

WOOL

Episode #105

"The Janitor's Boy"

by

Graham Yost

Based on the novel by Hugh Howey

Revisions by

Graham Yost (Outline 9/4/20)
Graham Yost (Studio/Network Draft 11/2/20)
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Graham Yost (Salmon Revisions 11/4/21)
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Graham Yost (2nd Cherry Revisions 5/26/22)

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REVISION HISTORY

<u>Draft/Revision Color</u>	<u>Date</u>	<u>Pages Affected</u>
WHITE PRODUCTION DRAFT	7/19/21	Full Draft
FULL BLUE DRAFT	8/24/21	Full Draft
PINK REVISIONS	10/6/21	2, 3, 3A, 4, 5, 7, 9, 11, 12, 20, 21, 22, 23, 24, 25, 28, 28A, 31, 36, 36A, 37, 42, 43, 43A
YELLOW REVISIONS	10/22/21	Set Page, 1, 1A, 7, 8, 13, 15, 16, 16A, 19, 37
GREEN REVISIONS	11/1/21	Set Page, 2, 3, 3aA, 4, 5, 6, 7, 10, 10A, 16A, 17, 19, 23, 23A, 32, 33, 36A, 37, 39, 41, 43
GOLDENROD REVISIONS	11/4/21	40, 40A, 41, 43, 43A
SALMON REVISIONS	11/4/21	16A
CHERRY REVISIONS	11/29/21	Set Page, 3aA, 4, 4A, 5, 7, 22, 26, 27A, 28, 28aA, 28A, 29, 29A, 36A
LAVENDER REVISIONS	12/23/21	Cast Page, Set Page, 6, 7, 9, 10, 13A, 14, 15, 17, 23A, 24, 40, 43
2ND WHITE REVISIONS	1/6/22	Cast Page, 7, 8, 8A, 13A, 14A, 15, 16, 18, 18A, 20, 23A, 28, 33, 43, 43A, 44
2ND BLUE REVISIONS	1/11/22	2, 3, 3aA, 4, 13A, 14A, 16- 16A, 17, 17A, 18-18A, 19, 20, 20A, 22, 23, 23A, 28, 34, 35, 36, 40, 42, 43, 43A
2ND PINK REVISIONS	2/5/22	6, 7, 8-8A, 9, 10, 10A

REVISION HISTORY (CONT'D)

<u>Draft/Revision Color</u>	<u>Date</u>	<u>Pages Affected</u>
2ND YELLOW REVISIONS	2/9/22	6, 8-8A, 9, 9A, 9B
2ND GREEN REVISIONS	3/2/22	Cast Page, 8-8A, 9, 9A-9B
2ND GOLDENROD REVISIONS	3/9/22	40, 40A, 41, 42, 43, 43A
2ND SALMON REVISIONS	5/9/22	Set Page, 13A, 19
2ND CHERRY REVISIONS	5/26/22	Cast Page, 9A, 9B, 9C, 9D
2ND LAVENDER REVISIONS	5/27/22	9A, 9B, 9C, 9D, 39, 39A

CAST PAGE
2ND CHERRY REVISIONS 5/26/22

JULIETTE NICHOLS
BERNARD HOLLAND
ROBERT SIMS
MARTHA WALKER
PAUL BILLINGS
LUKAS KYLE

UP TOP PORTER
SANDY
DEPUTY HANK MURPHY*
CHARLES MARTIN
NEIGHBOR
PATRICK KENNEDY
DOUG TRUMBULL
SPECTATOR

OMITTED:

SET PAGE
2ND SALMON REVISIONS 5/9/22

INTERIOR

JULIETTE'S APARTMENT

MARNES' APARTMENT

SHERIFF'S DEPARTMENT
BULLPEN
JULIETTE'S OFFICE

JUDICIAL
SIMS' OFFICE
JUDGE'S CHAMBERS

PATRICK KENNEDY'S APARTMENT

LEVEL 1 CAFETERIA

MAINTENANCE LEVEL HALLWAY

MAYOR'S OFFICE

MECHANICAL
WALKER'S WORKSHOP

DIGGER VOID
SECRET PLACE

EXTERIOR

STAIRS
FARM LEVEL
UP TOP RESIDENTIAL
JUDICIAL LEVEL
LEVEL 31
LEVEL 22
LEVEL 28*

FARM LEVEL

ALLEYWAY
LEVEL 29
LEVEL 22
LEVEL 12

STAIRS/BRIDGE
JUDICIAL LEVEL
LEVEL 12*

BALCONY
FARM LEVEL

ALLEYWAY/LANDING/BALCONY
MAINTENANCE LEVEL

OMITTED:

FADE IN:

1 INT. JULIETTE'S APARTMENT - NIGHT

1

Juliette opens the George Wilkins FILE and scans pages that are sparse with information. She thumbs through, finding info on Allison, an interview with a "GLORIA HILDEB--" (skips that) and lands on -- JACKPOT --

'WILKINS, GEORGE'

CLOSE ON A SHEET OF PAPER. It's a transcript of the interview Holston and Marnes did with George when they hauled him up in the wake of Allison asking to go out. She keys in on a particular line of questioning. The last words on a half filled page:

SHERIFF HOLSTON: Where'd you get the relic?

WILKINS: Relic?

DEPUTY MARNES: The watch.

WILKINS: It's legal.

DEPUTY MARNES: He didn't ask you that, George. He asked where you got it. Is it a gift? Who bought it for you?

WILKINS: I bought for me. Myself. I don't have anyone else. I'm alone.

The last words strike a painful chord inside Juliette, but quickly give way to frustration. She again flips through the file's pages. Scanning, seeing nothing of significance on George's death. Perplexed, she mutters.

JULIETTE

Nothing... Why hide this...?

She's startled by a loud knock at the door.

JULIETTE (CONT'D)

Who is it?

UP TOP PORTER (O.C.)

Porter.

There's an edge to the Porter's voice -- out of breath, slightly panicked.

Juliette hides the file, goes to the door, opens it. The UP TOP PORTER hands her an intricately folded PORTER MESSAGE SLIP. When Juliette opens the message she is shocked. *Fuck.*

2

INT. MARNES' APARTMENT - NIGHT

2

MARNES lies dead on the floor under a sheet, the shotgun beside him. PAUL BILLINGS, 30s, is holding up the sheet, looking at Marnes (unseen). Standing nearby is ROBERT SIMS.

BILLINGS

I'm guessing choked to death with
the barrel of the shotgun.

SIMS

Can't have been easy. Marnes was
made of iron, anger, and spite.

(CONTINUED)

JULIETTE (O.C.)

Who're you?

Billings lowers the sheet, looks up to see Juliette. This could be awkward, but maybe --

SIMS

This is Paul Billings. He's--

JULIETTE

--the man you wanted to be sheriff.

Okay, it's awkward.

SIMS

He's your new Chief Deputy.

JULIETTE

The old one not even cold.

BERNARD (O.C.)

Well, Marnes was right.

MAYOR BERNARD HOLLAND has entered.

BERNARD (CONT'D)

Someone really wanted him dead. Do we have control of this?

SIMS

His door was open. A neighbor found him.

