEL and scoops it up. Puts the pan in the sink and turns on the WATER.

PETE (CONT'D)

What the hell are you doing?!

YOUNG JULIETTE

I was hungry! You weren't home!

PETE

So you start a fire?!

YOUNG JULIETTE

I was fixing the chair!

PETE

That chair can't be fixed!

Defiant, Juliette snatches up the chair and slams it down.

YOUNG JULIETTE

It can and I did! Alone! And I took all of Mom's and Jacob's things down. Alone.

PETE

Honey, I'm sorry. Mrs. Dwyer's baby came early and... this is how things are now.

YOUNG JULIETTE

Because of you.

PETE

No, Jules because--

YOUNG JULIETTE

I SHOULDN'T HAVE TO DO THIS!

(CONTINUED)

20

PETE

Neither should I! But what choice  
do we have?!

Juliette storms off into --

21

INT. NICHOLS' APT - KIDS' BEDROOM - CONTINUOUS

21

Young Juliette slams the door, fuming. She spots her  
brother's DOG FIGURINE and anger collapses into sadness.

PETE (O.S.)

(thru the door)

Jules, Honey, they're gone and I  
can't fix it. Not everything can be  
fixed...

Juliette snatches up the dog, with tears in her eyes and  
falls into her bed, curling up into a ball as BANGING ERUPTS  
on a door that sends us --

BACK TO:

22

INT. JULIETTE'S APARTMENT - MORNING

22

Juliette snaps awake, fully dressed and seated in a chair.  
The air vent still clatters away. The banging thuds again on  
the front door. She rises quickly and opens the door to  
Bernard, Pact in hand, with his ASSISTANT behind him holding  
a GARMENT BAG.

BERNARD

Hello.

JULIETTE

Hi?

BERNARD

Oh. Pardon. Late last night Judge  
Meadows waved her magic wand. I am  
now mayor. At least for a few  
months --

(re: the clanging)

I'm sorry. You can sleep with that  
noise?

JULIETTE

Couldn't sleep without it.

(CONTINUED)



BERNARD

Well, if you'd like to get it fixed, I suggest reaching out to Maintenance. They're a particularly territorial bunch, but good at what they do.

JULIETTE

I can handle it.

BERNARD

Your choice. You'd be making them your enemy, but I'll let you work all that out. I came to swear you in as sheriff -- with your uniform and a witness.

He steps in allowing his assistant to hand Juliette the bag.

(CONTINUED)

Juliette takes the bag. The garment's producer has written "NICHOLS" on a thick strip of tape, slapped on the front. Juliette takes note of it and a wry smile crosses her face.

BERNARD (CONT'D)

What's funny?

JULIETTE

Just that you'd be the one to swear me in. It wasn't long ago you accused me of stealing heat tape.

The joy falls away from Bernard's face.

BERNARD

Ms. Nichols, you admit you stole the tape?

JULIETTE

I appropriated it. Because we needed it.

The two of them look at each other for a moment or two, Bernard inscrutable. Until... his smile returns.

BERNARD

You were not my choice for this position. But, considering recent events, I think it's best to let bygones be bygones, no?

Bernard again presents The Pact. Juliette takes a beat, then places her left hand on The Pact and raises her right.

JULIETTE

Of course.

BERNARD

Excellent. Repeat after me.

The KNOCK and CLICK of aligning SAFE COMBINATION PINS pre-laps in from --

Juliette swings open the door of the safe to see TWO SHOTGUNS in a rack, SHELVES with TWO PISTOLS, BOXES. She searches the boxes.

JULIETTE

Hard drive, hard drive...

She opens them anxiously. Only AMMO and TEAR GAS CANISTERS.  
She rises, frustrated. She goes back to the desk.

JULIETTE (CONT'D)

Fuck!

Sandy enters abruptly without knocking, a DOCUMENT in hand.

SANDY

I need your signature.

JULIETTE

On what?

Sandy pauses, taking note of Juliette's NEW SHERIFF UNIFORM.

SANDY

How's it fit?

JULIETTE

Alright... Thank you.

Sandy nods.

SANDY

These are the arrangements for  
Jahns' funeral. I'll handle it. You  
just sign. Here.

Sandy points an ink pen at a naked line next to the words  
**"Sheriff Approval:"** Juliette eyes the top of the page.  
**"Arrangements for Ceremonial Burial"**

JULIETTE

Should I read it through or--

SANDY

You ever make arrangements for a  
ceremonial burial?

JULIETTE

No.

SANDY

Then that's your answer.

Juliette signs and hands the pen back to Sandy.

JULIETTE

Is Marnes in?

SANDY

Nope.

Sandy gives Juliette's signature the scrutinous eye, then folds up the file, starting to head out. She stops.

SANDY (CONT'D)  
Judicial says they don't have a Wilkins file.

JULIETTE  
Alright --

SANDY  
But Holston did leave a file for you. Well, not you, but whoever got the job. Corner of the desk.

Sandy walks out, closing the door, leaving Juliette alone. The RADIO squawks on Juliette's desk:

DEPUTY  
(over the radio)  
Mids to Central.

