

SEVERANCE

EPISODE 109

"THE WE WE ARE"

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Directed by:
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TUMWATER

Episode 109

CAST LIST

MARK SCOUT
HELLY RIGGS
HARMONY COBEL/MRS. SELVIG
IRVING BAILIFF
DYLAN GEORGE
SETH MILCHICK
DEVON SCOUT-HALE
RICKEN HALE
BURT GOODMAN

Angelo Arteta
Balf
Cecil (non-speaking)
Danise
Eleanor (non-speaking)
Event Coordinator
Gabby
Hostess (non-speaking)
Interviewer (non-speaking)
Jame Eagan
Natalie
Patton
Rebeck
Security Guard (non-speaking)
Suit-Clad Woman
Technician
Three Well-Dressed Guests (non-speaking)
Two Maintenance Workers (non-speaking)
Valets (non-speaking)

TUMWATER

Episode 109

SET LIST

INTERIORS:

COBEL'S CAR
DOWNTOWN KIER
STREETS OF KIER

DEVON AND RICKEN'S
BABY'S ROOM
BATHROOM
HALLWAY
KITCHEN
LIVING ROOM
STUDY

IRVING'S APARTMENT
BEDROOM
LIVING ROOM

IRVING'S CAR

LUMON GROUND FLOOR
EMPTY BOARD ROOM
GALA AREA
LADIES ROOM
GALA ROOM
PHOTO DISPLAY
STAGE AREA
GLASS ELEVATOR
UPPER LEVEL LANDING

LUMON SEVERED FLOOR
SECURITY OFFICE
HALLWAY

EXTERIORS:

BURT'S YARD

DEVON AND RICKEN'S
BACK DECK
DRIVEWAY

DOWNTOWN KIER

IRVING'S CAR DOWNTOWN KIER

IRVING'S STREET

LUMON PARKING LOT

RESIDENTIAL STREET

STREET'S OF KIER

TUMWATER

Episode 109

DAY/NIGHT BREAKDOWN

SCN #

SCRIPT D/N

A1-55 N16

A1 A THREE WAY SPLIT SCREEN A1

and our SEVERED SOUND EFFECT shows Mark, Helly and Irving at the moment they switch from Outies to Innies.

1 INT. DEVON AND RICKEN'S HOUSE - NIGHT 1

MARK stands right where we left him, mid-hug with Cobel, eyes shut, in the middle of the crowded party.

His eyes flutter open. He takes a slow breath, his body tensing. Though he of course looks the same, we recognize that he has changed to his INNIE form.

He looks around, trying to get a sense of where he is, while on the other side of the hug, Cobel feels Mark's body change.

COBEL
Mark? Are you alright?

Mark freezes, recognizing her voice. He pushes her away, masking his shock and terror as he regards Cobel.

MARK
What...?

She shoots him a side-eye.

COBEL
I said are you alright?

MARK
Yeah, I'm fine.

COBEL
Well, maybe you should discuss it with your sister. It's a big decision.

MARK
My sister...

COBEL
Yes.

Cobel stares at him.

COBEL (CONT'D)
Mark?

MARK
Yeah.

(CONTINUED)

COBEL

You're really okay?

MARK

Yes. I'm sorry, I just- got a
little woozy. I'm gonna stop by the
bathroom.

He turns and starts across the room.

(CONTINUED)

1

1

COBEL
Other way, I think.

MARK
Right!

He turns and makes his way toward the bathroom. Cobel watches after him, suddenly very curious.

2

OMITTED

2

3

INT. IRVING'S APARTMENT - LIVING ROOM - CONTINUOUS

3

Irving stands at the easel, holding the paint brush mid stroke, music blaring through his headphones.

He looks at the black hall painting, confused.

He looks around the room, seeing the many versions of the painting scattered about.

4

INT. LUMON - UPPER LEVEL LANDING - NIGHT

4

We see Helly's reflection as she stares out through the glass of the Lumon building.

We pull back to see Helly herself. She wears an expensive evening gown, and holds a glass of champagne.

She turns and surveils her surroundings in fear and confusion.

There are a few people on this mezzanine level in evening wear, holding drinks and talking. NATALIE sidles up next to Helly, also holding a drink.

NATALIE
I don't know if I hate senators or
congressmen more.

HELLY
Hmm?

Natalie eyes Helly's drink.

NATALIE
How many of those have you had?

HELLY
Oh. Just this one.

NATALIE
Good. We need you nimble. We gotta
get down there, you're on in 20.

She walks Helly toward the glass elevator.

NATALIE (CONT'D)
I was on with the Board earlier.
They're really grateful for this.

Helly nods as they move into--

A5 INT. LUMON - GLASS ELEVATOR - SAME TIME

A5

As they enter, they can see the KIER EAGAN EDIFICE.

GABBY ARTETA, well-dressed, also enters the elevator.

NATALIE
Gabby!

GABBY
Natalie, hello!

They kiss on the cheek. Gabby sees Helena then, becomes suddenly a little nervous.

NATALIE
Gabby... this is Helena Eagan.

(CONTINUED)

A5

GABBY

My Gosh. Helena. So good to finally
meet you.

Gabby extends her hand. And all Helly can do is smile, and
cover, and shake Gabby's hand. We remain on Helly as the
elevator descends.

HELLY

Likewise.

Main Title Card

5

INT. LUMON - SEVERED FLOOR - SECURITY OFFICE - NIGHT

5

Dylan still stands in the Security Systems Alcove holding the
override lever switches open.

*
*

(CONTINUED)

5

He glances back at the crystal trophy resting on the console, and his friend's faces. *

DYLAN

This better be working, assholes.

He turns back around, continuing to hold the switches. *

6

INT. DEVON AND RICKEN'S HOUSE - BATHROOM - NIGHT 6

Mark looks at his reflection in the MIRROR, trying to stay calm.

MARK

Okay where am I?

