

C O L D H A R B O R

EPISODE 210

"COLD HARBOR"

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COLD HARBOR

Episode 210

CAST LIST

MARK SCOUT
HELLY RIGGS
HARMONY COBEL
DYLAN GEORGE
SETH MILCHICK
DEVON SCOUT-HALE
GEMMA/MS. CASEY

Jame Eagan
Drummond
Dr. Mauer
Lorne
Gretchen
Cecily
Bukayo
Marching Band
Kier (speaking only)

COLD HARBOR

Episode 210

SET LIST

INTERIORS:

BIRTHING CABIN

LIVING ROOM

LOUNGE

UPSTAIRS LOUNGE

DYLAN AND GRETCHEN'S HOUSE

LUMON

EXECUTIVE VIEWING SUITE

LUMON SEVERED FLOOR

BATHROOM

BREAK ROOM

BLACK ELEVATOR

BLACK HALLWAY

ENTRANCE

ELEVATOR

ELEVATOR BANK

HALLWAYS

MACRODATA REFINEMENT

BATHROOM

SACRIFICIAL SUITE

SOUTH STAIRWELL

LUMON TESTING FLOOR

COLD HARBOR ROOM

CONTROL ROOM

ELEVATOR

GEMMA'S SUITE

HALLWAY

TESTING CONTROL

EXTERIORS:

BIRTHING CABIN BALCONY

COLD HARBOR

Episode 210

DAY/NIGHT BREAKDOWN

SCN #	SCRIPT D/N
A1-8	N11
9	FB(108)
10	N11
11	FB(Test Fl.)
12-13	N11
14-76	D12

A1

INT. UPSCALE BIRTHING CABIN - LIVING ROOM - NIGHT

A1

We find ourselves with Mark as he TRANSITIONS into Innie form at the doorway of the upscale birthing cabin.

He looks around the room, baffled by the new environment.

DEVON

Hi Mark.

He turns to see Devon standing in a far corner of the room.

DEVON (CONT'D)

Please don't scream.

He notices someone else standing in the other corner of the room. His eyes widen with fear as Cobel steps forward.

COBEL

Hello, Mark S.

MARK

No no no no no no.

He turns to go.

DEVON

If you walk out that door, he'll
just come right back in again.

He turns back.

MARK

What is this?

COBEL

Let's go upstairs. It's cozier.

She heads to the stairs, but Mark hesitates. Mark looks to Devon, who takes him by the arm--

DEVON

It's okay. Come on. It's okay.

She leads him to the stairs. We follow them up, to--

B1

INT. UPSCALE BIRTHING CABIN - UPSTAIRS LOUNGE - CONTINUOUS B1

A spacious room with double doors leading to a balcony outside. Cobel and Devon face Mark, who looks around, cautious and confused.

DEVON

Do you remember the last thing you
said to me?

Mark thinks for a moment, then, softly --

MARK

"She's alive."

As he starts to realize what this is about--

1 INT. UPSCALE BIRTHING CABIN - UPSTAIRS LOUNGE - NIGHT

1

Mark, Devon and Cobel are where we left them.

COBEL

Have you finished Cold Harbor?

MARK

What is this place?

DEVON

It's a cabin. For giving birth.

MARK

Wha-- Why am I here?
(to Cobel)
Why are you here?

COBEL

Cold Harbor. Have you finished?

MARK

No.

COBEL

Then she's still alive. We can save
her.

MARK

Who?

COBEL

Miss Casey.

DEVON

Gemma.

COBEL

There's a hallway down there that's
not like the others. It's long and
black and hidden.

1

CONTINUED:

1

MARK

From Irving's drawings.

COBEL

What?

MARK

With an elevator going down. We
know where it is.

She's surprised by this.

A2

INT. LUMON - MACRODATA REFINEMENT - NIGHT

A2

Helly sits alone at her desk, looking at Irving's directions under her desk light. The workstations are shut down and the office lights are off.

She continues to mouth the steps, trying to commit them to memory before leaving for the day.

A quiet moment. And then--

JAME

You tricked me.

A beat. She turns around to find her father, Jame, standing in the doorway.

Her blood goes cold. He takes a step into the room.

JAME (CONT'D)

My Helly.

She stares at him, unmoving.

2

INT. LUMON - SEVERED FLOOR - MACRODATA REFINEMENT - NIGHT

2

Jame stares at Helly. A beat. As he begins to slowly walk toward her, she discreetly slips Irving's directions into her drawer, shutting it and standing.

JAME

What a funny speech you gave at the party.

HELLY

You liked that?

He abruptly grows serious.

JAME

I was cross with you after. I threw
a tin of candies.

HELLY

Wow. What are you gonna throw when
I choke out your company for good?

JAME

He won't let Lumon die.

HELLY

Who? Kier? I have some sad news for
you, he's been dead for--

JAME

He's here with us now.

He continues toward her. She stares at him, disgusted but
transfixed.

HELLY

God, you're fucking weird. Do you
get that a lot?

JAME

I am-- feeble. When I go to the
table impalpable--

HELLY

The what?

JAME

--the weight of his earthly purpose
shall pass to my progeny.

HELLY

You mean your *daughter*? Helena?

He lets out a slow breath.

JAME

I do not love my daughter. I used
to. I saw Kier in her every move.
But he left her as she grew.

HELLY

You sound like a great dad.

JAME

I sired others, in the shadows. But
he wasn't in them either. I came to
fear he would die with me. Until I
saw him again.