BERNARD

Can we put a lid on it?

SIMS

We could try.

BERNARD

And fail. Fuck me.

There's a knock at the door. Sims nods to Billings, who steps off.

SIMS

This could've all been avoided if our new sheriff had posted someone to watch Marnes tonight.

(CONTINUED)

JULIETTE

I offered. He said no.

SIMS

So I heard. You should have ignored him.

JULIETTE

You heard?

SIMS

I stopped by, saw him and his bloody nose.

BERNARD

How'd he get a bloody nose?

SIMS

One of his many fans.

Billings steps back in.

BILLINGS

It's the mortuary team.

BERNARD

Let's go to my office. My *new* office.

Bernard and Sims exit. Juliette doesn't move. Billings looks at her.

JULIETTE

Tell them to give me a minute.

Billings doesn't move. Juliette doesn't move. Billings nods, exits.

Juliette looks around. Not knowing what to do or what to look for. Nevertheless, she sees something: a spot on the wall -- where Marnes had tacked up the drawing he did of Jahns. It's missing, with a bit of torn paper still pinned by the tack.

Then Juliette kneels by Marnes' body. She lifts the sheet by his waist, goes through his pockets.

She finds a FOLDED SHEET OF PAPER. She opens it up. It's the list Marnes was working from -- people he thought might want him dead. She folds it back up, stands, pockets it.

JULIETTE (CONT'D)

You can come in now.

(CONTINUED)

She exits, crossing with FOUR MORTUARY WORKERS. They unroll a BLACK CLOTH BODY BAG with handles and set it out on the floor next to Marnes.

INT. MAYOR'S OFFICE - NIGHT

Bernard pours FOUR GLASSES of brown liquor from a BOTTLE.

BERNARD

I'm only going to be mayor for a few months, so I'm going to enjoy as much of Mayor Jahns' liquor as I can.

He gestures for Juliette, Sims, and Billings to take a glass. Juliette shakes her head. Billings follows suit. Sims doesn't take one either. Bernard doesn't care. He sits behind the desk, drinks. Looks at Sims.

BERNARD (CONT'D)

What do we do?

SIMS

Just keep pumping out the official line. Two older people walked the silo, it was too much for them, see your doctor--

JULIETTE

You should bury them together.

SIMS

Sorry, what?

Bernard sets down his glass, looks at Juliette.

JULIETTE

One funeral. One grave.
Conservation of resources--

BERNARD

Time like this, no one gives a shit about conservation.

(silence, he thinks)

But...

(thinks some more)

We could say they were in love.

SIMS

Were they?

A little flash in Juliette's eyes.

BERNARD

The way they nagged at each other,
I always wondered. Doesn't matter.

(CONTINUED)

SIMS

I don't know if there's anything in
The Pact about a double funeral.
Paul?

BILLINGS

For a married couple, but--

BERNARD

The Mayor can make an exception--

SIMS

Why would the Mayor do that?

BERNARD

So it becomes the story, Rob. A
couple old servants of the silo,
enjoying a late bloom of love,
looking to spend their golden years
together, only to have their lives
cut tragically short.

BILLINGS

If they were in a relationship, it
was unsanctioned--

BERNARD

At their age, who gives a fuck? And
if people *do* care, that's even
better -- get everybody talking
about forbidden love. Anything but
murder. We need a distraction. It's
a good idea.

Bernard gives a nod to Juliette.

SIMS

For a distraction, the Judge
suggested a Forgiveness Holiday.

BERNARD

Oh, you'd like that, wouldn't you.

SIMS

It's good for morale.

BERNARD

It's good for Judicial.

(thinks)

Let's push, the story they were in
love. Then I'm going to announce a
Race to the Top. Say Mayor Jahns
loved a good foot race. Award the
Jahns Trophy to the victor.

(MORE)

(CONTINUED)

A3 WOOL Ep 105 - CHERRY REVISIONS 11/29/21
CONTINUED: (3)

4A.

A3

BERNARD (CONT'D)

People always love an excuse to
drink beer and yell.

(CONTINUED)

SIMS

Jahns hated those races. Always
afraid it'd get out of hand.

Bernard shrugs -- *oh well* -- finishes his drink.

BERNARD

You can go, get some sleep.
Sheriff, stay a minute.

Sims and Billings head out. Sims stops, turns to Juliette.

SIMS

You're the reason I went to see
Marnes last night.
(nods at Billings)
I said we should make Paul sheriff
now. Marnes said to wait. Not
because he thought you'd succeed.
He figured you'd realize you were
in over your head, slink back down
to Greasetown on your own.

BERNARD

Rob, c'mon.

Sims raises his hands -- *sorry*. He heads out with Billings.
Bernard waits until they're gone, looks to Juliette.

BERNARD (CONT'D)

You don't like it. Billings being
installed as your Chief Deputy
without your say-so.

No, Juliette doesn't like it.

BERNARD (CONT'D)

Have you read *The Pact*?

JULIETTE

Not all of it.

BERNARD

Start with the section about your
department. It doesn't explicitly
say a sheriff should kiss
Judicial's ass, but it's the
subtext of every page.

PRE-LAP the sound of a muted drum, a horn and an accordion,
playing a mournful melody.

4 OMITTED

4

A5 OMITTED

A5

B5

EXT. FARM LEVEL - DAY

B5

A HORN PLAYER, a DRUMMER and an ACCORDIONIST are playing the music. FOUR PALLBEARERS lower the wrapped body of Jahns, while ANOTHER FOUR lower Marnes into a double grave dug into rich brown soil.

CIRCLES OF MOURNERS, both adults and children representing various communities throughout the silo, surround the grave, heads bowed in contemplation. Everyone holds a piece of fruit.

Juliette stands in the inner circle, along with Bernard, Billings, Sims, four of Jahns' former colleagues, a few deputies, and two Judicial representatives.

Each member of the inner circle and the eight pall bearers has a GREEN ARMBAND, bearing the silo "Tree of Life" logo, wrapped around their right arm.

(CONTINUED)

Bernard gives a nod to the trumpeter and the three musicians bring their playing to an end. Bernard lets the quiet hang for a moment. Then:

BERNARD (O.S.)

This morning I ran a program to create a data set of silo residents over age 46, a number I arrived at by taking 40 and adding 6, the age of basic societal awareness, giving a total of 5296 silo residents out of the current population of 10,112. Though by principle I don't like approximations, I think we can say, to roughly half the silo, Ruth Jahns was the only mayor they've ever known.

(beat)

Mayor Jahns was a trusted and beloved leader because the people of the silo knew her and she knew them. Thankfully, I am but an interim mayor, until someone can be elected to fill Ruth Jahns' very big shoes.

(looks up)

Not her literal shoes, of course, as her feet were rather small.

Bernard waits for a laugh, gets a few smiles at best.

BERNARD (CONT'D)

Sheriff Nichols.

Juliette just stands there, not saying anything. And just as it starts to get excruciating...

JULIETTE

I honestly don't know what to say about Marnes. He and I didn't exactly hit it off. He didn't want me to be sheriff. Shared that with a lot of people, I guess.

Bernard's eyes narrow a hair.