Juliette shuts it off with a click and snatches up the file on the corner of the desk marked "**SHERIFF ORIENTATION.**" She opens it to see one NOTE, written in Holston's hand:

**"Double the flowers in front of the mirror"**

Juliette looks up. Thinking. There's a ruckus outside in the bullpen and Sandy bursts into her office, trailed by a DEPUTY.

SANDY  
You not hear the radio?

JULIETTE  
Figured you handled that.

SANDY  
It's Marnes.

Off Juliette --

AA24 EXT. DR. PETE'S APARTMENT/ALLEYWAY - DAY AA24 \*

Dr. Pete Nichols steps out of his door as DENISE, 30s, rounds the corner to meet him with an urgency and concern about her. \*

PETE \*

Denise? \*

DENISE \*

Dr. Pete -- \*

(CONTINUED)

PETE  
Is everything alright? Is  
Claudia--?

DENISE  
No, no, she's fine. I mean, we're  
not sleeping very much, but she's  
good, I just... Can I talk to you?

PETE  
Of course. You want to walk with me  
to the nursery?

DENISE  
No.

Pete stops, seeing real concern on Denise's face.

DENISE (CONT'D)  
Dr. Nichols, people are scared. On  
my level, on the walk up here,  
people are talking.

PETE  
Denise, everything's going to be--

DENISE  
Is it? With Jahns gone, and Sheriff  
Holston dead?

Pete, feeling the weight of the question, takes Denise's hand  
in his.

PETE  
In these moments, all we can do is  
focus on the things within our  
control. You and Bryan have a  
wonderful new baby. Just work on  
pouring love into her.

DENISE  
But your daughter... Are we going  
to be okay with her as sheriff? Is  
my little girl safe?

Pete takes a beat. *This* is why she's here.

PETE  
You might not know, but it's been a  
while since I've seen Juliette.

Denise shakes her head, she did not know that. Now she's even  
more worried.

(CONTINUED)

PETE (CONT'D)

But I'm sure she wouldn't have  
taken this job if she didn't  
believe she could do it.

DENISE

How are you sure, if you haven't  
seen her?

PETE

Because Mayor Jahns knew her, and  
she chose Juliette to be sheriff.  
And that lets me breathe easy.

*That* does give Denise the consolation she needs. Pete nods.

PETE (CONT'D)

Now, if you'll excuse me.

He starts off.

DENISE

How long?

Pete stops, looks back -- *how long what?*

DENISE (CONT'D)

How long has it been since you've  
seen your daughter?

PETE

(after a moment)

Twenty years.

He gives Denise a look -- *we done?* -- and walks on, a look of  
anguish on his face. Off that--

FLASHBACK TO:

A24 INT. NICHOLS' APT - KIDS' BEDROOM - EARLY MORNING

A24

Young Juliette quietly gets out of bed. She stuffs clothes  
into her pack in silence, then scoops up her brother's  
FIGURINE. Pausing a moment, she looks at the toy dog. The  
sight again almost brings back tears, but the rush of emotion  
flips a switch for her.

24 EXT. STAIRS - MIDS - EARLY MORNING 24

13-year-old Juliette sprints down the deserted stairs, running away. She slows as she passes a level, sees the sign: MEDICAL CENTER.

Determined young Juliette tightens her lip and continues on, rushing down the giant staircase.

25 INT. MECHANICAL - WALKER'S WORKSHOP - DAY 25

Young Juliette stands nervously in front of a 20-YEARS-YOUNGER WALKER, who's reading Juliette's name off of the LETTER in her hand.

WALKER  
Juliette Nichols?

YOUNG JULIETTE  
Yes, ma'am.

WALKER  
The hell kind of name is Juliette?

YOUNG JULIETTE  
It's from a play.

WALKER  
A what?

Juliette just shrugs.

WALKER (CONT'D)  
(reading)  
"I would like her to shadow in Mechanical. Signed, Doctor Pete Nichols."

YOUNG JULIETTE  
That's my father.

WALKER  
I got that. You didn't want to shadow him?

YOUNG JULIETTE  
(lying)  
Sight of blood makes me queasy.

(CONTINUED)

WALKER

Plenty of blood down here.

Walker refolds the letter and puts it on her work bench.

WALKER (CONT'D)

You related to Hanna Nichols?

Juliette flinches. Her mother's name smashing a giant button on her heart.

YOUNG JULIETTE

She was my mom.

Walker notes the *was*.

WALKER

Hmm... We don't get many visitors from where you're from. Certainly not kids with notes from doctor daddies.

(beat)

Letter says he wants you to shadow. What good are you to us?

YOUNG JULIETTE

I can fix things. My mom taught me to fix things.

WALKER

This isn't a toy shop, kid. If that's all you got I think I gotta send you back --

YOUNG JULIETTE

I'm not going back.

WALKER

Listen, little fixer, this isn't the place for you. Down here, mistakes cost lives. While you learn on the job, you put lives in danger.

YOUNG JULIETTE

Then how'd they learn?

WALKER

Family. They were born into it.

YOUNG JULIETTE

So was I.

(CONTINUED)



25

Juliette tightens her jaw. Walker stands and sizes up the defiant child. After a beat...