7

INT. DEVON AND RICKEN'S HOUSE - HALLWAY - MOMENTS LATER 7

Mark emerges from the bathroom, which is at the far end of the HALLWAY. Devon at the door, holding Eleanor, when he comes out.

DEVON

Rebeck smells weird.

MARK

Rebeck smells weird?

DEVON

And she was making chewing sounds but she wasn't chewing. Be prepared because you might be sharing a book with her.

MARK

Right. A book--

DEVON

The one you forgot to bring even though I reminded you.

MARK

Right. Yeah. Sorry.

He looks down at the baby, then up at Devon. Takes a stab--

MARK (CONT'D)

How's-- our baby?

DEVON

Uh-- I'm gonna assume you mean that in the "it takes a village" sense, and she's good.

(MORE)

(CONTINUED)

DEVON (CONT'D)

I wanna have the life change talk,
but I need to do a quick pump.
Leakies, right?

She kisses him on the cheek, then enters the bathroom and
shuts the door.

Mark looks around, reeling. He moves down the hallway, in
which multiple guests linger and chat. Near the living room
stand PATTON and DANISE, speaking in hushed tones.

PATTON

And let's have a little separation
of church and state. Right? I mean,
I come here for a book launch, and
suddenly I'm talking to a baby?
I just keep asking, what's the
thesis here?

DANISE

No, I agree, it's very confused.

Patton spies Mark.

PATTON

Mark! Hello!

MARK

Oh-- Hey guys. What's up?

Patton and Danise share a look. She shakes her head.

PATTON

It's fine, I'm curious for his
opinion.
(turns to Mark)
Mark, we were just discussing
whether it might have been a wiser
move for your sister to put off
introducing the child until after
tonight's event.

DANISE

Mark, you don't have to weigh in--

PATTON

Look, obviously the baby is an
absolute angel. But I can't imagine
she'd want to pull focus from a
book that's been 3 years in the
making. You know?

Mark makes a connection.

MARK

That's my sister? With the baby?

DANISE

Exactly.

(to Patton)

You're asking the man to malign family. Honestly, if you weren't an only child, you'd understand Mark and Devon's connection--

MARK

Devon. Right. Excuse me.

Mark breaks from Patton and Danise, looking around the party.

PATTON

Wow. I told you that in confidence. Thank you for turning my childhood into a punchline.

DANISE

Oh, cry me a river.

PATTON

Thank you, I will. And I'll canoe down it alone, as I always have.

Mark spies Cobel talking to another party-goer.

MARK

(sotto)

Okay. Cobel is here. Devon is sister. Devon is not wife.

Mark continues, spotting Devon in the kitchen. He's about to follow her when REBECK steps into his path.

REBECK

I've been asked to share my book with you.

Mark recoils a little. Rebeck does, in fact, smell weird.

MARK

So I heard... Rebecca.

REBECK

Rebeck! I have small eyes, so I have to read pretty close.

MARK

I'm sure it will be fine. If you'd excuse me-

(CONTINUED)

REBECK

And I have sores on the back of my
head from my bird. You might see
them.

MARK

Okay. Sorry, just one second-

He moves past Rebeck into-

INT. DEVON AND RICKEN'S HOUSE - KITCHEN - CONTINUOUS

Devon pours herself a glass of wine across the crowded room,
Eleanor still strapped to her front.

Mark weaves through the other guests, stopping behind her.

MARK

Hey.

She turns around.

DEVON

Hey. I pumped. Miller time.

She toasts him with her glass. He stares at her.

MARK

Devon.

DEVON

Mark.

He looks down at Baby Eleanor.

DEVON (CONT'D)

No crying yet. I birthed a party
animal. Okay, so, life change.
What's happening?

Mark chooses his words. A beat.

MARK

We're- This is going to sound weird-
We're close, you and I?

She laughs.

DEVON
What's going on?

He struggles to find the words. Her look becomes serious.

MARK
Could we talk somewhere in private?
I just need to-

The sound of a BELL RINGING from the living room interrupts Mark. Everyone turns to the sound.

RICKEN (O.S.)
Okay my dearest ones, we are
nearing that hour, so if you'd all
peacefully waft into the living
room, we'll commence.

DEVON
Let's talk at the first reflection
break, okay?

She exits the kitchen. Mark follows her into-

Mark steps into the living room, where everyone is gathering to listen to Ricken read his book.

At the front of the room is a stool and a microphone. Ricken is trying to turn off his bell-ringing APP, his back to the room. Mark doesn't yet see him.

Rebeck waves him over. Mark walks over and moves to sit next to her.

REBECK

Mark, hold the book for a second.

She hands Mark her copy of *The You You Are*, and starts rooting through her bag.

Mark looks down at the book in his hands. His eyes go wide.

Ricken turns around and sits at the stool in front of the microphone, holding his own copy. Mark looks up at him, mouth agape, not believing that Ricken Hale is actually right in front of him.

MARK

Oh my god.

Rebeck fishes a pair of glasses from her bag and puts them on, taking the book back from Mark.

MARK (CONT'D)

It's Ricken Hale.

REBECK

I say that every time I look at him.

RICKEN

Okay. Thank you all for being here. Before we start, there's one person I want to thank first and foremost. Family is both my bedrock and my inspiration. So, while the book is dedicated to my late sister-in-law, I dedicate this reading to my first-born daughter, who is here tonight. Eleanor, I love you.

The group claps for Eleanor, still strapped to Devon's front. Devon smiles, trying not to seem insulted by her own omission. Innie Mark reacts to this connection, thrilled by it:

MARK

My brother-in-law...

RICKEN

And with that, I begin!

With a twinkling smile, he opens his book.

(CONTINUED)

RICKEN (CONT'D)

(reads)

It's said that as a child, Wolfgang
Mozart killed another boy by
slamming his head in a piano.

The room gasps.