He's in front of her now. Reaches up to touch her face.

JAME (CONT'D)

In you.

She swats his hand away.

HELLY

You and your family created Hell,
and you're going to fucking burn in
it.

He stares at her a long moment. Smiles.

JAME

There he is.

Jame abruptly turns and walks toward the exit. Helly
processes his words, the gears in her head turning--

HELLY

Hey! What the hell did you come
here for? What do you want??

JAME

Stay the path, little mouse.
Tomorrow is a special day.

He exits into the halls, leaving her staring in confusion.

Mark is overwhelmed as Cobel walks him through the plan.

MARK

So wait-- When I finish Cold Harbor
they do a test. Then they kill her?

DEVON

Yeah I don't love that.

COBEL

You'll need to quickly get to the
black hallway and down to the
Testing Floor.

MARK

Okay but how will I find her once
I'm down there?

DEVON

You won't.

COBEL

Your chip is only attuned to your
floor. Once you get down to
Testing, you'll be your Outie
again.

DEVON

He'll find Gemma and bring her back
up to the Severed floor--

COBEL

Where you'll get her to the exit
stairwell.

MARK

Okay...

DEVON

Mark, I know what Lumon's done to
you. Proving Gemma's alive, that
they actually kidnapped her-- it
would end them.

He stares at her.

MARK

And what happens to us?

He turns to Cobel.

MARK (CONT'D)

If Lumon ends, what happens to
every Innie on the Severed floor?

Cobel stares back. Her silence speaks volumes. Mark looks
back at Devon.

MARK (CONT'D)

Right. You want me to give my life--

DEVON

No--

MARK

The lives of everyone down there--

DEVON

It's not that simple.

MARK

--to save one person you happen to
care about.

COBEL

It doesn't have to end your life.

DEVON

There's someone else who wants to
talk to you.

MARK

Who?

Cobel looks to Devon, who produces a small handheld
CAMCORDER. She hands it to Mark.

DEVON

Just hit play.

Devon goes to the double doors leading to the balcony and
opens them up. The cold winter air pours in.

COBEL

After you watch, record your
response and then step outside.

DEVON

I'll be downstairs.

She and Devon turn to go. As they descend the stairs, Mark
turns his attention to the camcorder.

He reaches for the panel and pushes *PLAY*.

The screen clicks into an image of Outie Mark.

OUTIE MARK

(on-camera)

*Hey. I'm... Well, I guess you know
who I am.*

Innie Mark stares in bewilderment. He gets as close to the
screen as he can, examining his Outie's face. It's a strange,
surreal feeling.

OUTIE MARK (CONT'D)

(on-camera)

*I think you've spoken with Devon
and Mrs. Sel-- Ms. Cobel. So you
know what it is we're asking.*

A beat.

OUTIE MARK (CONT'D)

(on-camera)

*But the first thing I need to say
to you is I'm sorry.*

This surprises Innie Mark.

OUTIE MARK (CONT'D)

I created you as a prisoner-- and as an escape. Lumon told me you'd be happy, that Innies are content-- and because I took their word for it, you've been living a nightmare for two years. It's horrific what they've done to you, and part of why I'm here is to make it right. I hope, with all we have in common, that you'll give me that chance.

On the screen we see Outie Mark reach forward and press stop on the recording. The screen clicks to static.

Innie Mark thinks. Then turns the camcorder around so the lens is pointed at him.

EXT. UPSCALE BIRTHING CABIN - BALCONY - NIGHT

Innie Mark TRANSITIONS into Outie Mark as he emerges onto the balcony. He takes a moment to orient himself. Then looks to the camcorder in his hand. Presses play.

The video that clicks on depicts INNIE MARK inside, addressing the camera.

INNIE MARK

Hi. Wow. This is-- I never expected to actually speak to you, much less get an apology. So-- thank you.

He laughs a little, shakes his head. Outie Mark smiles.

INNIE MARK (CONT'D)

Nightmare is the wrong word, though. It is horrific down there-- but we've found ways to make it work. To feel whole. And that's why what you're asking scares me. Because for as silly a life as it may be-- it's all we have. And we don't want it to end. Can you understand that?

The image clicks to static. Outie Mark points the camera at himself and presses record.

4

OUTIE MARK

Of course I can. It's such a good point, and I would say the same thing in your position. I mean, clearly I would-- But Lumon doesn't have to be your whole life.

5

INT. UPSCALE BIRTHING CABIN - UPSTAIRS LOUNGE - NIGHT

5

Innie Mark watches Outie Mark.

OUTIE MARK

You may have been seeing flashes-- images from my world out here. I've been seeing yours too. It's a process called reintegration-- a way to recouple memories, to make us one person. I started this because I see now how unfair all this was to you-- and once my wife is free, I swear I will finish the process. This life, our life, belongs to both of us-- and I want to share it with you.

The image goes to static. Innie Mark scoffs. Quickly points the camera at himself and starts to record--

INNIE MARK

Okay-- But what would that mean? You control the right side while I get the left?

6

EXT./INT. UPSCALE BIRTHING CABIN - BALCONY/LOUNGE - NIGHT

6

Outie Mark watching the rest of the video--

INNIE MARK

Or is it a top/bottom situation? I'm honestly trying to understand.

We begin a time-jump INTERCUT between Innie and Outie without seeing transitions - sometimes seeing only the screen, sometimes seeing them listening or recording, the visual pace accelerating with the acceleration of the dialogue.