WALKER

You're your mother's daughter  
alright.

(yelling)

Knox!

In comes a YOUNG KNOX, 18.

WALKER (CONT'D)

Get Shirley to take this 'Juliette'  
character to the scavenge team.

BACK TO:

26

EXT. ALLEYWAY - LEVEL 19 - DAY

26

Marnes smashes a scruffy man, FRANKY BROWN, 30s, in the face.

MARNES

Tell me!

JULIETTE (O.S.)

Marnes!

Marnes turns to see Juliette making her way through a panicked CROWD. In the crowd, FIVE KIDS.

JULIETTE (CONT'D)

Can I talk to you a minute?

MARNES

No.

(to Franky)

Where'd you get the poison, Franky?

FRANKY

(wheezing)

I don't know what the fuck you're  
talking about!

Marnes tightens his fist, raises it above his head. Starts to swing when Jules races over and catches him by the elbow.

JULIETTE

(sotto)

Marnes, you've got everyone freaked  
out. And the kids...

(CONTINUED)

Marnes eyes the kids.

MARNES

The fuck are they doing here?  
(to kids)  
You should be in school.

JULIETTE

It's lunch.

Marnes' look softens, seeing the kids' wide eyes. Jules releases his arm. BAM! Marnes slams his fist into Franky's mouth. Franky drops to the floor, clutching his face.

MARNES

(to Franky)  
Don't you go anywhere.

Marnes heads out. Juliette follows, but looks back in time to catch Franky pulling his hand away from a gap toothed mouth, BLOODY INCISOR in his palm.

INT. LEVEL 1 CAFETERIA - DAY

WORKERS getting ready for lunch. The place otherwise mostly empty. Marnes and Juliette drink COFFEE.

JULIETTE

You smell like fancy booze.

Marnes sips his coffee. Juliette switches off her RADIO and puts it on the table.

JULIETTE (CONT'D)

You think maybe there's another way  
for you to find out--

MARNES

I've worn the badge over thirty years and you've been sheriff half a day. There's not a thing you can tell me about how to do this job.

JULIETTE

You know I didn't ask for this badge.

MARNES

Why'd you change your mind?

JULIETTE

I didn't know Sheriff Holston as well as you did--

MARNES

Understatement of the century.

JULIETTE

--but I figured if he wanted me to have it, maybe I should take it.

MARNES

Bullshit. What are you not saying? What'd you do to him down there?

JULIETTE

What did I do to him?

MARNES

What'd you say?

Juliette slides her coffee away.

JULIETTE

That guy you beat -- Franky? -- what's his story?

MARNES

You're not going to answer me?

Juliette just looks at Marnes, waits him out.

MARNES (CONT'D)

A year ago Franky poisoned two levels with bad booze.

JULIETTE

Bad booze isn't rat poison.

(CONTINUED)

MARNES

It's poison! Am I the only person  
in the silo who gives a fuck about  
finding out the truth?

(CONTINUED)

JULIETTE

No... You're not.

(exhales)

You wanna know what I said to  
Holston?

(not easy to say)

I told him he should've listened to  
his wife because maybe if he did  
she'd still be alive.

MARNES

You what?

JULIETTE

Look, I'm not saying it was the  
right thing--

MARNES

You heartless--

JULIETTE

--but he lied to me.

MARNES

You calling him a liar now?

JULIETTE

I told him a man was murdered. I  
proved it to him. And he said he  
was going to tell Judicial it was  
an accident, but he was going to  
keep looking into it. Told me to  
wait. Said he'd send me a sign if  
he found anything. So I waited. And  
the next time I see Sheriff Holston  
Becker is with the rest of the silo  
when he goes out to clean.

(beat)

I figure that's it -- he lied. Then  
the mayor of the silo gives me this.

Juliette puts Holston's badge on the table, upside down and  
spins the word "TRUTH" to face Marnes.

MARNES

What does that mean?

JULIETTE

I don't know.

MARNES

You think that's the sign?

Juliette puts up her hands -- *no idea*.

(CONTINUED)

MARNES (CONT'D)

So, that's the reason you want  
George Wilkins' file?  
(off Juliette's look)  
Sandy told me. She really doesn't  
like you.

JULIETTE

She's not subtle about it.

MARNES

What do you want from me?

JULIETTE

Help me find out who killed George.

MARNES

Why would I do that?

JULIETTE

I'll help you figure out what  
happened to the mayor.

Juliette pockets the badge. Marnes thinks, looking deep into  
his cup of coffee.

MARNES

You're right about Franky. Booze  
ain't rat poison. Not saying he  
didn't deserve a beating. The guy  
avoided time in the mines by lying,  
said he had the Syndrome. Convinced  
the judge he'd be a liability to  
his co-workers.

Marnes slides two CREDITS on the table and stands.

MARNES (CONT'D)

Let's go to 22.  
(off her look)  
Next person on my list needs  
talking to. Wouldn't mind someone  
standing by.

JULIETTE

Keep you from giving another  
beating?

MARNES

Last time I saw her, she tried to  
stab me in the eye.