(CONTINUED)

RICKEN (CONT'D)

(reads)

Don't worry. My research for this book has proven the claim untrue. As your heart rate settles, though, consider the power an author, which we'll refer to as "Me" can hold over a reader, heretofore called "You." But what, indeed, is "You?"

Cobel shuffles in from the corner of the room, plopping down in the chair right behind Mark.

COBEL

(whispers)

Mark.

Mark turns around, jumping. He'd forgotten Cobel was here.

COBEL (CONT'D)

(whispers)

Can I look off her book, too? I can crane.

Mark catches his breath.

MARK

(whispers)

Sure.

RICKEN

What is the empirical definition of the word? How can "You" mean different things to millions of readers around a vast Earth? And, perhaps most importantly, how can we stop wars?

Mark glances across the room at Devon, wondering how much time he has.

Irving stands in front of the easel, a stack of black hall paintings in his lap. He looks through them, transfixed.

Irving examines a tube of black paint on the tray. Opens it and squeezes a little out. Notes its similarity to the sludge from his dream. And sees all the other paintings...

Suddenly he hears a rustling sound from the next room. He slowly turns to the BEDROOM DOOR, which sits ajar. The room behind it is dark.

(CONTINUED)

10

He stands, cautiously moving to the door. He puts his back to the wall, trying to see into the dark room.

In a quick move, he bursts into-

11 INT. IRVING'S APARTMENT - BEDROOM - CONTINUOUS 11

Irving flips on the light, eyes darting around the room. There seems to be no one there.

A raspy YAWNING sound from the floor turns his attention. Next to the wall, on a dog bed, lies a large and extremely geriatric DOG. Irving breathes, relieved.

The dog finishes its yawn and smiles up at Irving, wagging his tail. Irving kneels, petting the dog's old head.

IRVING
Hello-

He checks the dog's tag: RADAR.

IRVING (CONT'D)
-Radar.

RADAR rolls over for tummy scratches, with some difficulty.

Irving flips on the light and moves into the very spartan bedroom, his Innie seeing it for the first time. A simple bed and dresser, a utilitarian desk, a FULL LENGTH MIRROR.

He opens the closet - we recognize some of his LUMON SUITS and then on the floor is a MILITARY TRUNK with a lock on it.

Realizes he's got his keys in his pocket... pulls them out and sees a small key that looks like it might fit... He tries it and the trunk opens.

Inside he finds a folded up ARMY BLANKET. He pulls it out and a SMALL PHOTO flutters to the ground. Irving picks it up and looks at it: it's a photo of IRVING as a YOUNG MAN with his FATHER, both in NAVY UNIFORMS...

12 INT. LUMON - GALA ROOM - NIGHT 12

Gabby, Helly and Natalie walk into the main gala room. They are approached by Gabby's husband, State Senator ANGELO ARTETA.

ANGELO
Hey, there you are.

(CONTINUED)

GABBY

Sorry, the nanny called, I couldn't
get reception. Helena this is my
husband, Angelo Arteta.

ANGELO

Helena! Nice to meet you.
(to Gabby)
Everything OK?

Gabby nods.

GABBY

She couldn't find the bottle.
(to Helly)
Just gave birth to my third. I
should have stopped at two!

She laughs, Helly smiles.

HELLY

Well you both look great.

GABBY

Thanks. Couldn't have done it
without a little help.

Gabby gives her a wink.

GABBY (CONT'D)

The idea that people would try to
outlaw Severance?

HELLY

I know...

ANGELO

The photo display is very moving. I
already knew how I'd be voting, but
I think... seeing that and seeing
you, hearing what you have to
say... all of this could really
make a difference.

HELLY

I hope so.

ANGELO

Change some minds.

HELLY

I'm sure gonna try.

Helly gives him a game smile. He smiles back.

ANGELO

Thank you. And please thank your
father if you see him.

HELLY

I will.

Helly smiles as they move on.

Her gaze falls to the center of the room, where LARGE BLACK AND WHITE PICTURES ROTATE ON BACKLIT CUBES. They are all PICTURES OF HELLY AT WORK. The photos Milchick has been snapping all season.

She stops, frozen.

12 CONTINUED: 12

Realizing what this is, she slowly moves through the display.

13 INT. DEVON AND RICKEN'S HOUSE - LIVING ROOM - NIGHT 13

Mark is still on the couch, next to Rebeck, with Cobel hovering behind him, all listening to Ricken.

RICKEN

(reads)

But surely even the timid vole and the shy raccoon see in themselves a "You": a logical center for the universe. Surely in the vole's panicked scream as the cat descends lies a warning: "Cease this, cat! For in killing me, you crumble the universe entire."

Mark glances at Devon, who nods along.

RICKEN (CONT'D)

(reads)

Yet the cat eats the mouse, and we, like Schrodinger, live on to wonder what it means.

Ricken slumps his shoulders, emotionally exhausted.

RICKEN (CONT'D)

End of chapter.

The rapt guests let out a collective sigh, which gives way to reverent applause. Ricken struggles to stand.

RICKEN (CONT'D)

Let's take a 7-minute reflection break and then come back.

Ricken hobbles out of the room and out the back door, onto the porch. The guests begin to buzz among themselves.

Mark glances over at Rebeck, who is crying.

(CONTINUED)

REBECK

It's transformative. I'll have to
change my name again.

COBEL

Yes, what a wordsmith! And a voice
like a lion!

Devon passes in front of Mark, still carrying Eleanor.

DEVON

I'm gonna see if she'll have more
bottle. Give me a sec and come meet
me in the baby room.

She continues into the hallway. Mark gets up as though to
follow, but turns back to Cobel.

MARK

Would you excuse me a moment?

She nods, smiles. Mark looks back toward Devon, but stops.

Glancing out the back window, he can see Ricken standing
outside in the cold, alone, contemplating the dark.

Mark looks down the hall as Devon enters the baby's room.
Then back out at Ricken.