OUTIE MARK

No, no one would be on bottom-- We'd be both of us. One person, combined. My memories and yours. My pain and yours. But the good stuff, too.

INNIE MARK

*Right. But you've been alive for--
twenty times longer? So whoever
this new hybrid person is, it seems
like he'd be way more you than me.*

OUTIE MARK

*I-- don't think that's how it
works.*

INNIE MARK

Okay. How does it work?

Outie Mark sighs. Thinks. Innie Mark watches.

OUTIE MARK

*Look. I mourned my wife for two
years. I lost my teaching job
because-- I started showing up
drunk. I hid all her things in my
basement because it was easier to
pretend she'd never existed. I
thought I was protecting you from
that pain.*

Innie Mark watches this-- actually a bit moved.

OUTIE MARK (CONT'D)

*Cobel tells me you like someone
down there. Helena Eagan, right?
Though I think her Innie's called--
Heleny?*

Innie Mark's warm expression vanishes.

OUTIE MARK (CONT'D)

*I honestly love that you've had
that experience. And if you can
imagine what you and Heleny have
but multiplied by thousands of days
of joy and pain and passion, then
you can see why I have to save my
wife. I have to get her back.*

Innie Mark seethes for a moment.

INNIE MARK

*It's Helly, actually. Helly is the
person I'm in love with, which
you'd know if you'd ever taken an
interest in my life before tonight
when you need something.*

(MORE)

6

INNIE MARK (CONT'D)

She's the person that I'll lose if I do what you say, because you know as well as I do that her Outie won't reintegrate. Assuming that's even real-- Assuming every word out of your mouth isn't a lie.

Outie Mark is shocked by this sudden candor.

OUTIE MARK

Whoa-- I didn't mean to-- I'm just trying to save my wife! I can't abandon her, and if you help me, I will not abandon you, I swear!

INNIE MARK

You know what I think? I think the second you get your wife back, you forget I ever existed. I think I disappear along with every Innie down there.

OUTIE MARK

What do you want from me? We're in this together, so-- Can't you trust me?

Innie Mark sits for a moment, considering this.

INNIE MARK

No.

Outie Mark, on the balcony, absorbs this.

7

INT. UPSCALE BIRTHING CABIN - LIVING ROOM - NIGHT

7

Devon and Cobel sitting across from each other, waiting. It's awkward. Tense.

MARK (O.S.)

(calling down)

DEEEEEVVVVVOOOOON?

She leaps to her feet. Bounds up the stairs. Cobel stands and follows--

8

INT. UPSCALE BIRTHING CABIN - UPSTAIRS LOUNGE - CONTINUOUS

8

Devon and Cobel find Outie Mark pacing the balcony.

MARK

He's a fucking child! He won't listen!

COBEL

Shocking.

MARK

I brought up reintegration and he basically called bullshit.

DEVON

Well-- He's not wrong. Right?

MARK

He said he's in love.

COBEL

Let me speak to him.

Mark isn't sure-- he looks to Devon, who reluctantly nods.

COBEL (CONT'D)

Alone.

DEVON

Yeah. I'll leave you to it.

Devon goes and descends the stairs. Cobel looks to Mark.

Mark enters, SEVERANCE TRANSITIONING to Innie Mark. He's surprised to see Cobel. No Devon.

MARK

Where is--

A LOUD CLAP from Cobel, cutting him off. Mark jolts to attention. They lock eyes. A beat.

She CLAPS AGAIN. Now she's fully in command of the room. Mark is transfixed. A beat.

COBEL

The numbers are your wife.

A beat.

MARK

The--

COBEL

The MDR numbers. From your console. Sit.

She gestures to a chair. Mark sits. She sits across from him.

COBEL (CONT'D)
They're a doorway, into the mind of
your Outie wife, Gemma Scout.

MARK
I don't understand.

COBEL
What do you see every day when you
look at them?

FLASH TO:

Mark sits at his desk staring at his screen.

MARK (O.S.)
I-- We feel things.

COBEL (O.S.)
What do you feel?

Mark's eyes become wistful as he selects a cluster.

MARK (O.S.)
Different things. Sometimes it's
sadness--

COBEL (O.S.)
Woe. Frolic. Dread. Malice.

As Mark bins the numbers, we POP TO the 4 Tempers turning to
camera during the Waffle Party in 108.

BACK TO:

Mark stares at Cobel.

MARK
You're saying the clusters are--

COBEL
Her Tempers. The building blocks of
her mind. Of every mind.

10

MARK
Building blocks? What am I--
building?

COBEL
New minds.

JUMP TO:

11

INT. LUMON - TESTING FLOOR - HALLWAY - DAY

11

Gemma walks down the hallway, past multiple doors.

COBEL (O.S.)
Every file you've completed is a
new consciousness for her. A new
Innie.

As she passes doors, we POP TO shots of her in the different
rooms-- Writing notes in the Christmas room. Terrified on the
plane. Wincing in pain in the Dentist's Office.

BACK TO:

12

INT. UPSCALE BIRTHING CABIN - UPSTAIRS LOUNGE - NIGHT

12

Mark sits as he processes Cobel's words.

MARK
(processing)
I've finished twenty four files...

COBEL
And Cold Harbor is the last.
Tomorrow will be your final day at
Lumon.

MARK
(after a beat, pointedly)
What are you doing here, really?

COBEL
I'm not here.

MARK
What?