FLASHBACK TO:

28

INT. MECHANICAL - SCAVENGE ROOM - DAY

28

BOOM! A MAN IN FILTHY RED COVERALLS ducks out of the way of FALLING DEBRIS in a cavernous, double-height space with a four-foot-wide hole in the ceiling. ANOTHER MAN and a WOMAN in red coveralls scramble into a FALL ZONE marked by a giant red circle painted onto the ground, and begin pulling things from the pile of scrap.

YOUNG SHIRLEY (O.S.)

They've got five minutes.

YOUNG JULIETTE

This is crazy.

Young Juliette looks on, wide-eyed, at the timed chaos unfolding in front of her. Beside her, YOUNG SHIRLEY, 14, gives her the lay of the land.

YOUNG SHIRLEY

The 12 Recycling stations are all on different schedules, dumping once at an exact time every hour, but it times out so that every five minutes, something else falls. They're supposed to only dump the stuff they can't reuse or fix, but they get lazy and we find things all the time that we can repair and send back up or use down here ourselves.

The men and women in coveralls struggle desperately to drag heavy pieces out of the circle, often looking to the hole in the ceiling as if something randomly outside of the five minute window will come crashing down on top of them.

YOUNG JULIETTE

Who'd want that job?

YOUNG SHIRLEY

No one. They're criminals.

YOUNG JULIETTE

What'd they do?

YOUNG SHIRLEY

They killed, like, a dozen people.

Juliette gives her a look, knowing she's lying. Shirley smiles.

(CONTINUED)

YOUNG SHIRLEY (CONT'D)  
They stole something or beat  
somebody. I have no idea, but stuff  
falls, they drag it, we sort it and  
fix what we can in the next room.

Shirley starts off and Juliette follows.

YOUNG SHIRLEY (CONT'D)  
What we don't use goes to the  
incinerator. Primo parts go to  
Walker. She has a list. Find  
something on it, you take it to her  
directly. She never leaves her  
shop. Ever.

The chute GROANS as trash starts down from somewhere up high.

BACK TO:

29 OMITTED 29

30 INT. ALLEYWAY - LEVEL 22 - DAY 30

A sketchy part of the Uppers. Juliette walks with Marnes down  
a residential alleyway. They reach a door. Marnes stands back  
inviting Juliette to knock. Juliette gives Marnes a look.

JULIETTE  
You have to stand that far back?

MARNES  
If I hadn't moved my head last  
time, I'd be wearing an eyepatch.

Juliette raises her knuckles --

VOICE (O.C.)  
The fuck you doing here, Marnes?

Marnes turns to see PATRICK KENNEDY, 40, tough, coveralls  
spattered with paint, carrying a lunch box.

MARNES  
Hey, Patrick. The Sheriff and I--

KENNEDY  
(re: Juliette)  
Who's this? That's right! The new  
sheriff. Your old pal's outside  
cuddled up with his lady.

(CONTINUED)



Marnes takes a step to Kennedy. Juliette steps in.

JULIETTE

Mr. Kennedy, we came to talk to  
your wife.

Kennedy laughs involuntarily.

MARNES

That funny to you?

KENNEDY

Go ahead, knock. It should be fun.

MARNES

Why's that?

KENNEDY

Couple reasons. One of which being  
she's been dead for a year, you  
fucking moron. Surprised you  
weren't at the funeral, seeing as  
you framing her's the reason she's  
in the soil.

MARNES

Ah, now, Patrick, we all know she  
was headed for the farm the moment  
she met you.

Kennedy nods, half smirks, then RUSHES MARNES. He gets a fist  
into Marnes' nose before Juliette pulls him off.

INT. MARNES' APARTMENT - DAY

A bachelor pad kept tidy in all the wrong places. DIRTY  
CLOTHES are draped over furniture, but BOXES of shotgun  
shells are stacked neatly on the counter for a shotgun  
stashed somewhere we can't see.

Juliette closes Marnes' freezer door; eyes a BOX OF AMMO, an  
EMPTY CONTAINER similar to the one she got of illegal liquor  
(102), then sees a DRAWING on the wall -- the face of a  
woman. She hands Marnes an ICE-FILLED TOWEL that he presses  
to the bloody bridge of his nose.

JULIETTE

You frame Patrick Kennedy's wife?

MARNES

Caught her selling stolen opiates,  
the hard shit they give patients in  
the psych ward. So, no, Sheriff  
Nichols, I did not frame her.

A smirk appears on Juliette's face.

JULIETTE

Somebody called me Sheriff.

MARNES

Bust my balls about it and I won't  
do it again.

(beat)

You know you weren't Judicial's  
choice to wear the badge.

JULIETTE

Hell, I wasn't your choice either.

Marnes shrugs.

JULIETTE (CONT'D)

Who was their choice?

MARNES

Billings. Paul Billings. He was a  
deputy for a few years, good man.  
Then he threw it all away and  
joined Judicial.

(beat)

I'm gonna need to look into Patrick  
Kennedy tomorrow. He's not your  
average dirtbag.

JULIETTE

'Cause he broke your nose?

MARNES

'Cause of robbery, extortion, and a  
past jam with Judicial over relics.

Juliette nods, thinking.