Mark steps out onto the back deck, shutting the door behind
him. Ricken is pacing and muttering to himself. Mark is a
little nervous.

MARK

Mr. Hale-- Ricken?

RICKEN

I don't know why my voice shakes
like that. I sound like a sad old
hamburger waiter prattling on about
sauces-- "Hamburger waiter." What
the fuck is that? Jesus, why do I
ever open my buffoon mouth-

MARK

Ricken. It's going great. The book
is- brilliant-

RICKEN

Thank you, Mark. But you don't have to say that. I'm well aware how I come across to you.

MARK

What? No, I mean it! This book opened up the world for me!

Mark seems very sincere. Which confuses Ricken.

RICKEN

Mark are you okay?

MARK

Yes! This book changed my whole life!

Ricken calms. But he still isn't sure.

RICKEN

You actually read it?

MARK

Ricken -- are we friends?

Ricken looks up at Mark, his eyes moist. He smiles.

RICKEN

I know I sometimes make you feel less-than, for having had the procedure. I regret that. You had to deal with Gemma's passing in the way that was best for you.

This sliver of information hits Mark hard. Ricken sighs contemplatively, not noticing Mark's response.

RICKEN (CONT'D)

You know, I was scrolling through old pictures this morning, and I found one of the four of us on the crest hike. Remember the funny bees?

Ricken laughs warmly. Mark struggles to comprehend this news. He's shaken but somehow unsurprised to learn he's lost someone close to him. The dull sadness he always walked into work with suddenly makes more sense. Ricken finally notices.

MARK

Do you-- have that on you? That picture?

As Ricken takes out his phone, the door opens and Ricken's ASSISTANT pokes his head out.

ASSISTANT

Ricken, the neti pot's warm.

RICKEN

Thank you, Balf. Mark, I need to flush my sinuses, but thank you, you have no idea what this has meant to me.

Ricken returns to the house with his Assistant. Mark follows into--

Mark re-enters the house, running straight into Cobel.

COBEL

Mark, are you alright?

MARK

I'm fine, thanks. Just going to check on my sister.

He starts down the hall.

COBEL

Mark.

He turns back. She eyes him. Does she suspect?

COBEL (CONT'D)

When you were hugging me before,
you suddenly went tense. What was
that?

MARK

I didn't know I did.

COBEL

You did. You're still tense.

She takes a step toward him, her gaze heavy.

MARK

Yeah, I'm sorry, it's just parties-

COBEL

Were you serious about what you
were saying? Your plan?

MARK

-Of course.

She nods.

COBEL

So tell me more.

He lets out a slow breath.

MARK

You know, I'm so sorry, but I'm on
uncle duty for Devon, so I'll be
right back, okay?

COBEL

Of course, Mark.

MARK

Thank you, Ms. Cobel.

He smiles, turns and makes his way down the hall. She stands motionless, watching after him, very aware of what he just called her.

Mark reaches the door to the baby's room just as Devon exits, still holding baby Eleanor.

DEVON
Hey, there you are.

MARK
Sorry. Can we talk in there?

DEVON
He starts in exactly one minute.
Where were you?

MARK
I was talking to Ricken.

DEVON
You're not supposed to, remember?
Can we talk at the next break?

MARK
No he was really cool.

DEVON
Don't be an asshole. It's a big
night for him.

He shakes his head, trying to find the right words.

DEVON (CONT'D)
Okay, go in there. I'll be right
back.

He nods, entering the baby's room.

Devon carries baby Eleanor down the hallway.

She reaches Cobel, who hasn't moved.

DEVON (CONT'D)
Hey, Mrs. Selvig, would you take
her for just a minute? I have to
talk to Mark.

COBEL
Of course, my love. Is Mark
alright?

DEVON
Yes, thank you.

She hands the baby to Cobel and walks back down the hall.

She reaches the baby's room, where Mark stands waiting. She shuts the door. Cobel looks down at the baby, then back at the door, thoughtful.

Irving has continued going through the contents of the trunk.

Inside: a thick stack of folders and loose documents, from other blueprints and diagrams to newspaper clippings. Irving flips through but can't make heads or tails of it.

He finds a MAP OF KIER. He unfolds it to find there are RED DOTS at various points on the map, each labeled with a name.

There's a FOLDER and he opens it. He finds a 5-page typed list of names in alphabetical order. Some names have been crossed off, others scrawled into the margins in pencil. Most names have a few pieces of information under other, but there's little consistency. Some list the employee's age or "Severance Date," while others have home addresses and pieces of personal history.

Irving holds his breath. He flips ahead to the 2nd page, looking town to the G's, then stops:

One of the entries is GOODMAN, BURT. Under the name are a few pieces of information. Including a home address- 3329 Gull Harbor Road.

IRVING

Oh my god.

He looks at Radar.

INT. IRVING'S APARTMENT - KITCHEN

Irving lays the map down on the kitchen table. Leaning over it, he searches the 20 or so red dots.

IRVING

(whispers)

Come on, come on...

He slams his finger down on one of the dots: BURT GOODMAN.

IRVING (CONT'D)

YES!

Irving grabs a piece of JUNK MAIL off the table, locating his own address: 424 Plainside Dr. He looks down at the map, finding this road. It's clear on the other side of the map.

Irving sighs, thinking.

He looks across the table, and for the first time sees a set of CAR KEYS laying there.

INT. LUMON - GALA ROOM - PHOTO DISPLAY - NIGHT

Helly moves between the rotating cubes, staring in awe at the many PHOTOS of her and her friends at work.

She recognizes many of these as pictures snapped by Milchick throughout the quarter. Others, disturbingly, are professional-grade candid shots of moments she didn't know were being photographed. She is smiling in almost all the photos, which paint her time at Lumon in a very happy light.

Helly takes in images of herself exploring the hallways with Mark. Speaking to Irving during their first Perpetuity Wing visit. Hanging out at O&D.