COBEL
There's no honeymoon ending with
Helly R. She's an Eagan! You are
nothing to them. Nothing to her!

12

MARK
I don't believe you.

COBEL
(stands)
THEY'RE USING YOU! Then they will
discard you! Reintegration is your
only chance to-- (survive!)

MARK
(stands to go)
I think you're using me.

He starts for the stairs.

COBEL
Mark!

But he keeps going. Cobel follows.

13

INT. UPSCALE BIRTHING CABIN - LIVING ROOM - CONTINUOUS

13

Mark moves past Devon, who's been listening from the landing.
Cobel follows.

DEVON
Mark, wait.

MARK
Do you love your brother?

DEVON
Yes.

MARK
And his wife?

DEVON
Yes. I do.

He opens the door and turns to her.

MARK
Well you tell him the next thing I
see had better be the Severed
elevator, or I swear to god neither
of you will ever see her again.

COBEL
I care for you, Mark.

He looks to her. As she takes a step closer--

13

COBEL (CONT'D)
I always have--

MARK
Stop.

She does.

COBEL
(again, sincerely)
I care for you.

A slight beat as he stares at her. But then he abruptly turns and walks out the cabin door and into--

14

INT. LUMON - ELEVATOR / ELEVATOR BANK - MORNING

14

Mark is suddenly in the Lumon elevator. It stops. The doors open, revealing...

A very different view of the elevator lobby than we've ever seen. The ceiling lights have been dimmed, and the lobby furniture removed. The lights are off in both of the hallways to either side. Mark steps out into the room, befuddled, as the doors close behind him.

The massive painting in front of him has been changed too-- It now depicts Mark himself, seated at an MDR console, one hand on his keyboard and the other raised, his eyes closed in religious ecstasy. But he is not at the MDR office, but the pool of WOE'S HOLLOW. Wading in the water behind him is EVERY PERSON INNIE MARK HAS EVER MET: Helly, Irving and Dylan, along with all past members of MDR since Mark was hired, including Petey and Carol D. Optics & Design, Mammalians Nurturable, the Shadows, all four Tempers, Cobel, Milchick, Miss Huang, Miss Casey, Devon, Ricken, Eleanor, Rebeck, Patton, Danise, Balf-- even the dead creature from the creek stands with the others. And on the cliff behind them stand the Lumon CEO's, past, present and future, including Kier, Jame-- and Helena. An "oh fuck" expression on Mark's face.

The plaque reads THE EXALTED VICTORY OF COLD HARBOR. As he stares, the elevator opens again.

HELLY
Mark.

He turns to see Helly. She steps out. They lock eyes.

We can see the deep relief both of them have at seeing each other again. Helly goes to Mark, hugging him.

14

MARK
(urgently)
I have to tell you something.

HELLY
Yeah, me too--

But suddenly the overhead lights for the hallway to their left light up, in a sequence "leading" them toward MDR.

They look at each other-- both surprised and confused-- then proceed down the hallway.

15-17 OMITTED

15-17

18 INT. LUMON - MACRODATA REFINEMENT - MORNING

18

Mark and Helly enter MDR. The lights are dimmed here too. Near the Handbook shelf is a wax statue-- KIER EAGAN himself. He stands with hands outstretched, welcoming them.

HELLY
Fuck me.

They walk to the desk. Mark notices an envelope on his keyboard, addressed to him. He opens it and takes out a note.

MARK
(reads)
"Mark. The Founder wished to witness the historic completion of your twenty-fifth file. Helly R shall also bear witness from her chair. Goodly splendors await upon your victory. Love, Mr. Milchick."

Helly goes to the wax statue of Kier. Waves her hand in front of it, wondering if it contains surveillance equipment.

18

She returns to the tri-desk with an air of paranoia.
Compounded by Mark's own. Nods for Mark to sit. He does.
Helly speaks in a hushed tone.

HELLY

Jame Eagan was here. He came to see
me. Said some cryptic shit about
the fire of Kier being in me and
this being a special day. Now the
note from Milchick and that wax
fucking Kiercrow--

During which Mark stares at his screen. He opens the rolodex
and selects Cold Harbor. As the numbers appear it reads 96%.

MARK

I know why.

She looks to him.

MARK (CONT'D)

I know why they're doing this.

19-20 OMITTED

19-20

21 INT. LUMON - TESTING FLOOR - GEMMA'S SUITE - DAY

21

Cecily stands outside the dressing area.

CECILY

Everything all right, honey?

In the dressing area, Gemma is staring at the opened pocket
door.

GEMMA

What is this?

CECILY

It's some new clothing, I imagine.

A stab at humor, but Gemma doesn't answer.

CECILY (CONT'D)

Come on. Get dressed. It's gonna be
okay.

There's some sadness as she says it... Gemma hesitates, but
she has no choice. She moves to collect the outfit...

22 INT. LUMON - SEVERED FLOOR - MACRODATA REFINEMENT - DAY 22

Mark and Helly continue to speak in hushed tones, still concerned that they might be overheard.

Helly is overwhelmed by everything Mark just told her.

HELLY

How we can trust anything she says?
All she's ever done is--

MARK

I know.. But...She was different. I
mean - she's the same, but a
different same.

Helly looks up at the ceiling, stifling emotion.

MARK (CONT'D)

I can just not do it.

HELLY

If she's telling the truth, we're
dead either way.

Beat. She looks to the Kier statue.