JULIETTE

Hey, you ever see a hard drive in  
Holston's safe? Or his apartment?

MARNES

(shrugs)

I look like a computer guy? Check  
Recycling.

(MORE)

(CONTINUED)

MARNES (CONT'D)

Any drive or personal effects of  
Holston's would've gone there after  
he went to clean.

(beat)

You think this hard drive will have  
some sign of Holston's that'll lead  
you to the truth?

Juliette shrugs-- *maybe*.

MARNES (CONT'D)

And what if there isn't one?

JULIETTE

I gotta try.

MARNES

'Cause it mattered to this George  
guy? Truth and trying mattered to  
Allison too, and Holston. Jahns. I  
ain't got much to lose, but you...

JULIETTE

With Jahns... You sure you were the  
target? Forty years as mayor, there  
wasn't one person she pissed off?

MARNES

Not as many as me.

JULIETTE

But that's not my question. See in  
Mechanical--

MARNES

--Oh fuck me.

JULIETTE

Can you just listen for a second?  
Down there someone's always got a  
theory about why a machine breaks,  
but I just deal with the facts.  
Jahns was poisoned, and all it  
takes is one person to--

MARNES

She wasn't a fucking machine! Ruth  
was a person, like no one else.  
There's a reason everyone loved  
her, dammit! How could they not?

Juliette starts to realize... She looks at that drawing on the wall. It's Jahns. All becomes clear-- Marnes' love for Jahns.

The thought saddens her and Marnes reads it on Juliette's face. His heart breaks a bit. He stands and walks to the sink, turning his back to Juliette, saying nothing. He turns on the sink water and washes the blood out of the cloth in his hands. They stay in silence for a bit. Then:

JULIETTE  
How about that deal?

Marnes glances over his shoulder.

JULIETTE (CONT'D)  
You help me and I help you. Then, I'll go back to Mechanical, and you get someone else do this shit while you live the rest of your life in peace.

Marnes says nothing.

JULIETTE (CONT'D)  
Well, think on it. And maybe, in the meantime, don't kick down any more doors.

MARNES  
Yeah, alright.

JULIETTE  
Should we get a deputy to sit outside your door? You stirred up a lot of trouble today.

Marnes shakes his head, points at the closet.

MARNES  
I have a shotgun.

JULIETTE  
Fair enough.

Juliette rises to go, then stops, turning back to Marnes --

JULIETTE (CONT'D)  
Hey... You gonna be alright? I mean, not your safety. Just... There's some things a shotgun isn't the best solution for, so--

MARNES

I'll be fine.

They watch each other for a moment, then Juliette goes --

ELLIS (PRE-LAP)

It's about time someone from the  
Down Deep rose up.

EXT. ALLEYWAY OUTSIDE RECYCLING - UP-TOP - DAY

Juliette is talking with ELLIS, 40s, the local Recycling manager, behind the counter.

ELLIS

Gives all us bottom-siders hope  
things might get better around  
here. What can I do for you?

JULIETTE

I'm looking for something that  
might've come in from the clean-out  
of Sheriff Holston's apartment.

ELLIS

I was on that clean-out. Lot of  
tears that day. What in particular  
you looking for?

QUICK FLASH TO:

Holston and Juliette have found the computer hard drive and  
the sheaf of papers in the Digger Void (102, Sc 33).

JULIETTE

A metal box, about this big.  
(indicates size)  
Could be a computer drive. Also  
looking for about ten sheets of  
paper, typescript with some  
handwriting.

ELLIS

That much paper I'd remember. But,  
I don't recall anything like that.  
I'll ask the others.

JULIETTE

Message me directly if anything  
turns up. I'll cover the charge.

ELLIS

You got it.

(CONTINUED)

32

CONTINUED:

32

Juliette nods, heads out. Ellis calls after her.

ELLIS (CONT'D)

It's good to see someone from below  
all the way up here, Sheriff. I  
imagine your parents or somebody  
somewhere is pretty proud.

Juliette nods and gives a slight wave as she goes.

FLASHBACK TO:

A33

OMITTED

A33

33

INT. MECHANICAL - WALKER'S WORKSHOP - DAY

33

Young Juliette walks into the workshop...

YOUNG JULIETTE

You wanted to see me?

She sees Walker, and... her father, Pete.

PETE

(quiet)

Hey, Jules.

Juliette's eyes go to Walker, who holds up the letter  
Juliette gave him when she first came down.

(CONTINUED)

WALKER

When you forge a note, you should check the spelling. Mechanical has an "h" in it.

Juliette winces.

WALKER (CONT'D)

Morning after you arrived, I had a porter let your father know you were down here, so that he wouldn't spend the rest of his life wondering if you'd fallen down the trash chute.

Juliette speaks to Walker, but stays locked on Pete with pinpoint focus rage.

YOUNG JULIETTE

And it took him till now to come?

PETE

Jules--

YOUNG JULIETTE

I'm not going back up.

WALKER

You don't get to decide those things. Not at thirteen.

Juliette is seething, but also fighting back tears. Pete walks over slowly, mountains of regret in his eyes. He stands in front of her, looking her over. He reaches to wipe a grease smudge from her cheek. Juliette jerks away.