Helly stops at a shot of her and Mark laughing in the kitchenette. His hand is close to hers on the counter.

She turns away from this, feeling violated and disgusted.

In the center of the room is another CUBE but with a flat-screen TV, around which 3 well-dressed GUESTS are gathered, blocking Helly's view of it.

As Helly slowly moves toward the screen, she can hear her OWN VOICE emanating from it.

HELLY (O.S.)

(on screen)

Look, my dad would love me to sit here and say that I'm taking this job out of loyalty. That it was the spirit of my many-greats grandfather turning me to service.

Helly maneuvers so that she can see the screen. On it, Helly sits in a TV STUDIO speaking to an INTERVIEWER. This is a SLICK, POLISHED IN-HOUSE CORPORATE-type VIDEO.

HELLY (CONT'D)

(on screen)

And that's a very good reason to take a Severed job. But I took a Severed job- because it sounds awesome.

The interviewer laughs.

Helly continues to move toward the screen, eyes glued to it.

HELLY (CONT'D)

(on screen)

I mean, right? Look, my family would not promote this procedure in our workforce or anyone else's, unless it benefitted the worker first. So yes. Severance is good enough for an Eagan. I think it's good enough for all of us.

The screen shifts to a title -- *United in Severance*

Helly stares from over the shoulder of one of the guests.

HELLY (CONT'D)

(whispers)

Fuck me.

(CONTINUED)

The guests turn, eyeing her. She turns and walks away, exiting the photo display area as the video restarts.

HELLY (CONT'D)

(on screen)

One of the first things you learn growing up as an Eagan is that the workers are our family. I remember being confused by that as a kid, because I thought it meant I had a few hundred thousand literal brothers and sisters scattered around the world. But as I got older, I learned that it's about shared ideals. My dad made me recite the 9 core values before bed every night, which I can't say I always did happily. But those are values I now share with everyone who works for Lumon, and that makes them my family. And I wouldn't ask them to do anything that I'm not willing and excited to do myself. Look, my dad would love me to sit here and say that I'm taking this job out of loyalty...

The video continues as Helly moves toward the bathrooms.

Helly enters the ladies room, nearly hyperventilating.

She goes to the sink, leaning over it as if she might vomit. She breathes.

She looks up at herself in the mirror. Slowly shakes her head.

Suddenly, the door opens. Helly looks up as a SUIT-CLAD WOMAN pokes her head in, regarding her. The woman turns to address someone outside.

SUIT-CLAD WOMAN

It's okay, sir, she's in here.

The woman backs away and an OLDER MAN enters the bathroom.

The man turns to face Helly, fixing a piercing stare onto her. He is small and pale and looks like he might be ill, with sallow skin and sunken eyes. Yet we recognize his oddly cherubic features and, as it breaks upon his face, his childlike smile. This is JAME EAGAN.

(CONTINUED)

JAME

Helena.

Helly also recognizes him from the statue display in Perpetuity.

JAME (CONT'D)

You look so nice. Like a film.

A beat.

HELLY

Thanks, Dad.

He takes a few steps closer, his impish smile giving way to a serious look of concern. He takes her hand.

JAME

I cried in my bed when they told me
what she tried to do to you. What
that-- Innies tried to do. I...

He drops her hand, trying to collect himself. A breath.

(CONTINUED)

JAME (CONT'D)

Thank you for going through with this. The Grandfather would cherish what you've done. And one day you'll sit with me at my revolving.

His smiles as if this is a big deal.

HELLY

"Revolving?"

He kisses her head. She stares ahead, her anger and horror growing. A beat.

HELLY (CONT'D)

Do you know why that Innies did what she did?

Before she can continue, Natalie pokes her head in through the door.

NATALIE

Mr. Eagan. Helly. Something's come up.

Jame nods and exits. Helly takes a breath, then follows.

Mark and Devon sit across from each other, Mark on the race car bed, Devon on the double bed.

Devon stares into space, processing. Ricken can be heard reading his book from the living room.

DEVON

You swear you're not fucking with me?

MARK

I swear.

A beat.

MARK (CONT'D)

Listen, it's not just how they treat us. Whatever we're all doing down there, I know it adds up to something bad.

She shakes her head.

DEVON

This is so insane.

MARK

They need to send people down to
check every inch of that place.

(MORE)

(CONTINUED)

MARK (CONT'D)

Inspectors or whatever. Is that a thing? Inspectors?

DEVON

Yeah. There are inspectors.

A beat.

DEVON (CONT'D)

Mark has- Out here, you've been trying to figure out what Lumon does. What you do.

Mark laughs a little.

MARK

Tell him thanks for his curiosity.

She stares at him a long moment.

DEVON

Do you hate him?

Mark sighs.

MARK

I just want to know why. Why he put me in there, and- why he thinks he deserves the whole world, while I sit in a prison. I mean, we're the same fucking person.

She nods, pensive.

DEVON

You guys say "fucking" the same way.

He looks at her, not sure why this is relevant.

DEVON (CONT'D)

He lost his wife. You lost your wife. A little before you started at Lumon.

MARK

--Gemma.

She's surprised he knows the name, but nods.

DEVON

It was a car accident, and- You tried to keep teaching-

(CONTINUED)

20

MARK

I was a teacher?

DEVON

A professor. Of history. You tried to go back 3 weeks after she died. It was a disaster. She was still in your veins, just making everything hurt. I guess you thought with a Severed job-

She pauses, looks up at him.

DEVON (CONT'D)

He hoped you'd be spared from the pain.

Mark nods, pensive.

MARK

It's a nice name. Gemma.

DEVON

We were all really close. She was wonderful. She made you wonderful.

Mark smiles a little.

21

INT/EXT. COBEL'S CAR/STREETS OF KIER - NIGHT

21

Cobel drives at a breakneck speed through the streets of Kier, toward the Lumon building.

Her phone is propped to her ear but her call goes to voice mail.