HELLY (CONT'D)

Or if you get her out - maybe that
will take down Lumon, like his
sister said. And maybe - at least
you'll have a chance at living.

MARK

I want to live with you.

HELLY

I'm her, Mark.

A beat. A bitter truth which they both must accept.

MARK

Okay.

They sit with this decision a moment. Then--

HELLY

I've been trying to think of other
place names, besides Delaware. I've
got Europe, Zimbabwe and the
Equator.

22

MARK

The Equator. Is that a building?

HELLY

Or a continent.

MARK

Or a building that's so big--

HELLY

It became a continent.

MARK

Yeah.

HELLY

Yeah.

A beat.

HELLY (CONT'D)

I just wish we had more time.

A beat. A slight nod from Mark. She nods back. He looks to his screen. Selects a cluster of numbers.

23

INT. LUMON - TESTING CONTROL - SAME TIME

23

The room has been cleared out, save for Drummond and Mauer, who watch the feed of Mark's console in rapt attention as his total jumps to 97%. Drummond smiles.

DRUMMOND

Alert Mr. Eagan.

Dr. Mauer picks up a phone as Drummond exits.

24

INT. LUMON - SEVERED FLOOR - ELEVATOR BANK - DAY

24

The elevator opens on Innie Dylan. Milchick stands there.

MILCHICK
Hello, Dylan.

DYLAN
He said no?

MILCHICK
Follow me.

Milchick walks toward the halls. Dylan follows, noticing the new painting.

25

OMITTED

25

26

INT. LUMON - SEVERED FLOOR - BREAK ROOM - CONTINUOUS

26

Milchick enters the Break Room. On a table in the center of the room is the RESIGNATION REQUEST Dylan filled out in 209. But the RESPONSE section is now filled out too.

MILCHICK
Your Outie has responded to your resignation request. As it may yield an embarrassing emotional response in you, and as I'm duly swamped, I shall leave you to read it in solitude.

DYLAN
Wait--

But Milchick is gone. Dylan looks at the note on the table. Goes and sits down, picking it up.

DYLAN (CONT'D)
(reads)
Dear Innie. I've read your request and organized my response into three points. Point one: Fuck you.

Whoa. He keeps reading--

OUTIE DYLAN (V.O.)
Gretchen is my wife and my beloved, and your actions with her were deeply fucking indecorous.

A27 INT. DYLAN AND GRETCHEN'S HOUSE - MORNING

A27

Dylan sits in the kitchen in his robe, writing this note.

OUTIE DYLAN (V.O.)

Point two: I get it. She's perfect.
And given our shared physiology, it
tracks that you'd agree.

--POP TO Outie Dylan straightening his tie in the mirror.

OUTIE DYLAN (V.O.)

I've never been an impressive
person. So when Gretch told me that
you're, like, this self-assured
badass-- I dunno. It stung.

--POP TO Outie Dylan hugging Ruth good-bye, then Gretchen.

OUTIE DYLAN (V.O.)

So I guess point three is-- I hope
someday she sees in me what she
sees in you. But in the meantime,
if I'm being really honest and
vulnerable-- which I'm known to be--
I guess I like knowing you're
there.

27-28 OMITTED

27-28

29 INT. LUMON - SEVERED FLOOR - BREAK ROOM - SAME TIME

29

Innie Dylan reads on.

OUTIE DYLAN (V.O.)

So if you want to leave, you can.
But I think you should stay.

(a beat)

Sincerest regards, your Outie.

As Dylan looks up and considers these words--

30 INT. LUMON - EXECUTIVE VIEWING SUITE - DAY

30

An ELEVATOR DOOR opens and Jame Eagan emerges directly into a
tiny room. A comfortable chair faces a viewing bay. The
screens here include a live feed of Gemma in her room, as
well as a TRACKER SCREEN showing Mark's MDR interface.

Jame sits, glancing at a PORTRAIT OF KIER on the wall. He
turns back to the screen. Mark's total jumps from 98 to 99%.

31 INT. LUMON - SEVERED FLOOR - MACRODATA REFINEMENT - DAY 31

Mark is now at 99 percent. He searches the sea of numbers.
Helly watches from her desk.

Mark stops, straightens up. Helly notices. He gives her a
look that confirms what she's thinking-- he's found his final
number cluster.

She comes to his workstation, looking at his screen. She
crouches next to him, her face close to his. A beat.

HELLY

Least it's a happy one.

He takes a breath, selects the numbers. As he bins them, we
JUMP TO--

32-33 OMITTED 32-33

34 INT. LUMON - TESTING FLOOR - GEMMA'S ROOM - SAME TIME 34

--Gemma is seated at her vanity. She blinks ever so slightly.
She now wears her actual clothes from the outside--
specifically the outfit she wore the night she disappeared,
the last time she saw Mark in 207. Off her, we RETURN TO:

35 INT. LUMON - SEVERED FLOOR - MACRODATA REFINEMENT - DAY 35

The "100%" window pops up on Mark's screen. He holds Helly's
hand as triumphant music plays from the terminal speaker.

But before Mark can do anything, his screen suddenly shuts
off-- followed by the overhead lights. Then the hallway and
kitchenette lights, plunging the room into TOTAL DARKNESS.

A SPOTLIGHT suddenly illuminates the Kier statue, accompanied
by the song 'SIRIUS' by The Alan Parsons Project, from an
unseen source.

Over the music we hear the voice of KIER-- not the voice from
the animation, but seemingly his actual voice, as heard in
Perpetuity. The statue moves slightly along with the speech.