Pete drops his hand, reluctantly and finds his daughter's eyes. A beat, then --

PETE

You happy here?

Juliette thinks about it. Then, delivers the truth --

YOUNG JULIETTE

I start work hours before the lights cycle to day. I eat lunch standing up. If I'm lucky I get a half-hour break. Every night, I'm exhausted. I feel like I'm asleep before my head hits the cot--

PETE

Are you happy, Juliette?

(CONTINUED)

She looks to her father, being emotionally honestly with him for the first time in months.

YOUNG JULIETTE

I'm happy I don't really have any time to think about Mom or Jacob.

PETE

...Or me?

Juliette doesn't respond, eyes drifting to her boots. Pete takes the hit. Accepting it.

PETE (CONT'D)

You shouldn't have to.

Walker steps over to the last two surviving members of the Nichols family. She focuses sternly on Juliette.

WALKER

Mechanical doesn't need anyone looking for an escape. We need workers, people committed to securing the lives of others. Everything in the silo relies on us. So, if you can't commit to that, I don't care where you go 'cause you're not needed here.

YOUNG JULIETTE

But I am.

WALKER

You're what?

YOUNG JULIETTE

Needed here. I'm good at this.

Normally, Walker would snap back at that. But Juliette isn't wrong. Walker looks to Pete. Juliette, too, looks to her father. Pete looks to his daughter, then gives Walker a nod.

WALKER

(to Juliette)

Alright. From now on, you're shadowing Knox.

Juliette's not thrilled with that news, but nods her acceptance.

YOUNG JULIETTE

Yes, ma'am.



33

She turns to head out, stops, looks at her dad; not sure if she wants him to stop her, or to hug her or say something. But he doesn't. He just looks down at his feet. 'Fine,' thinks Juliette and leaves.

BACK TO:

A34

EXT. STAIRS - UPPER LEVELS - EVENING

A34

Juliette climbs a stretch of stairs busy with working PARENTS, who have just retrieved their children from day care. The memory and her current predicament weigh heavy as Juliette looks up to see the eyes of curious LITTLE GIRL peering back over HER FATHER'S shoulder, tiny arms clasped tight around his neck.

The little girl cranes her head up and smiles. Off Juliette as she forces a smile to her lips --

34

INT. MARNES' APARTMENT - NIGHT

34

Marnes reaches deep into his closet, slides aside HIS SHOTGUN and drags out a large empty CANVAS SACK. In quick sequence, he snatches the bedding from his mattress, uses his weight to roll the MATTRESS into a cylinder, stuffs it into the canvas, and feeds a CHAIN through metal eyelets. With grit teeth, he looks to the METAL HOOK hanging from his ceiling and --

WAPP! Marnes, sweat pouring over his busted nose, socks the MAKESHIFT HEAVY BAG with alternating jabs, channeling rage into every blow.

A knock erupts on the door. Marnes pauses, eyes the firearm.

SIMS (O.S.)  
(through the door)  
It's Rob.

Marnes tucks the weapon away in the closet and moves over to his door opening it to see --

SIMS (CONT'D)  
Wow. Love the new look, buddy.

Marnes returns to the bag and begins firing blows.

MARNES  
Fuck you very much.

SIMS  
Your new boss give you that?

(CONTINUED)

MARNES

I got it from Patrick Kennedy,  
remember him?

SIMS

Sold unsanctioned relics?

Sims walks to Marnes' fridge and pulls out a BEER without a  
bark from his buddy.

MARNES

And committed a string of  
felonies.

SIMS

Why'd he hit you? I mean, besides  
the fact you generally kind of  
invite it.

MARNES

I went to talk to his wife, Doris.  
She'd threatened me more than a few  
times and meant it. But,  
fortunately for the silo, dear  
darling Doris is dead. A fact that  
somehow didn't make it into the  
list you gave me.

SIMS

You know what they say? You want to  
lose something forever, give it to  
Data Management.

(eyeing Marnes' nose)

I forget how much people don't like  
you. You got anyone watching your  
back?

Marnes hammers the bag hard with one last combination, braces  
it and turns to Sims --

MARNES

You volunteering?

SIMS

(smiling)

I have good news. Judge Meadows is  
ready to make the new Sheriff a  
former one. Paperwork's done. You  
sign, along with new Mayor  
Pencilneck, and by morning,  
Billings will be Up Top and ready  
to take over the job.

(CONTINUED)

Marnes considers the idea, unwrapping his knuckles as he looks to Sims standing in the same spot were Juliette stood just an hour before.

MARNES

Yeah, well...I'm thinking we should hold off a bit.

Sims loses his smile as Marnes digs out a BEER for himself.

SIMS

Why's that?

MARNES

Nichols was Holston's choice. I figure she deserves her own chance to fail.

SIMS

You serious?

MARNES

She knows she's not wanted. She's not gonna last long. But, we remove her, she just goes down angry and gets Mechanical all riled up. And like you said about Jahns -- why get the pot boiling when we can do it...with discretion?

Sims contains his frustration inside a shrug and a nod.