MILCHICK (O.S.)

Hey guys, it's Seth. I can't come to the phone-

COBEL

GODDAMNIT MILCHICK!

She speeds through an intersection and a car SCREECHES to a halt to avoid her.

It is unclear whether there is a baby in the back seat.

22 EXT. IRVING'S STREET - NIGHT 22

Irving, now in a wrinkled work shirt and slacks, steps timidly out of his building and onto his street, which is unfamiliar to him. Parked cars line the street.

Irving sees that his keychain has a CHEVY logo and matches it to a NOVA parked in front of his building.

IRVING

Whoa.

Irving approaches the vehicle.

23 INT. IRVING'S CAR - NIGHT 23

Irving sits in the car, the map strewn over the passengers seat. He pauses, takes a breath.

He looks over the wheel, pedals and other controls. Has a vague sense of what to do.

IRVING

Okay. Easy.

He turns the key, turning on the engine. Flips the car into reverse starts to realize that he does know how to drive. And does a reverse 180 out into the street to get going.

24 INT/EXT. IRVING'S CAR/DOWNTOWN KIER - NIGHT 24

Irving cautiously drives through the streets of downtown Kier. His hazards are on, and he drives very slowly.

As he passes through an intersection, another CAR speeds through the intersection ahead, blowing through the light. Though Irving doesn't recognize the car, we see that it's Cobel's...

25 INT. COBEL'S CAR/DOWNTOWN KIER - CONTINUOUS 25

Cobel dials Milchick's number again.

26 INT. LUMON - SEVERED FLOOR - HALLWAY - SAME TIME 26

Milchick, making the days final rounds through the halls, once again checks his phone as it buzzes.

Seeing Cobel's name, he sadly sighs. Considers hitting IGNORE. Instead, he answers.

MILCHICK

They told me not to talk to you-

COBEL (O.S.)

The Overtime Contingency's on! The goddamn OTC's been triggered! Mark S is his fucking Innie!!

MILCHICK

What? That's not possible-

COBEL (O.S.)

It's Dylan! They were planning this all along!

MILCHICK

Helly's at the gala--

COBEL (O.S.)

I'll take care of Helly! I'll fix it like always! They need me, Seth! This time they're going to see!!

MILCHICK

I--

COBEL (O.S.)

Get to the security office and turn it off! NOW!!!

Milchick breaks into a full sprint down the hallway.

27 INT. LUMON - GROUND FLOOR - EMPTY BOARD ROOM - NIGHT 27

Helly, Jame and Natalie sit around a table with the suit-clad woman and a timid TECHNICIAN. They watch something on a wall-mounted screen, which we do not yet see. Jame looks disgusted.

(CONTINUED)

CONTINUED:

Music from the press event can be heard outside the frosted glass door.

NATALIE

When is this from?

TECHNICIAN

90 minutes ago, Ma'am.

We see that they are watching SECURITY FOOTAGE from the Severed floor. Mark and Helly stand at the elevator bank as the door opens. Helly moves to the elevator but pauses, returning to kiss Mark.

The Technician pauses it on the image.

NATALIE

Holy shit.

SUIT-CLAD WOMAN

It's protocol to report on-site erotic endeavors to all involved parties--

TECHNICIAN

So should we call Mr. Scout?

NATALIE

No! We should not call Mr. Scout.

Jame stands, stony silent, and walks to the screen, standing inches from the frozen image. Natalie turns to Helly.

HELLY

I- I don't know- anything about this.

Jame suddenly spits on the TV screen.

JAME

Ugly! Filthy! She used your mouth to- Innie bitch!

A tense beat. Helly stands frozen. Natalie turns to the Technician. Points to the screen.

NATALIE

Burn this to nothing.

The Technician nods, turns off the screen, exits. A beat.

27

NATALIE (CONT'D)
I'm sorry, Helly. It's not your
fault. They're like dumb animals
down there.

Helly doesn't respond. Natalie turns to Jame.

NATALIE (CONT'D)
She can go do the speech just as
planned.
(to Helly)
You can do that, right?

Helly looks up at Natalie, hiding her disgust and fury. Nods.

HELLY
I can definitely do that.

Natalie nods. Helly exits to--

28

INT. LUMON - SEVERED FLOOR HALLWAY - NIGHT

28

Milchick sprints to the security office door. He scans his
card and pushes, but the door is lashed shut by Dylan's belt.
Milchick can barely open it an inch.

MILCHICK
Goddamnit.

He slams his fists against the door.

MILCHICK (CONT'D)
DYLAN! DYLAN!

A29

INT. LUMON - GALA ROOM - NIGHT

A29

Helly makes her way back into the crowd toward the stage
where she will be speaking.

29

INT. LUMON - SECURITY OFFICE - SAME TIME

29

Dylan stands in the alcove doorway holding the switches open. *
He's clearly tired. *

He stands unmoving while Milchick's banging continues. *

MILCHICK (O.S.)
I know you're in there, Dylan! Open
the door!

(CONTINUED)

DYLAN
Fuck you, Mr. Milchick!

Milchick pushes on the door again, to no avail.

30 OMITTED 30

31 INT. DEVON AND RICKEN'S HOUSE - BABY'S ROOM - SAME TIME 31

Mark and Devon are still sitting on their respective beds, talking.

DEVON

Ricken knows some high-end journalists in New York.

MARK

You think that's better than the police?

DEVON

Lumon has fingers in a lot of pies- Sorry. Do you- understand metaphor?

MARK

Yeah, fingers in pies. I get it.

DEVON

I think we have to be really careful who we talk to.

Mark nods, sighs.

DEVON (CONT'D)

How long do you have?

MARK

I don't know. Maybe an hour?

DEVON

Right. Because once your bosses find out--

This suddenly reminds Mark of something very important.

(CONTINUED)

MARK

Jesus. I totally forgot- Cobel! Why
is Cobel here?