KIER

Mark S. In completing your twenty-
fifth macrodata file, you have
drawn my grand agendum nearer to
fulfillment, thus making you one of
the most important people in
history.

A gentle mist begins to fill the space. Mark and Helly look to each other.

A series of colorful LASERS appear, dancing across the room.

KIER (CONT'D)
Revel now in the fruit of your
labors, and hail your earthbound
steward-- your very own Floor
Manager!

A SECOND SPOTLIGHT appears on Milchick at the doorway. CANNED
CHEERS augment the music as he trots in, waving and smiling.
Milchick runs up next to the Kier statue, holding NOTECARDS.

MILCHICK
(reads)
Thank you, Kier! And may I say, I
hope you find our offices more
comfortable than the ether factory!

KIER
Well, between the two, I'd say--
ether is good.

CANNED LAUGHTER. Milchick smiles. Mark and Helly share a
look. This is weird.

MILCHICK
(reads)
Fair enough. But it's truly an
honor to host a man so illustrious,
so sapient, so magnanimous--

KIER
My, you're verbose. Good thing you
didn't write the first appendix, it
would have burst!

More canned laughter. Although this is pre-recorded, it seems
to rub Milchick the wrong way. *

MILCHICK
(reads)
Well, you're looking very handsome,
sir. *

KIER
Thank you. I'd say the same of you,
if not for my favorite core
principle.

MILCHICK
(reads)
Probity?

KIER
No, Vision!

*

Even louder canned laughter. Milchick stares at the Kier statue. When he speaks again, there's an edge to his voice.

*
*

MILCHICK
It's an honor to receive your
barbs, Mr. Eagan. The legacy you've
left behind is truly and
irrefutably larger than life.

*
*
*
*
*

KIER
You mean my company?

*
*

MILCHICK
No, I mean this wax statue that's
five inches taller than you
actually were.

*
*
*
*

Uproarious canned laughter. Kier shakes his head, disapproving. Then suddenly turns cheerful again--

*
*

KIER
Tally ho, Ms. Cobel!

*
*

A PERCUSSION BEAT suddenly echoes from down the hall-- an upbeat intro you might hear at a football game halftime. Milchick is briefly annoyed by the "Ms. Cobel" error, but quickly covers with a smile.

*
*

MILCHICK
(reads)
Lady and gentleman of MDR, may I
introduce-- Choreography and
Merriment!!

The percussion intro blossoms into a full song as a MARCHING BAND enters through both doorways of MDR, playing an upbeat rendition of the KIER HYMN. Mark and Helly stare, shocked.

Milchick pulls the Kier statue back to the wall, smiling, as the players pour in wearing sprightly Lumon BAND UNIFORMS. The band is led by BUKAYO, 20's.

Dylan, still contemplating his Outie's note, hears the band echoing from outside. Confused, he goes to the door.

37 INT. LUMON - TESTING FLOOR - GEMMA'S SUITE - DAY 37

Cecily leads Gemma out of the suite and into the hall.

38-39 OMITTED 38-39

40 INT. LUMON - SEVERED FLOOR - MACRODATA REFINEMENT - DAY 40

The band continues playing. From above, we see them create a TEARDROP formation around the tri-desk... Mark and Helly sit, fake smiles plastered to their faces. Milchick watches them from the wall.

MARK
(whisper)
I have to go--

Helly looks to Milchick-- He's got eyes on both exits. No easy way to sneak out.

As the song wraps, Mark and Helly warily clap-- Is it over?

MILCHICK
Thank you C&M! Let's keep the Mark
S love going with the Ballad of
Ambrose and Gunnell!

The music shifts to another song in medley fashion. Milchick steps forward and begins directing the band, which moves into a new, elaborate number, weaving through each other. Milchick leads the musicians, stepping ably into their choreography with the prowess of a drum major.

Helly has an idea. Turns to Mark.

HELLY
I got this. You go when he's
distracted.

Mark nods.

HELLY (CONT'D)
See you at the Equator.

MARK
See you at the Equator.

They hold each other's eyes for the slightest beat, lingering on this fraction of a moment, knowing it may be the last time they ever see each other. Then suddenly--

Helly gets up and darts across the room, ducking between musicians, to where Milchick marches.

She deftly grabs his radio phone, turns and runs back into the throng of marching band members. He exits the formation.

MILCHICK

Helly R!

He follows her, weaving between band members, but she's moving faster than him. He almost collides with a FLAUTIST, briefly losing track of Helly.

He does not notice as Mark gets up from the tri-desk, moving along with the band members toward the exit in the opposite direction.

Milchick scans ahead. Over the heads of band members he sees the BATHROOM DOOR shutting. He moves through the crowd, to--

AA41 INT. LUMON - MACRODATA REFINEMENT - BATHROOM - CONTINUOUS AA41

Milchick enters the bathroom. The tail end of a TOILET FLUSHING can be heard from one of the stalls.

Milchick throws open the door to this stall-- His radio phone is in the toilet, but Helly's nowhere in sight.

He turns back to see Helly, who'd been hiding behind the door, now exiting and slamming it shut.

Milchick goes and pulls on the door-- but it won't open.

On the other side, Helly holds the knob with both hands.

A41-41 OMITTED

A41-41

42 INT. LUMON - SEVERED FLOOR - HALLWAY - DAY

42

Mark runs through the halls. Glances down at the directions in his hands, then continues on.