JULIETTE (CONT'D)

I didn't want the job at first. But I was told, when the mayor asks you to serve, you serve. 'Course asking me may have been the dumbest thing she did in her long career.

(CONTINUED)

That gets, if not laughs, at least a few surprised smiles.

JULIETTE (CONT'D)

But here I am, speaking at Marnes' burial, in front of people who knew him a lot better than I did.

She sees SANDY, crying.

JULIETTE (CONT'D)

Sad people.

When Sandy sees Juliette looking at her, her face hardens.

JULIETTE (CONT'D)

I'm not sad.

That gets some reactions. Sandy's hard face tinges to anger.

JULIETTE (CONT'D)

The fact he's dead is sad. But his life -- both their lives -- they're worth celebrating. They were dedicated to serving the silo. Like you do every day. Like I will as sheriff. Like everyone does, from the Up Top to the Down Deep.

Juliette nods -- that's all she has. Bernard continues --

BERNARD

Hear us, oh, Founders. Ruth Jahns and Samuel Marnes served your silo with their spirit. Now they will serve with their flesh. From death into life. Circle without end.

Bernard signals the horn player and once again, the music begins. He takes a bite of his apple, tosses the rest of it into the grave, then walks on. Sims bites his pear, tosses it in. Juliette follows with a peach. A line forms and everyone takes a bite of a piece of fruit, tosses the rest into the grave, then moves on.

WIDER shows a line of MOURNERS, each with a piece of fruit, waiting their turn, inching forward under the guidance of the MAYORAL REPRESENTATIVE ushering them through.

Juliette walks in to see DEPUTY HANK MURPHY from the down deep, sat quietly atop a desk, facing the door to HOLDING 3.

*

(CONTINUED)

JULIETTE

Hank?

Hank turns, breaking out of a reflective moment. He rises, almost sorrowful, to give Juliette a hug. In his large hands is a tiny tin box of hush puppies.

JULIETTE (CONT'D)

What're you doing here?

*
*

HANK

I got the invite to the burial.

JULIETTE

I didn't see you there.

HANK

Funerals aren't really my thing.

*

JULIETTE

They're not really anybody's thing.

HANK

I'll pay my respects when I'm headed back down. Walk said you found someone to help you with the George stuff.

*

JULIETTE

Yeah... We just buried him.

HANK

Marnes? Shit.

*

Juliette gestures to the open food tin in Hank's hands. There are a load of crumbs in the box and only a couple hush puppies.

JULIETTE

Were those supposed to be for me?

HANK

Look, you can't send a guy up one hundred and forty-four levels with a tin of hush puppies and expect him not to eat a couple.

JULIETTE

You ate the entire box.

HANK

I'm a big person!

Juliette smiles, takes the box from him and pops one of the last puppies in her mouth. Heaven. Hank watches her a quick beat, taking in the sight of her in the uniform.

HANK (CONT'D)

How are you?

JULIETTE

Yeah, good.

Hank waits. Juliette rolls her eyes.

JULIETTE (CONT'D)

So, Walk sent you. *

HANK

And Shirley. *

JULIETTE

They're worried about me. *

HANK

Jules, everybody's worried about *everything*.

That gets her attention.

HANK (CONT'D)

On the way up, I said hey to my cousin on 72, and he asked me if it was safe for his kids to go to school. It's a dangerous time in the silo and--

JULIETTE

And now you're all wondering if I'm up to the job? *

(CONTINUED)

HANK

That's not what I'm saying--

JULIETTE

Sure sounds like it--

HANK

Only because you didn't let me
finish.

Juliette hears him, shuts up. Motions for him to continue.

HANK (CONT'D)

I know you can do anything you set
your mind to. I also know, none of
us does any of this alone. Look,
I've never won Deputy of the Year
or nothing, but anything you need,
I'm just a tin of hush puppies
away.

*
*
*
*

The moment is broken when DEPUTIES start to enter. Hank jerks
a thumb over his shoulder -- *he better get going*. Jules nods,
takes out the last hush puppy, hands him back the empty tin.

JULIETTE

Deputy.

HANK

Sheriff.

A nod between them and Hank heads out. As the deputies go to
their desks, get back to work, Juliette eats the last hush
puppy, enjoys a last moment of bliss, then heads into her
office, and we--

*
*

CUT TO:

MAIN TITLES

5 OMITTED

5

A6 OMITTED

A6

A6 WOOL Ep 105 - 2ND PINK REVISIONS 2/5/22 10A. A6
CONTINUED:

6 OMITTED 6

7 INT. SHERIFF'S DEPARTMENT - BULLPEN - DAY 7
Juliette and Billings enter. Sandy looks up, sees Billings.

(CONTINUED)

SANDY

What did we do to deserve this?

BILLINGS

I swore to make your life a living
hell and here I am.

A beat, then they grin.

SANDY

How's Kathleen?

BILLINGS

Still the luckiest woman in the
silo.

(gets a look from Sandy)

And planning to make her meatballs
to lure you to dinner.

(off Juliette's look)

Sandy and I worked together on 36--

SANDY

--before you abandoned us for
Judicial.

JULIETTE

I'll leave you to catch up.

She heads into her office.

SANDY

You had a baby...

BILLINGS

Claire.

Sandy beams.

Juliette reads The Pact. Bored within seconds. She puts it
down, picks up the FILE Holston left for his replacement.
Sees that one line again: **Double the flowers in front of the
mirror.** Sandy enters without knocking, shuts the door behind
her. Juliette sets the file down.

SANDY

I don't like you.

JULIETTE

Yeah, I got that.

SANDY

You're not qualified to be sheriff.

JULIETTE

Can't disagree. Anything else?

SANDY

Holston Becker was the best sheriff this silo has ever seen. Marnes said something happened between you two and that's why Holston went out to clean.

JULIETTE

Marnes was wrong.

SANDY

You took this job to find out who killed George Wilkins.

Juliette says nothing.

SANDY (CONT'D)

When Wilkins died, the Down Deep deputy sent a message. Said an engineer named Nichols claimed Wilkins was murdered. Now, first thing you do when you get here is ask for Wilkins' file.

Juliette still says nothing.

SANDY (CONT'D)

Here's the deal. Everything in this office runs through me. If you want to get anything done, whether it's find out who killed Wilkins or get a new pencil, you're going to do what I want.

JULIETTE

What's that?

SANDY

Find out who killed Marnes.

JULIETTE

That's my job.

SANDY

I don't mean just going along with whatever patsy Judicial serves up. I mean find out who really did it.

(CONTINUED)

Now Juliette's curious.

JULIETTE

Why would Judicial serve up a
patsy?

SANDY

Because Judge Meadows doesn't give
a shit about the truth. She only
cares about maintaining order.

There's a flicker of heat in Juliette's eyes at that.

SANDY (CONT'D)

And when a mayor and a deputy get
murdered, things could get
disorderly fast. They'll find the
nearest warm body to pin it on and
expect you to go along, so you can
keep the shiny badge and the nice
apartment. But that'll be a mistake
on your part, because they also
want to get you out and Billings
in.

JULIETTE

Isn't that what you want?