DEVON

Huh?

MARK

My boss, from Lumon, Ms. Cobel, is
here at this party.

A beat.

DEVON

What are you talking about?

MARK

Cobel. I mean, she's dressed
different. Kind of a flowy, purple
outfit, silver hair-

Devon's face suddenly becomes very serious.

DEVON

Mark, do you mean Mrs. Selvig?

MARK

Yeah but her name's Harmony Cobel.

DEVON

She works at Lumon?

MARK

She's my boss-

DEVON

Jesus fucking Christ.

She leaps up and runs through the door. Mark stands and
follows her out into-

Mark follows Devon down the hallway toward the living room.
Cobel is nowhere to be found. Devon emerges into-

Devon scans the room. The guests watch Ricken read, still in
rapt attention. No Cobel.

RICKEN

(reads)

But while most cultures view sex as
ugly or foul, I have always found
it deeply erotic...

DEVON

Where's Mrs. Selvig?

RICKEN

Oh- My darling, it's a quiet space-

DEVON

Eleanor!

Devon turns and runs toward the front entrance.

Ricken looks around the room, realizing his daughter is
nowhere to be seen.

EXT. DEVON AND RICKEN'S HOUSE - DRIVEWAY - MOMENTS LATER

Mark and Devon run out into the driveway, looking around
desperately for Cobel or Eleanor.

DEVON

Eleanor!!

Ricken runs out.

RICKEN

She's not with Mrs. Selvig?

DEVON

I don't know- She might have left-

RICKEN

Jesus. Mrs. Selvig!!

Ricken runs back into the house, searching.

EXT. RESIDENTIAL STREET - NIGHT

The street is lined with nice, midsize houses. A sleepy
neighborhood.

Irving parks his car in front of one of the houses: 3329. He
looks up at the house.

CONTINUED:

Through the window, he sees BURT enter the BEDROOM and open a large suitcase onto the bed.

Irving stands frozen. Watches as Burt pulls some items from the closet.

INT. LUMON - SEVERED FLOOR - HALLWAY - NIGHT

Milchick continues pounding on the Security Office door, leaning his weight against it to hold it and inch or so open.

MILCHICK

Dylan!?

Milchick reaches into his utility belt and produces a surprisingly large BUCK KNIFE. He sticks it through the small gap in the door and begins to saw at Dylan's belt.

INT. LUMON - SECURITY OFFICE - SAME TIME

Dylan's hands shake from the strain of holding the switches, as he hears Milchick sawing. Milchick speaks through the crack in the door.

MILCHICK (O.S.)

Dylan, why are you doing this? Come on, man, you're Refiner of the Quarter!

A beat. Milchick's voice starts to betray a growing panic.

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

I bet the Tempers were disappointed. I could still get you back in there. I could get you any perk you want. Dylan? Hey, there's stuff you don't even know about! There's paintball, or there's coffee cozies-- Dylan?? Say the word, I'll go get you a coffee cozy literally right now!!

No response.

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

Dylan-

37

DYLAN

I wanna remember my fucking kid
being born!

MILCHICK (O.S.)

You have two others. I can tell you
about them. Just open the door and
I'll tell you their names.

Dylan considers this, but does not move. Milchick continues
to saw at the belt with the knife.

38

INT. LUMON - GALA ROOM - STAGE AREA - NIGHT

38

A massive PHOTO of Helly (divided down the center) is set up
behind a podium.

Natalie and Helly are escorted to behind the stage by an
EVENT COORDINATOR (headset, 30's, male).

EVENT COORDINATOR

We'll start in two minutes.

NATALIE

Thanks.

(to Helly)

I'll tee you up, just stick to the
talking points. Use the line about
how you see your Innie as your
sister. They'll love that.

Helly nods, hiding her disdain.

HELLY

Got it.

NATALIE

It's gonna be great.

Natalie smiles reassuringly.

A39

EXT. LUMON - NIGHT

A39

A DRONE SHOT looking down and past the water tower as Cobel
speeds towards Lumon.

39

EXT. LUMON - PARKING LOT - SAME TIME

39

Cobel pulls her car toward the VALET area.

(CONTINUED)

CONTINUED:

She notes a SECURITY GUARD standing near a HOSTESS at a HOSTESS STATION.

She slows the car but does not stop it. As it rolls past the valet area, she deftly gets out.

(CONTINUED)

39 CONTINUED: 39

The Security Guard notices the car rolling past, as does the Hostess and the Valets, who point and stare in confusion. The Guard trots toward the moving vehicle.

Cobel takes advantage of the distraction to move quickly up the steps and into the building.

40 OMITTED 40

41 EXT. BURT'S YARD - NIGHT 41

Irving watches as Burt places articles of clothing into the suitcase inside.

Burt laughs, seemingly to himself, which makes Irving laugh too. He wipes away a half-tear. Undoes his SEAT BELT when--

CECIL (70s) brings some SOUTH AFRICA TRIP THINGS into the room and puts his hand on Burt's shoulder. They discuss some khaki safari clothing and laugh. Burt hands him a folded shirt. Irving can tell right away that this is Burt's HUSBAND.

Burt's husband starts to pack the garments that Burt has folded, as the two chat and laugh. Irving does not want to process what he's seeing.

42 INT. DEVON AND RICKEN'S HOUSE - HALLWAY - NIGHT 42

Mark moves up the hall, looking for Eleanor.

(CONTINUED)

There's clearly chaos happening in the living room, with guests also searching frantically. Devon and Ricken can be heard calling for Mrs. Selvig, and for their daughter.

Patton emerges out of one of the rooms, sees Mark.

PATTON

She's not in the baby room.

MARK

Have we checked all these rooms?

He moves up the hall.

Mark enters Ricken's garishly decorated study, stops. Patton follows.

Baby Eleanor is asleep in her carrier, which is on Ricken's writing desk next to his vintage typewriter.