AA43 INT. LUMON - SEVERED FLOOR - BLACK HALLWAY - DAY

AA43

The elevator door opens at the far end. Drummond emerges and walks down the length of the hallway. As he gets to the door at the opposite end we CUT TO--

A43 INT. LUMON - SEVERED FLOOR - BLACK HALLWAY ENTRANCE - DAY A43

Drummond emerges from the Black Hallway into the main hall. He steps across to the other side. Puts his hands on the two white wall panels opposite the door.

He pushes on the panels-- which OPEN to reveal a hidden room behind them.

43 INT. LUMON - MACRODATA REFINEMENT/BATHROOM - DAY 43

Milchick YANKS HARD on the door, pulling it open, the knob sliding right out of Helly's hands, the force of which sends him falling to the ground. Helly stands before him, regaining her balance. She looks frightened. Milchick looks pissed. He gets up and starts walking toward the door as she backs away.

Just as he's about to get to the transom--

THAAAAWUNK! The MDR Vending machine has been pushed directly in front of the door, blocking Milchick's exit.

On the other side we see who pushed it. Dylan G to the rescue! He looks to Helly, who smiles, relieved to see him.

44 OMITTED 44

A45 INT. LUMON - TESTING FLOOR - HALLWAY - DAY A45

Cecily opens a door using the blood reader. She steps back, nodding Gemma onward.

We see that this is the COLD HARBOR room. Gemma looks to her. Cecily offers a faint smile, then places her hand on the small of Gemma's back to gently urge her forward.

Gemma enters into--

B45 INT. LUMON - TESTING FLOOR - COLD HARBOR ROOM - CONTINUOUS B45

As Gemma steps into the darkness, she TRANSITIONS-- into someone new. She looks around, suddenly disoriented.

She walks down a short BLIND HALLWAY, then turns a corner to--

A MASSIVE, WHITE ROOM. The only object in the room is at its center-- a lone CRIB: Specifically, the crib Mark and Gemma put together in 207.

GEMMA

Hello?

The voice of Dr. Mauer echoes from some unseen source--

DR. MAUER (O.S.)

Who are you?

Gemma looks around, confused.

45 OMITTED - MOVED TO A57 45

46 OMITTED 46

47 OMITTED - MOVED TO A45 47

48 OMITTED - MOVED TO B45 48

49 INT. LUMON - SEVERED FLOOR - BLACK HALLWAY 49
ENTRANCE/SACRIFICIAL SUITE - DAY

Lorne walks down a hallway, wearing a ceremonial robe and holding...a goat. She pauses, knowing what soon will transpire. She gently pets the goat with a strained look in her eyes and sighs deeply. Guilt perhaps? Then continues on.

She rounds a corner into the hallway where the entrance to the Black Hallway is located. Across from it--

The panel opposite the Black Hallway is now open and we see the room beyond-- a spare space somehow both corporate and churchly. Inside is an altar of sorts, where Drummond stands.

Lorne sorrowfully enters the room, carrying the goat. Drummond hits a remote and the doors close behind her.

LORNE
Mammalians Nurturable brings an offering.

DRUMMOND
Has it verve?

LORNE
It does.

DRUMMOND
Wiles?

LORNE
The most of its flock.

DRUMMOND
This beast will be entombed with a cherished woman, whose spirit it must guide to Kier's door. It's up to the task?

LORNE
It is.

49

He nods. Goes to a case on the wall, opens it and removes a CAPTIVE BOLT PISTOL-- the type used in slaughterhouses.

DRUMMOND

Then give me its life.

Holds the pistol out to Lorne, who seems hesitant to take it.

A50

INT. LUMON - MACRODATA REFINEMENT/BATHROOM - DAY

A50

The band is still playing, oblivious to what's happening by the bathroom. Milchick tries to climb over the vending machine and through the gap between it and the top of the door frame. Outside, Helly sees this, Dylan still leaning against the machine.

Thinking fast, Helly grabs a TROMBONE from a nearby player.

Seeing what she has in mind, Dylan gives her a boost, allowing her to cram the instrument into the gap over the door-- blocking Milchick's escape.

Bukayo BLOWS A WHISTLE. The other band members begin to stop playing, finally taking notice.

BUKAYO

(re the trombone)

That is the property of
Choreography and--

HELLY

Help us! Please!

But Bukayo and the others just stare at them perplexed as Milchick tries in vain to push the trombone out of the gap.

50

INT. LUMON - TESTING FLOOR - COLD HARBOR ROOM - DAY

50

Gemma slowly walks toward the crib.

DR. MAUER (O.S.)

Who are you?

GEMMA

I don't-- What is this?

She reaches the crib, finding no baby inside-- just a simple ALLEN WRENCH.

DR. MAUER (O.S.)

Take it apart.

50

CONTINUED:

50

She stares at the crib, baffled and afraid.

GEMMA

What's going on?

A51

INT. LUMON - HALLWAY - BLACK HALLWAY ENTRANCE - DAY

A51

Mark rounds the corner to the entrance to the Black Hallway. The panels leading to the sacrificial suite are shut, and Mark can't see there's anything out of the ordinary behind them. He moves for the Black Hallway door and pulls at it-- but it won't open.

51

INT. LUMON - SEVERED FLOOR - SACRIFICIAL SUITE - SAME TIME 51

Lorne now holds the small goat atop the altar, the captive bolt pistol to its neck. Drummond stands across from her.