SANDY

I like Billings. I want to meet his
kid, have some meatballs. But
Billings has been in Judicial for
five years...

Sandy shrugs, the implication being she doesn't trust anyone
from Judicial.

SANDY (CONT'D)

Honestly? I may want you to find
who killed Marnes, but Marnes
himself wouldn't give a shit. He
just wouldn't want Judicial sending
some poor bastard out to clean who
didn't deserve it.

Sandy leaves.

Billings is getting settled at his desk when Juliette comes
out of her office with the folded sheet of paper she found on
Marnes.

JULIETTE
I'll be back after lunch.

SANDY
Where're you going?

JULIETTE
To do my job. I got a list of
people Marnes thought might want
him dead. I'll start there.

SANDY
You should take Deputy Billings
with you.

Juliette gives Sandy a look -- *what the fuck?*

SANDY (CONT'D)
He knows the Pact and you don't.
You do this wrong, even if you get
who did it, Judicial will throw it
out.

Juliette stands there a beat. Looks at Billings.

JULIETTE
Let's go.

Billings nods, gets up and follows Juliette out.

A10

EXT. STAIRS - LEVEL 28 - DAY

A10

A YOUNG WOMAN is sitting on the stairs, writing with chalk,
in huge letters, GO BEN! Juliette and Billings walk down past
her. As they round the bend, there's a YOUNG BOY writing in
chalk: I LOVE YOU, MOM! KEEP GOING! On they go.

10 EXT. ALLEYWAY - LEVEL 29 - DAY

10

CHARLES MARTIN approaches a door with a KEY. He's small, 60, with a pronounced tremor in his hand.

JULIETTE (O.C.)
Are you Charles Martin?

He turns, sees Juliette and Billings walking up.

MARTIN
So what if I am?

BILLINGS
You rob a string of apartments
fifteen years ago?

MARTIN
I did my time.

JULIETTE
Where were you last night?

MARTIN
You asking if I killed Marnes?

BILLINGS
Didn't say anything about--

MARTIN
Don't tell me he died naturally. If
Marnes just had a heart attack then
life really sucks.
(off their looks)
It wasn't me. I've been down on 62
getting tests.

Juliette and Billings share a look.

BILLINGS
Thank you.

Juliette and Billings walk off as Martin goes inside.

JULIETTE
Even if he wasn't in the hospital,
I doubt he would've been any match
for Marnes.
(off Billings' look)
You see his hand? He's got the
Syndrome.

Billings nods. On they go.

(CONTINUED)

BILLINGS

Where next?

Juliette pulls out Marnes' list of possible suspects.

ECU THE PAGE: The name **DORIS KENNEDY**. As she looks at it, a thought comes to her.

BILLINGS (CONT'D)

What?

Juliette folds the list.

JULIETTE

Where do you live?

BILLINGS

A couple levels down.

JULIETTE

Why don't you go home for lunch.
I'm sure your wife and daughter
would love to see you.

BILLINGS

Uh... it's only eleven--

JULIETTE

Take a long lunch. I'm just going
to grab a sandwich and read The
Pact. I hear good things about it.

Juliette smiles. Billings smirks.

BILLINGS

I'll be back in the office by one.

Billings turns and heads off down the alleyway. The second he's out of sight, Juliette's cheerful expression vanishes.

(CONTINUED)

10

CONTINUED: (2)

10

Juliette unfolds the list of people who wanted Marnes dead.
She looks at it.

FLASH TO: Marnes' Apartment, the night before, just after
Sims said he saw Marnes with a bloody nose (105, Sc 2).

BERNARD

How'd he get a bloody nose?

SIMS

One of his many fans.

RETURN TO: Juliette thinks about that for a moment, folds up
the list and strides off.

11

OMITTED

11

12

OMITTED

12

13	OMITTED	13
14	OMITTED	14
15	OMITTED	15
16	OMITTED	16

16 CONTINUED: 16

17 OMITTED 17

18 OMITTED 18

19 MOVED TO SCENE A22 19

20 EXT. ALLEYWAY - LEVEL 22 - DAY 20

Juliette walks toward an apartment door -- it's where she and Marnes had the altercation with Patrick Kennedy. She knocks. Nothing. Knocks again, hard.

JULIETTE

Patrick Kennedy, this is the sheriff. Open up.

She waits and waits. Nothing. Juliette takes off her BADGE, does a quick check to make sure no one's watching, then uses the pin to pick the lock.

21 INT. PATRICK KENNEDY'S APARTMENT - DAY 21

Juliette enters warily, as if expecting to see a body on the floor. But there's no one there. She looks around -- the place is a little fussy for a 40-year-old. She looks into the bathroom -- nothing in there. She heads into the bedroom.

The bed is empty. She starts snooping around. Nothing out of the ordinary in the drawers. She opens the closet. Men's and women's clothes. The top shelf seems empty. She reaches up and back to make sure. Hold on. There's something there.

It's the **drawing** Marnes did of Jahns and hung on his wall.

She reaches up and comes down with **a box of rat poison**.

She puts the drawing and the poison back on the shelf.

A22 INT. JUDICIAL - SIMS' OFFICE - DAY (PREVIOUSLY SC 19) A22

A nondescript, functional office. Sims is behind his desk. Sitting in a chair is DOUG TRUMBULL, 30s, a big guy, a copy of *The Pact* open in his hands. The last time we saw him he was holding a shotgun. He killed Marnes.

(CONTINUED)

SIMS

Read the part about accountability.

Before Trumbull can read, there's a knock at the door.

SIMS (CONT'D)

Yes?

BILLINGS (O.C.)

It's Paul Billings.

SIMS
Come in, Paul.

The door opens and in steps Billings.

SIMS (CONT'D)
Paul, you know Doug Trumbull.

BILLINGS
Of course.

SIMS
Doug's a candidate to be my shadow.
(to Trumbull)
We'll pick this up later.

Trumbull nods, gets up and goes. Billings steps in, closes the door.

BILLINGS
(are you serious?)
Doug Trumbull? Your shadow?

SIMS
I only said he was a candidate. He asked if he could be considered, and I didn't have the heart to say no. Besides, always good to have an excuse to read *The Pact*.
(beat)
Our new sheriff okay with you coming back to Judicial your first day on the job?

BILLINGS
She thinks I went home for lunch.

SIMS
Oh. Well. What can I do for you?

22 OMITTED 22

23 EXT. ALLEYWAY - LEVEL 22 - DAY 23

Juliette comes out, shuts the door, is startled by:

NEIGHBOR (O.C.)
Who you looking for?

She turns to see a NEIGHBOR across the way.

JULIETTE
Patrick Kennedy.

NEIGHBOR
(annoyed)
He's not here.

A23 EXT. STAIRS AND BRIDGE - LEVEL 12 - DAY A23

Jules comes up to Level 12. As she gets off the stairs, she passes TWO MAINTENANCE WORKERS getting a folding barrier gate ready to be pulled into place for the race.

24 EXT. ALLEYWAY - LEVEL 12 - DAY 24

PATRICK KENNEDY is painting a wall.

JULIETTE (O.C.)
Kennedy.

He looks, and there's Juliette.

KENNEDY
What're you doing here?