PATTON

Oh, thank God. Devon!

Patton muscles past Mark, picks up the carrier and exits the room, moving quickly toward the living room.

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

Devon, she's here! I found your
child! I'm the one who found her!

Mark stands, just breathing for a moment.

Exhausted and overwhelmed, he leans on the desk, rubbing his hands through his hair.

MARK
(sotto)
Holy shit. Holy shit.

He looks around, regarding the art lining Ricken's walls (all of Ricken's own creation).

Down the hall, Mark can hear his sister's relieved wail as she's reunited with her daughter.

Mark looks up, glancing at FOUR photos on the wall in Ricken's office. Mark and Devon as kids; Devon and Ricken in a COOKING CLASS together; Ricken receiving a literary award.

Mark's eyes stop on one final picture. He stands, narrowing his eyes to see better...

Milchick continues to saw at the belt. He's nearly finished.

MILCHICK
Dylan!

Dylan doesn't respond.

45

INT. LUMON - GALA ROOM - STAGE AREA- SAME TIME

45

Helly waits behind the giant photo backdrop as Natalie introduces her at the podium in front of it. Helly grits her teeth, peering out over the crowd of journalists and politicians. Considers what she's about to say.

NATALIE

As with any transformative technology, there have been setbacks. Bumps in the road.

Helly senses someone approaching from the side. She turns to see Cobel, harried and sweating. Cobel grabs Helly's shoulder roughly, looking into her eyes.

They speak their lines as Natalie delivers her speech.

HELLY

Oh my god--

COBEL

Is it you?

HELLY

What are you talking about?

Cobel stares into Helly's eyes, probing. Natalie keeps speaking on stage.

ON NATALIE

NATALIE

But I'm here tonight to tell you that we are on the verge of a revolution. A kind and empathetic revolution that puts the human being at the center of industry. And yes, it's a business revolution too. We need no longer see those ideas as mutually exclusive, because the truth is we can have all of it. Increased productivity, improvements in morale... a happier workplace. A happier world. It's a vision that was first dreamed up by a humble military doctor you may know named Kier Egan. A man who saw humans in agony and decided we could do better. He may never have seen a Severance chip in his lifetime, but it represents his elegant and gentle philosophy made manifest.

(CONTINUED)

COBEL

It *is* you, isn't it?

Helly stares back at Cobel, smiling slightly.

HELLY

I'm about to kill your company.

COBEL

Your company! All of this is for you! God, you've no idea what people give for you! Who the hell do you think you are?

Helly tries to wrestle free of Cobel's grasp but she holds tight.

COBEL (CONT'D)

Your friends will suffer. Mark will suffer. You'll be long gone-- but we'll keep them alive. In the dark, in pain.

NATALIE

But why don't we hear from someone who can tell us all about it first hand?

Cobel lets Helly's hand go. They stare at each other.

NATALIE (CONT'D)

Ladies and gentlemen, our guest of honor, Helena Eagan.

APPLAUSE. Cobel steps away just as the photo backdrop parts, revealing Helly to the crowd.

The crowd CHEERS as Helly approaches the podium.

HELLY

Thank you Natalie. And good evening everyone.

A little rattled, a lot to think about... then she looks out at the crowd and smiles.

HELLY (CONT'D)

Finally. Finally. I'm somewhere that I want to be...

Mark is looking at the handful of photos, one in particular.

(CONTINUED)

The picture he's staring at is of him and GEMMA on their wedding day. They are both about 7 years younger than they are now, and look happier than anyone could hope to be.

Gemma is beautiful in her wedding dress. And, of course, she is instantly recognizable to Mark as MS. CASEY.

46 CONTINUED: 46

Mark slowly reaches out, removes the picture from the wall, puts it together... and heads towards Devon.

47 INT/EXT. IRVING'S CAR/RESIDENTIAL STREET - SAME TIME 47

Irving sits in his car, crying softly.

He looks back at the house, seeing the light emanate from Burt's window.

Irving sets his jaw. In a sudden movement, he gets out of the car and begins walking with determination toward the house.

48 INT. LUMON - SECURITY OFFICE - SAME TIME 48

With a final sawing motion, Milchick manages to cut through Dylan's belt with the buck knife. He shoves the door open.

MILCHICK

Dylan!

Milchick rushes in--

49 INT. DEVON AND RICKEN'S HOUSE - HALLWAY - SAME TIME 49

Still holding the wedding picture, Mark frantically moves down the hall toward the living room, where the thick crowd is still gathered around Devon, Ricken and the baby.

MARK

Devon--

Mark enters the living room, trying to make his way across the room to Devon--

MARK (CONT'D)

Devon!

50 EXT. BURT'S YARD - SAME TIME 50

Irving reaches Burt's door. He pounds it with his fists.

(CONTINUED)

IRVING
BURT! BUUUURT!!

51 INT. LUMON - GALA ROOM - STAGE AREA - SAME TIME 51

Helly stands on the stage, looking out at the crowd. Cobel watches from the side.

HELLY
My name is Helly R! And I'm an
Innie!

The crowd applauds this. Not what Helly was going for.

HELLY (CONT'D)
Wait, wait! Stop! Stop it! Shut up!

They finally quiet down, confused.

HELLY (CONT'D)
Everything they've told you about
severance is a lie!

She tries to speak over the din.

HELLY (CONT'D)
We're not happy, we're miserable!
They torture us! We're prisoners!

A52 INT. DEVON AND RICKEN'S HOUSE - LIVING ROOM - NIGHT A52

Mark reaches Devon, she's still fretting over Eleanor. But then she sees the look on his face.

DEVON
Mark--

MARK
She's alive.

52 OMITTED 52

53 OMITTED 53

54 OMITTED 54

55 INT. LUMON - SECURITY OFFICE - SAME TIME 55

Milchick tackles Dylan into the alcove, knocking him away *
from the lever switches. *

End of episode *