SIMS

Your call. But, Meadows wants Nichols out and Billings in. And when something sticks in her craw--

MARNES

Yeah well, I don't work for Meadows.

SIMS

But we all work for the good of the silo, right?

He smiles and raises his beer. Marnes raises his bottle to Sims'.

MARNES

For the good of the silo.

35 INT. LEVEL 1 CAFETERIA - NIGHT

35

Juliette walks out from the sheriff's office through the cafeteria. She notices the same guy she saw before -- Lukas -- over by the display, looking at the dark screen, sketch-pad in his lap. She hesitates for a second, then walks up to him.

Lukas looks up, sees Juliette, her uniform. He pulls a POCKET WATCH from his vest.

LUKAS

Technically, I still have one minute left before the cafeteria closes.

He puts his watch away and quickly finishes one last stroke along a ruler, carefully connecting two random points.

Suddenly, he folds up his sketch-slate, gets up, nods, and extends his hand, bubbling with a social awkwardness.

LUKAS (CONT'D)

Lukas.

JULIETTE

(cautiously)

Juliette. What are you drawing?

LUKAS

Wait, sorry, Juliette? Like the play?

Juliette's taken aback. It's been a long time.

JULIETTE

You've heard of it?

LUKAS

They don't really perform that anymore, do they?

JULIETTE

Maybe. I wouldn't know.

LUKAS

Busy doing sheriff stuff. Yeah, people say it was written by a rebel -- or rebels -- I don't know-- to articulate the division between the Uppers, the Mids and the -- well, you know two warring families separated by level, but joined by love. Theory goes, it dates from before the rebellion.

(CONTINUED)

35

JULIETTE

That a fact?

LUKAS

No. A guess. A rumor. I don't know.  
Did I say anything you could arrest  
me for?

JULIETTE

I wouldn't know.

LUKAS

Maybe I should go?

JULIETTE

Yeah. I think your minute is up.

Lukas thinks about that for a moment, then looks at her.

LUKAS

Okay. Good night.

He gives Juliette a small grin, and walks off.

JULIETTE

Good night.

Juliette watches him leave a little longer than she means  
to... before looking over her shoulder at the DISPLAY SCREEN.

She looks deeper this time, seeing it with a new curiosity.

A36

EXT. LANDING - LEVEL 3 - NIGHT

A36

Marnes leans on the rail of the deserted landing and uses his  
DEPUTY BADGE to crack the cap off of one of the TWO BEERS in  
his hand. He guzzles half and defiantly dangles the bottle  
over the rail, standing next to a CAUTIONARY SIGN from Public  
Safety that forbids him from doing just that.

He sneers at it, takes another drink and turns, heading into--

B36

EXT. ALLEYWAY - LEVEL 3 - CONTINUOUS

B36

Marnes grumbles to himself, then catches eye of a LIGHTBULB  
FLICKERING above his head. His gate slows, a sorrow washes  
over him, and light around his seems to fade. He remembers --

--Jahns on the MIDS STAIRS/BRIDGE (103, Sc AA50)

MARNES

You'd consider retiring?

(CONTINUED)

Jahns shrugs -- *maybe*.

MARNES (CONT'D)

To do what? Sit around and knit?

JAHNS

Why not? Maybe open a shop, right  
next to some guy who does drawings.

Marnes looks at her. She looks at him.

JAHNS (CONT'D)

You know I didn't come all this way  
just to talk to Juliette Nichols.  
Or count lightbulbs. I wanted to  
spend time with you.

We return to Marnes, alone in the alleyway, remembering their  
kiss. We FLASH as he does in his mind to --

--Jahns on Freedom Day (101, Sc 30)

--Speaking with him in her office (102, Sc 12)

--Jahns submerged in the crowd that welcomed her to the Mids  
(103, Sc 11)

Marnes laughs remembering the energetic glow of the woman he  
loved so dearly. The alleyway light flickers again and slowly  
his smile vanishes. Tears well up in his eyes as he starts to  
walk on.

Then, the RADIO on his hip crackles --

B36

JULIETTE (O.S.)

Walk?

Marnes stops, hearing Juliette's sobering voice. He stands there in the quiet for a beat, then unclips his radio. He lowers the volume a bit and raises it to his ear.

36

EXT. LANDING - LEVEL 1 - SAME

36

Juliette is at the railing at the top of the silo, RADIO in hand. She looks down at the dizzying view, seeing no one on the landings below her. She again clicks the push-to-talk button on her radio.

JULIETTE

(into radio)

Walker, you there?

She waits a beat... Nothing.

She puts her fingers to the knob to switch it off when the radio crackles. A garbled voice fights to be heard.

WALKER (O.S.)

(crackling)

That you, Fixer?

A smile spreads across Juliette's face.

JULIETTE

I'm here.

WALKER (O.S.)

How goes the work?

(CONTINUED)

36

JULIETTE  
I might not be pulling alone.

A37

EXT. ALLEYWAY - LEVEL 3 - SAME

A37

Marnes listens, hearing everything over his radio.

WALKER (O.S.)  
So, progress?

JULIETTE (O.S.)  
Maybe.

WALKER (O.S.)  
You find an ally?