JULIETTE
Maintenance said this is where I'd find you.

KENNEDY
Hey, I was sad to hear about Deputy Marnes.

(MORE)

(CONTINUED)

KENNEDY (CONT'D)

(beat)

I'm kidding. I was fucking giddy--

JULIETTE

Yesterday you said there were two reasons we were stupid for wanting to talk to your wife. The first was she's dead. What was the second?

Kennedy's shit-eating grin grows wide.

HARD CUT TO:

INT. ALLEYWAY - LEVEL 12 - MOMENTS LATER

Juliette is pulling Kennedy along the hallway.

KENNEDY

You arresting me?

JULIETTE

You want me to?

KENNEDY

No--

JULIETTE

Then shut up.

INT. SHERIFF'S DEPARTMENT - BULLPEN - DAY

Billings enters, goes straight to Juliette's office, knocks and enters to find...

INT. SHERIFF'S DEPARTMENT - JULIETTE'S OFFICE - DAY

...Juliette behind her desk, reading *The Pact*.

BILLINGS

(nods at *The Pact*)

How's it going?

JULIETTE

Slowly.

BILLINGS

Much as I revere that thing, if I can't sleep, I read a couple pages and I'm out.

(CONTINUED)

JULIETTE
How was lunch?

Billings hesitates before responding.

BILLINGS
I didn't go home. I went to
Judicial.

JULIETTE
(beat)
Reporting to Sims already? I didn't
think I'd fucked up that badly yet.

BILLINGS
I know it's going to take a lot to
earn your trust, and this might not
seem like the best first step, but
I wanted to see how their
investigation was going.

(CONTINUED)

JULIETTE

Judicial has its own investigation?

BILLINGS

They get level rep reports first.
And...

(how to put this...)

...they get reports from people...
who don't officially exist.

JULIETTE

Listeners.

BILLINGS

Not what we call them, but yeah.

JULIETTE

What do you call them?

BILLINGS

Friends of the silo. None of what
they say is admissible in court...

JULIETTE

But...

BILLINGS

They can provide... suggestions.

JULIETTE

You look like you're in pain just
saying this.

BILLINGS

It's not in *The Pact*, so I don't
like it.

JULIETTE

What are the "friends" suggesting?

BILLINGS

Ralph Melby.

Juliette looks at Marnes' list, finds the name.

BILLINGS (CONT'D)

He works down in paper, first
shift. Could've made it to the Mids
to poison their water. Could've
made it up last night to get
Marnes.

(CONTINUED)

JULIETTE
(off list)
Gambler. Thief. Couple assaults.
Why now?

BILLINGS
Have to ask him.

27 INT. SHERIFF'S DEPARTMENT - DAY

27

Juliette and Billings come out of Juliette's office.

JULIETTE
Sandy, we need an arrest warrant.

SANDY
For who?

Then, much to Billings' surprise, Juliette says:

JULIETTE
Patrick Kennedy.

Billings looks at her -- *what the--?*

BILLINGS
What? No. Ralph Melby.

JULIETTE
Kennedy first.
(heading off)
Call me on the radio soon as you
have it.

BILLINGS
Where are you--?

Without answering, Juliette heads out, leaving Billings
behind. Sandy, looking even grumpier than usual, calls out:

SANDY
You have messages!

Juliette ignores her, keeps going.

28 INT. LEVEL 1 CAFETERIA - DAY

28

Juliette enters the cafeteria (mostly empty) and is crossing
through when Sandy enters, goes after her.

SANDY
Hey!

JULIETTE
I don't have time for messages.

(CONTINUED)

SANDY
(catching up, sotto)
I don't have any fucking messages.
I just want to know what's going
on.

Juliette stops, turns.

JULIETTE
Billings went to see his friends in
Judicial and came back with a name.
Ralph Melby. They just want me to
waste my time arresting Melby while
they get their patsy.

SANDY
Patrick Kennedy.

JULIETTE
Makes me look incompetent. I get
sent back down to Mechanical and
Billings gets the badge.

SANDY
You're sure they're setting up
Kennedy?

JULIETTE
I know a search is gonna turn up a
drawing from Marnes' wall and a box
of rat poison.

SANDY
How do you know that?

Juliette doesn't answer.

SANDY (CONT'D)

I don't know how you think this is going to go, but if he's the one they want to be their patsy? You requesting an arrest warrant means a Judicial goon is probably on his way to get him right now.

JULIETTE

Then I guess I better stop talking to you.

Juliette hurries off.

29

30

EXT. STAIRS/BRIDGE - JUDICIAL LEVEL - DAY

30

Trumbull runs across the bridge from Judicial. He barges through the PEOPLE gathered to watch the race. They yell at him as he sprints up the stairs. From the bottom of the silo comes another HORN, more CHEERING.

31

EXT. ALLEYWAY - LEVEL 22 - DAY

31

Trumbull runs to Kennedy's apartment, knocks hard.

TRUMBULL
Judicial! Open up!

JULIETTE (O.C.)
Hey.

Trumbull turns, sees Juliette step out of shadows.

JULIETTE (CONT'D)
You're looking for Patrick Kennedy?

Trumbull freezes, doesn't say anything.

JULIETTE (CONT'D)
It took a while for Housing to find out Kennedy's wife died last year. They only moved him to a single six months ago, moved an older couple in here. Maybe why Judicial's data base still has this as Kennedy's address. I only know this because Marnes and I came here yesterday.

Trumbull doesn't know what to do or say.

JULIETTE (CONT'D)
As for why no one's coming to the door, just your bad luck the people who live here now have been visiting their granddaughter on 44 the past few days.

Trumbull is still having a hard time tracking this.

JULIETTE (CONT'D)
Look, everyone makes mistakes.
(beat)
(MORE)

(CONTINUED)

31

CONTINUED:

31

JULIETTE (CONT'D)

Yours was planting evidence in the wrong apartment.

Trumbull hesitates a half second, then RUNS.

32

EXT. STAIRS - LEVEL 31 - DAY

32

CLOSE ON FEET, sprinting up the stairs. WIDER reveals SIX MALE RUNNERS racing. They've been climbing for 25 minutes and are on fumes, but their pack stays tight.

They run up past the landing on Level 31, jammed with SPECTATORS, cheering, blowing horns.

In a flash, they're gone, sprinting up out of sight.

There are no spectators on the stairs between the landings, giving the runners a brief moment where the din is quieter. From ten floors below comes the roar of the crowd as another pack of runners passes.

33

EXT. STAIRS - LEVEL 22 - SAME

33

The throng of SPECTATORS is getting amped as they hear, level by level below them, the cheering accompanying the lead pack of men getting higher.

Then there are shouts and curses from the back of the crowd. PEOPLE are pushed aside as --

TRUMBULL

Emerges from the crowd. He shakes off any attempt to grab him, runs down the stairs.

JULIETTE

Gets through the crowd, looks up.

SPECTATOR

He went down!

Juliette takes off down the stairs.

34

EXT. STAIRS - DAY

34

THE LEAD PACK

Is climbing hard. They come around a corner and there's...

TRUMBULL

(CONTINUED)

Barreling down.

THE RUNNERS

React -- WTF?