Marnes is intrigued to hear how she answers that. She doesn't for a moment. Then:

JULIETTE (O.S.)  
Perhaps.

Marnes wipes his eyes. A slight smile creeps up on his lips.

B37

EXT. STAIRS - LEVEL 1 - SAME

B37

JULIETTE  
I'll have a better idea tomorrow.

WALKER (O.S.)  
Well, there's been progress here as well. Something that might require your insight.

Juliette considers the idea --

JULIETTE  
Give me a bit. I'll see what I can do.

WALKER (O.S.)  
Okay, then. Goodnight.

JULIETTE  
Goodnight.



37 INT. MECHANICAL - WALKER'S WORKSHOP - SAME 37

Walker puts down the mic and returns to her work, examining intently the SMALL CAMERA Juliette retrieved from the digger void and brought to Walker in 103. Walker connects a wire to the camera and a RED LIGHT comes on. Walker reacts -- wow.

A38 EXT. ALLEYWAY - LEVEL 3 - SAME A38

Marnes clips his radio back onto his belt. He gives a little nod and heads off, downing his beer as he goes.

38 INT. JULIETTE'S APARTMENT - NIGHT 38

Juliette enters, sets down her bag and snatches off her coat. The apartment is boiling. She moves over to the fake flowers in front of the mirror and stares at them quizzically.

Sweat beads on Juliette's forehead and she looks to the apartment vent. She turns the dial. Air flows and the vent clatters loudly. She thinks for a moment, then goes to her backpack. She pulls out her LEATHERMAN-TYPE MULTI-TOOL.

She brings the screwdriver to the offending vent, and starts at the screws.

39 INT. MARNES' APARTMENT - NIGHT 39

Marnes comes into his dark apartment, a little buzzed. He begins to whistle some innocuous tune, then stops -- as if speaking to the shadows:

MARNES

Most people knock before they come  
into a man's apartment.

Silence... Marnes' fingers inch for the light switch and --

A FIGURE (TRUMBULL) in the dark rushes him! Marnes whips around and deflects a blow. He RAMS the figure into the wall, but catches a counter blow that knocks him back.

Marnes throws a rapid series of PUNCHES connecting with the figure, who parries his blows. They exchange attacks, Marnes getting the best of his attacker until:

A quick LEFT HOOK splits Marnes' patched NOSE, knocking the bandage off and causing it to bleed out again like a gusher.

(CONTINUED)

39

MARNES (CONT'D)

Fuck!

40

INT. JULIETTE'S APARTMENT - NIGHT

40

QUICK SHOTS as Juliette takes out all the screws and gets the vent cover off. She reaches in. Nothing is obviously obstructing the air flow. She feels around and still nothing. Then she has a thought, a memory:

FLASHES TO:

*Juliette and Holston in the Digger Void reeling in a length of fishing line. (102, Sc 32)*

BACK TO:

Juliette reaches around inside the vent. Wait. Hold on. She gets her fingers on something. A TINY METAL WASHER attached to some FISHING LINE. *What the hell...?* She reaches in and pulls.

41

INT. MARNES' APARTMENT - NIGHT

41

Marnes and the Figure are still at it. Marnes is able to kick him backwards.

Marnes rushes to the closet, swings the door open, going for his SHOTGUN.

It's not there!

42

INT. JULIETTE'S APARTMENT - NIGHT

42

Juliette keeps reeling in the fishing line. As she does she starts to hear the RUSH of air, cool air. She practically sticks her face in the vent, it's such a relief. But she keeps tugging at the line and then, up comes a BAG.

43

INT. MARNES' APARTMENT - NIGHT

43

Marnes spins to see the barrel of his own SHOTGUN pointed at the center of his face. He quickly thrusts his hands upward pushing the barrel away from his face. He wrestles with the figure. Marnes' hands on the barrel, the figure's hands tight around the shotgun's stock, finger edging to the trigger.

44 INT. JULIETTE'S APARTMENT - NIGHT 44

Juliette tears open the bag. It contains a singular item. She reaches in and pulls out...

The FILE for '**WILKINS, GEORGE**' (same as Marnes gave to Holston in 101, with a few pages added)

Juliette's excitement rises as she whips open the file to see a LOW-RES PHOTOGRAPH of the man she loved clipped to the corner of his profile page. She takes in the image, seeing his face alive for the first time since his death.

Working to contain the emotions that rush forward, she reaches for the corner of the page, and turns, reading on.

45 INT. MARNES' APARTMENT - NIGHT 45

Marnes catches a straight kick to the chest. He's knocked back and finds himself at the end of the barrel, too far away to make a move. Marnes raises his hands above his head.

MARNES

(growling)

Turn on a light, you bastard, so I  
can see your face!

The figure says nothing. Marnes open palms become fists.

MARNES (CONT'D)

Whoever you are, whatever I did to  
you, I want you to know, from the  
bottom of my heart... you deserved  
every bit of it.

The gun lowers! Marnes charges! The figure flips the shotgun, and with a lightning fast swing, BASHES MARNES in the side of the head. CRRACKK!!!

CUT TO BLACK.

**END OF EPISODE**