TRUMBULL

Runs through them.

TWO RUNNERS

Trip, go down. OTHER RUNNERS stop to pull them up just as...

JULIETTE

Comes around the turn. She dodges the downed runners, keeps going. She rounds the bend, keeps going. She arcs around the curve and...

TRUMBULL

Is there. He sprints up, slams into her, lifts her and THROWS HER at the railing.

JULIETTE

Bangs into the railing sideways, and FLIPS OVER.

She grabs onto the railing with her left hand, hazarding the briefest glance at the dizzying distance below her.

HER POV

It's **three thousand feet**. On the bridge below, a WIDE-EYED YOUNG GIRL spots Juliette. Terrified, she alerts the crowd around her. The RACE SPECTATORS start to shout and point.

JULIETTE

Grabs the railing with her right hand.

TRUMBULL

Steps up, pries off the fingers of her right hand, goes to work on her left.

JULIETTE

Reaches into her pocket with her free hand, comes out with her MULTI-TOOL. She wrist-flicks it open. But as she tries to flip it into a stabbing grip she's jostled and it **falls**.

TRUMBULL

(CONTINUED)

Pries at the fingers on Juliette's left hand.

JULIETTE

Reaches up, grabs one of Trumbull's fingers, **snaps it back.**

TRUMBULL

Yells, recoils. He hears the cheers of the crowd on the level below and footsteps running up.

JULIETTE

Grabs onto the railing with both hands, expecting Trumbull to try again, but he doesn't.

Juliette tries to pull herself up, can't. She tries to get one leg up. Almost makes it, but it slips back.

She hears footsteps running up toward her on the stairs.

JULIETTE

HELP!

But the footsteps run past.

Juliette again tries to swing a leg up, and again fails. She's losing strength...

TWO PAIRS OF HANDS

Reach down, grab her wrists.

JULIETTE

Is pulled up and over the rail by...

TWO FEMALE RUNNERS

They get her to safety. The rest of the PACK are waiting.

JULIETTE (CONT'D)

Go.

Off go the runners. Juliette sits on the steps, looks at her shaking hands.

BILLINGS (PRE-LAP)

I think I know who that is.

35 INT. SHERIFF'S DEPARTMENT - BULLPEN/JULIETTE'S OFFICE - NIGHT 35

Juliette and Billings move through the empty bullpen,
speaking as they head into Juliette's office.

(CONTINUED)

BILLINGS

Doug Trumbull. Judicial Security.
I'll get an arrest warrant. I wish
you'd waited for me to go with you.

JULIETTE

I was just going to watch Kennedy's
place while you got the warrant. I
didn't expect someone was going to
throw me over the rail.

BILLINGS

How did you hold on?

JULIETTE

Letting go seemed like a bad idea.

BILLINGS

(beat)
You okay?

JULIETTE

What do you mean?

BILLINGS

Someone tried to kill you.

JULIETTE

You gonna give me a psych eval?

BILLINGS

No, I-- Forget it.

Juliette looks at Billings, trying to figure him out.
Billings looks at his notes.

BILLINGS (CONT'D)

Hey -- what apartment number did
you have for Kennedy?

JULIETTE

Twenty-two-one-five. Why?

BILLINGS

I think maybe Kennedy didn't have
anything to do with any of this.

Trumbull, still wired from the day's events, finds his way
down a quiet Maintenance Level alleyway. He looks back over
his shoulder and proceeds with caution, before turning a
corner.

(CONTINUED)

He continues on, nervously stepping into an area where a seemingly normal alleyway becomes suspiciously different with a lower ceiling, old paint, fewer lights than on residential levels, and doors with no signs on them.

Trumbull comes to one door with a small, faded sign:
Maintenance Supplies. He takes a moment, then raises his hand to knock. Before he can --

The door opens and Sims comes out, surprised. Inside we see shelves of cleaning supplies, brooms, mops and buckets, a floor steamer. Sims shuts the door, turns, and is surprised by what he sees.

SIMS

Douglas?

Trumbull is waiting down the hall.

SIMS (CONT'D)

What are you doing here?

TRUMBULL

I followed you once.

SIMS

(beat)

Ah. That shows initiative, skill,
and very troubling insubordination.

(CONTINUED)

TRUMBULL

I'm sorry.

SIMS

Do you have any idea what's behind
this door?

TRUMBULL

No, sir.

SIMS

If I choose you to shadow me, you
will know.

Sims steps away from the door and starts towards the main
alleyway, gesturing Trumbull to accompany him.

SIMS (CONT'D)

What happened to your hand?

Trumbull has straightened out his broken finger and taped it
to the finger next to it.

37

EXT. ALLEYWAY/LANDING/BALCONY - MAINTENANCE LEVEL - NIGHT 37

It's late. Except for the few people who work third shift,
the silo is asleep.

Sims and Trumbull are alone, walking from the alleyway to the
balcony on the Maintenance level landing. Eyeing the bridge
to the stairs --

SIMS

You still have the note?

TRUMBULL

Yeah.

Trumbull digs into a pocket with his good hand, pulls out a
FOLDED PIECE OF PAPER, hands it to Sims. Sims reads.

SIMS

Good. I think there's still a way
to make this work.

TRUMBULL

How?

SIMS

Let me figure that out.

Sims hands the note to Trumbull and he puts it back in his
pocket.

(CONTINUED)

Sims stops, motions Trumbull to join him at the railing, so they can look down (and up) at the immensity of the silo.

SIMS (CONT'D)

This is my favorite time.

Trumbull nods. They stand in silence for a moment, taking in the view. Then Sims begins...

SIMS (CONT'D)

That door I came out of. The first time I saw it, my father showed it to me. He was a janitor. People looked down on him, on our family. We all know the philosophy of *The Pact* -- everyone contributes to the survival of the silo -- but a janitor is still a janitor, and I was just a janitor's boy.

(beat)

My mother treated my father like he was nothing. And he said nothing in return.

(beat)

When I was fourteen, I got into a conflict with one of my classmates. Richard Elliot. He tormented me. My father found out and I was terrified he was going to try to do something about it and only make it worse. But he didn't. And part of me was disappointed.

(beat)

Then one day, I get to school and Richard Elliott's crying. Seems his father was reassigned to a job on 125 and they have to move. Just like that, my problem went away.

(beat)

I wondered if maybe my dad had something to do with it, but he was just a janitor, right? Then, one morning, he said to me, "Any more problems with that bully?" There was something in the way he said it. I just looked at him and asked how.

(beat)

He said he wanted to show me something. He took me to that door.

(beat)

He said if I wanted to shadow him, I had to make a decision that would change my life forever. If I went through that door, I could never tell anyone what was on the other side. Not my friends, not my family. Not my wife.

(MORE)

(CONTINUED)

SIMS (CONT'D)

They might think I was nothing more than a bookkeeper, or a clerk, or a janitor. But I would know the truth. That the people behind that door were doing the most important work of the silo. Work that keeps ten thousand people alive.

Trumbull doesn't know what the hell Sims is talking about. But he gets a feeling that this is an inflection point, and he's both excited and terrified. Sims darkens.

SIMS (CONT'D)

You fucked up, Doug. Twice, very badly. You fucked up with George Wilkins.

TRUMBULL

You saw what happened--

SIMS

--and you fucked up with Patrick Kennedy.

Nothing Trumbull can say to that.

SIMS (CONT'D)

But, Doug -- I've fucked up worse. Many times. We're human beings, doing the best we can. What I'm looking for in a shadow is drive and dedication.

Sims steps back. Trumbull turns to look at Sims, his back to the railing.

SIMS (CONT'D)

I've made my decision.

Trumbull waits without breathing.

SIMS (CONT'D)

Douglas Trumbull, do you, of clear mind and conscience, pledge to be my shadow?

Trumbull grins, then gets serious.

TRUMBULL

Yes.

SIMS

Are you willing to do anything to
serve and protect the people of the
silo?

TRUMBULL

Yes.

SIMS

Are you ready to give everything
you have to serve and protect the
people of the silo?

TRUMBULL

Yes.

SIMS

Good.

Then Sims pushes Trumbull hard back into the railing and
before Trumbull can do anything, Sims grabs Trumbull by the
knees and flips him up and over the rail.

TRUMBULL

(surprised, sad)

No--!

He drops from view.

Sims doesn't look over the rail. He resumes walking. It takes
a long time before there's the far off sound of an impact.
Sims's jaw tightens, but he keeps walking.

JULIETTE (PRE-LAP)

Douglas Trumbull killed Mayor Jahns
and Deputy Marnes, and sought to
frame Patrick Kennedy for their
murders.

DISSOLVE TO:

OMITTED

INT. JUDICIAL - JUDGE'S CHAMBERS - DAY

Juliette stands in front of the judge's desk. Behind her are
Sims and Billings. Billings holds a BOX OF EVIDENCE.

(CONTINUED)

JULIETTE

His intent was to not only frame Kennedy, but to kill him and make it look like suicide. When I confronted Trumbull about planting evidence in an apartment no longer occupied by Kennedy, he ran. Last night, knowing his own arrest was inevitable, Trumbull took his own life. This note was found in his pocket.

(holds it up)

By the wording, I believe it was the note he was going to plant on Kennedy. I think he felt it covered his own situation as well. We don't yet know--

JUDGE MEADOWS (O.C.)

--why.

And now we see Judge Meadows on the other side of the desk. She has a runny nose and rheumy eyes.

JUDGE MEADOWS (CONT'D)

You don't know why a seven-year employee of Judicial would want to murder the mayor and Marnes.

JULIETTE

Well, no, we--

JUDGE MEADOWS

I didn't work closely with Trumbull, but I saw no sign of it. Mr. Sims, did you see any indication?

Sims shakes his head.

JULIETTE

Marnes was a deputy in the Mids around the time Trumbull was growing up there. Maybe they had some encounter back then. We'll keep looking into it.

(CONTINUED)

JUDGE MEADOWS

(thinks, then:)

Don't spend too much time on that.
We have the killer of Mayor Jahns
and Deputy Marnes, and, he's dead.

Juliette nods.

JUDGE MEADOWS (CONT'D)

(to Sims)

This should quell the rumors and
conspiracy theories?

Sims nods.

EXT. STAIRS/BRIDGE - JUDICIAL LEVEL - DAY

Juliette and Billings (carrying the box of evidence) head
across the bridge from Judicial to the stairs.

BILLINGS

I'll take the rat poison down to
the farms. You take the rest to the
office?

Juliette nods. Billings takes the rat poison and Juliette
takes the box. Billings looks at her.

BILLINGS (CONT'D)

You already knew the drawing and
rat poison were in that apartment
before we looked.

Juliette says nothing.

BILLINGS (CONT'D)

When did you go in?

JULIETTE

While you were talking to your
Judicial friends.

BILLINGS

How did you get in?

JULIETTE

I learned some things in
Mechanical.

BILLINGS

You clearly didn't read the section
of the Pact on illegal search and
seizure.

(CONTINUED)

JULIETTE

No, I did.

BILLINGS

Why didn't you tell me what you
were doing?

JULIETTE

I didn't trust you.

BILLINGS

Do you now?

JULIETTE

As much as you trust me.

BILLINGS

Fair enough.

Billings heads down and Juliette heads up.

41

INT. SHERIFF'S DEPARTMENT - JULIETTE'S OFFICE - DAY

41

Juliette sets down the box, takes out the drawing. A tap at
the door. Juliette looks, sees Sandy.

SANDY

So you don't wonder where the hell
I am tomorrow, I've been
reassigned.

JULIETTE

What?

SANDY

To the station on 105.

JULIETTE

Why?

SANDY

I requested it.

JULIETTE

Because of me.

SANDY

I have family down there.

(CONTINUED)

JULIETTE

So, when you said if I wanted your help I had to find out who killed Marnes...

SANDY

Yeah, sorry, I really didn't think you'd do it.

JULIETTE

Any shot you'd change your mind?

SANDY

I've had enough of the Up-Top. I'm going to miss a few things, but I won't miss the feeling I'm being watched.

JULIETTE

By who?

SANDY

I don't know who. Or how.

Juliette is struck by the "how." Then has another thought.

JULIETTE

Hold on. When I got here, you said you didn't know what Down Deepers ate. You have family on 105.

SANDY

(please...)

That's Lower Mids, not Down Deep.
Our kind don't eat babies.

Juliette gives her a look. Sandy heads for the door. Stops. Looks back.

SANDY (CONT'D)

You did a good thing. I mean, Patrick Kennedy is an awful human being, but he didn't deserve to die, not for something he didn't do.

JULIETTE

Well, I'm just glad--

SANDY

Don't make a big deal out of it. I still don't like you...

(beat)

...Sheriff.

(CONTINUED)

41

CONTINUED: (2)

41

The two of them share a look, that being the first time Sandy has called Juliette sheriff. Out she goes.

A42

INT. STAIRS - UP TOP RESIDENTIAL - NIGHT

A42

Lights dim in the silo as a smattering of CITIZENS make their way up and down the staircase concluding a long work day.

42

INT. MAYOR'S OFFICE - NIGHT

42

Bernard pours himself a drink, looks at Juliette.

BERNARD

Sure you don't want one? I'm running through Mayor Jahns's collection pretty fast.

(CONTINUED)

JULIETTE

No, thanks.

BERNARD

I hate to give Sims the satisfaction, but I think he was right. The Race to the Top was a good tonic, but a Forgiveness Holiday is what we really need. People can go a little wild when we have one, so I'm going to need you and your deputies everywhere.

Juliette nods. Bernard take a sip, then...

BERNARD (CONT'D)

That's not the only thing I wanted to discuss.

(beat)

I also wanted to say... I was wrong about you.

Juliette was not expecting that.

BERNARD (CONT'D)

I didn't see why Holston would want you to be sheriff, but now I think I do. So, for as long as I'm mayor - which I sincerely hope won't be for more than a few months -- I want to help you in any way I can.

Juliette nods.

BERNARD (CONT'D)

Anything you need right now?

JULIETTE

Two days off.

BERNARD

You've been sheriff for a minute.

JULIETTE

I need to go back down to Mechanical. I didn't think I'd last more than a week up here, so I didn't pack much.

BERNARD

We can get porters to do that.

(CONTINUED)

JULIETTE

I also didn't say a lot of
goodbyes.

Bernard understands, nods.

INT. LEVEL 1 CAFETERIA - NIGHT

Juliette crosses through the empty cafeteria. She sees LUKAS
looking at the display screen wall, sketching on his SLATE.
Juliette walks up.

JULIETTE

Cafeteria doesn't close for an
hour. You have time to answer my
question. What're you drawing?

Lukas looks at Juliette for a moment, nods at the screen.

LUKAS

When it's clear at night, there are
lights in the sky.

JULIETTE

What are they?

LUKAS

I have no idea. But I've been
watching them long enough to see
patterns. They repeat, like they're
moving in a big circle.

Lukas shows Juliette his sketch of one pattern. A big "W."

Lukas points to the screen.

LUKAS (CONT'D)

You see it?

Juliette looks at the display screen. And sure enough, low on
the night horizon is the constellation Cassiopeia.

JULIETTE

A 'W.' I've never noticed that
before.

LUKAS

Now you have.

JULIETTE

(almost to herself)
What could they be...?

LUKAS
(shrugs)
Add it to the list.
(off Juliette's look)
Things we don't know.

Juliette looks at Lukas, and then at the stars.

EXT. STAIRS - NIGHT

Juliette, in civilian clothes, heads down, backpack on. The camera PULLS BACK to see the immense depth of the silo, the long, long way she has to go...

DISSOLVE TO:

*

EXT. STAIRS - NIGHT

*

Juliette comes round the last turn of the stairs, tired. The place is empty. But there's the familiar ever-present hum of the generator. Home. Jules touches the stair level sign -- 144 -- then trudges off across the bridge.

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JULIETTE (V.O.)
Did you know there are lights in
the sky at night?

WALKER (V.O.)
How do you mean?

INT. MECHANICAL - WALKER'S WORKSHOP - NIGHT

WALKER is repairing a TOASTER. Juliette has just entered. She drops her backpack, plops down on a sofa.

JULIETTE
The display in the Up-Top cafeteria
is better than ours.

WALKER
What a surprise.

JULIETTE
You can see lights in the night
sky.

WALKER
What are they?

JULIETTE

I was hoping you knew. You got
anything to eat?

WALKER

You know where to look.

Juliette gets up, looks in a cabinet, a refrigerator. Finds a
couple slices of PIZZA.

(CONTINUED)

JULIETTE
How old is this?

WALKER
What day is it?

Juliette shrugs, takes a bite.

WALKER (CONT'D)
So, how are things going up there
in your fancy new job?

JULIETTE
Fine.

WALKER
Really?

Walker slaps down the MULTI-TOOL Juliette dropped when she
was hanging from the railing.

WALKER (CONT'D)
Tommy Marshall was working on a
ventilation fan at the foot of the
stairs. That missed his head by an
inch.

JULIETTE
Walk--

WALKER
People saw you hanging from that
rail, Jules. You don't think that
story gets around? What the fuck is
going on?

JULIETTE
I can't tell you.

WALKER
You can't tell *me*?

JULIETTE
... I just can't.

Juliette, suddenly exhausted by the walk down, and the events of the last few days. She sits.

WALKER
Goddamnit. They're breaking the agreement.

Juliette looks at her.

WALKER (CONT'D)

We all go about our business
keeping the silo humming and they
don't do things like murder people.
Bodies start falling and people
start asking questions. Pretty
soon, asking questions turns into
demanding answers. And if folks
don't like the answers, then--

JULIETTE

I hope you're not talking about
rebellion. I am the sheriff.

Walker gives her a look. Then:

WALKER

Ridiculous. You at least find the
hard drive you were looking for?

JULIETTE

No sign of it. Holston hid a file
on George, but there's nothing in
it I didn't know already.

(beat)

You said you made some headway with
that thing I left you.

Walker opens a drawer, takes out the VIDEO CAMERA Juliette
and Holston found in George's collection of relics.

WALKER

The lens reminded me of the cameras
they use to take pictures for IDs.

(opens camera)

But those are very simple. This
isn't.

She hands Juliette a MAGNIFYING GLASS. Juliette looks at the
circuitry of the camera. Pretty standard for us, but
miraculous to her.

JULIETTE

You got anything more powerful?

WALKER

Like that thing your mother made?

Juliette looks at Walker. She's getting at something.

WALKER (CONT'D)

The two lenses lined up?

JULIETTE

To operate on a rabbit.

WALKER

And Judicial destroyed it. You know
why they destroyed it?

Juliette shakes her head.

WALKER (CONT'D)

Have you read *The Pact*?

JULIETTE

You're the tenth person to ask me
that.

WALKER

It's the real reason I wanted you
to come down.

(beat)

For me there are two big mysteries
in *The Pact*. One: it stipulates
that we can't mechanize how people
get up and down the silo -- no
pulleys, no lifts. And two: we
can't have any magnification beyond
a certain power.

Taking the camera from Juliette's hand --

WALKER (CONT'D)

This is not the kind of relic that
gets you a slap on the wrist.
Something with wiring that small
gets a more dramatic response.

(off Juliette's look)

(MORE)

(CONTINUED)

WALKER (CONT'D)

From what you're not telling me, it sure seems like a long list of people have died recently under questionable circumstances. What's to keep you from joining that list?

JULIETTE

I'll be careful.

WALKER

Careful? If that asshole had been able to pry your fingers off the rail, we'd've been picking bits of you out of the ventilation fans.

Juliette has no reply.

WALKER (CONT'D)

Is it worth it? Just... put your badge in an envelope and give it to a porter.

Juliette looks at Walker, unmoved. They hold the look for quite some time. Walker sighs.

JULIETTE

I still need to find out what happened.

WALKER

I'm guessing that's not something you can just ask people Up Top.

JULIETTE

Two days ago, Bernard wanted nothing more than to send me out to clean for snagging that box of shitty heat tape.

Juliette nods at a roll of silver purloined IT HEAT TAPE on Walker's bench.

45

JULIETTE (CONT'D)
Then I solved two murders. Now he
says he's looking forward to
working with me.

(beat)
They trust me now, Walk. All I need
to do is open an investigation that
also lets me look into what
happened to George.

WALKER
How do you that without tipping
them off?

JULIETTE
I just gotta use the right bait.

Walker has no idea what that means. Off Jules' enigmatic
smile --

CUT TO:

46 OMITTED 46

47 INT. DIGGER VOID - NIGHT 47

LIGHTS come on, level by level, illuminating the immense
void. Juliette is a tiny figure on the walkway up near the
top, where the hand-hewn shaft comes down.

48 INT. DIGGER VOID - SECRET PLACE - NIGHT 48

Juliette enters the place where she and George would go to be
alone. She turns on the lights. She looks the place over for
a moment, then goes to George's BOX OF RELICS.

(CONTINUED)

She opens the box and looks at the relics. She grabs the PEZ DISPENSER. She looks at it for a moment, then pockets it and shuts the box.

CUT TO BLACK.

END OF EPISODE