DRUMMOND

We commit this animal to Kier, and
his eternal war against pain.

Lorne looks to the goat, then to Drummond.

LORNE

How many?

Drummond turns to her. This is not part of the ritual script.

LORNE (CONT'D)

How many more must I give?

DRUMMOND

As many as the Founder calls.

AAA52

INT. LUMON - HALLWAY - BLACK HALLWAY ENTRANCE -
SAME TIME

AAA52

Mark pulls hard at the door, rattling it in his attempt to wrench it open.

AAB52

INT. LUMON - SEVERED FLOOR - SACRIFICIAL SUITE -
SAME TIME

AAB52

Lorne steels herself, readying the pistol-- but the sound of Mark's struggle with the door echoes from outside. She and Drummond hear.

AAC52 INT. LUMON - HALLWAY - BLACK HALLWAY ENTRANCE - AAC52
 SAME TIME

As Mark wrestles with the door, the panels behind him slowly open. He stops, turns, and sees Drummond staring at him from inside the Sacrificial Suite, Lorne behind him.

DRUMMOND

Mark S.

Oh fuck. Deer in headlights.

MARK

Um, sorry. Wrong door.

Mark turns to go, walking back the way he came.

But Drummond follows. Mark barely gets more than three steps before Drummond places a hand on his shoulder.

Mark whips back around, facing Drummond.

DRUMMOND

What are you--

Mark turns to flee, but now Drummond GRABS both shoulders firmly, yanking Mark backward into his chest.

Mark tries to elbow him awkwardly, hoping to break free. It has little effect on Drummond, but buys Mark enough wiggle room to drop to the ground and try to get around Drummond, or through Drummond's legs, on his hands and knees.

Before Mark can get very far, Drummond reaches down and grabs one of Mark's ankles, pulling on it, flattening Mark out with his face to the floor.

Mark flips over on his back and starts kicking Drummond with his free leg. It's really more half flailing, half kicking, but he does manage to land a few good blows. Which PISSES OFF Drummond.

Drummond whips Mark around like a hammer throw, slamming his temple against a wall, cutting it open.

Mark is stunned. Drummond straddles him, pinning him to the ground. Starts to choke him. Mark can't breathe. His face goes red, veins bulging, eyes bugging out.

But then...Lorne appears behind Drummond, placing the bolt gun to the back of his head.

LORNE

No more killing.

Drummond releases his hands from Mark's neck. Mark gasps for air. Drummond slowly starts to raise his hands.

But SUDDENLY he pivots, swiping the bolt gun out of Lorne's hand. It clatters on the floor as Drummond lands a blow to her gut, sending her reeling backwards.

By the time she's regained her footing, Drummond is on his feet. Two Titans facing off, eyes narrowing.

AAC52

Lorne RUSHES Drummond, like a linebacker or Sumo wrestler. As they collide, Drummond falls backward, Lorne with him...

RIGHT ON TOP of Mark, who has barely been able to get his breath before Drummond and Lorne land on top of him, pinning him to the ground.

Lorne and Drummond grapple. It's fierce and messy. All the while Mark is being crushed by their combined weight, attempting to scramble out from beneath them.

Eventually he does, crawling a few feet away, still gasping. By the time he gets to his feet and turns back, he sees that Lorne has gotten the upper hand. Now it's Drummond on his back, Lorne straddling him.

She lands a few hard blows on Drummond's face, bloodying it and incapacitating him. Then sees the bolt gun on the ground beside her. Picks it up. Places the barrel right between Drummond's eyes.

But before she can pull the trigger--

MARK

WAIT!

She looks up to Mark.

Off a quick shot of Mark searching Drummond's pockets-- and producing his key card--

AA52 INT. LUMON - TESTING FLOOR - COLD HARBOR ROOM - DAY AA52

Gemma sits quietly on the floor of the empty white room. The crib is now partially disassembled.

As she separates two pieces, she stops-- Her face is stoic, but she seems to be feeling something from deep within.

INTERCUT WITH--

AB52 INT. LUMON - EXECUTIVE VIEWING SUITE - SAME TIME AB52

Jame leans toward the screen, clocking the pause.

BACK TO Gemma, resuming the work.

A52-52 OMITTED - B52 MOVED TO B74

A52-52

53

INT. LUMON - SEVERED FLOOR - BLACK HALLWAY - DAY

53

The door to the black hallway opens. Mark enters, holding the captive bolt pistol to Drummond's neck. Drummond is still groggy from Lorne's assault.

Mark looks back to Lorne, who holds the goat.

MARK

Thank you.

LORNE

Emile thanks you.

A beat.

LORNE (CONT'D)

Emile is the name of the goat--

MARK

Oh. Okay.

Mark continues down the hall with Drummond. They enter the elevator. The doors close and it descends.

MARK (CONT'D)

Now in a second I'm going to change
to my Outie and you're going to
take him to--

But he starts to TRANSITION mid-sentence. His eyes roll back and his fingers seize up on the trigger of the pistol, shooting the firing pin up into Drummond's neck.

Outie Mark comes to. Drummond spins around, clutching his neck as blood spurts out onto Mark.

MARK (CONT'D)

OH MY GOD!!!

Drummond reaches out, gurgling in agony and horror.

MARK (CONT'D)

FUCK!! OH MY GOD!! OH FUCK!!!

The door opens and Drummond stumbles out into--

54

INT. LUMON - TESTING FLOOR - HALLWAY - CONTINUOUS

54

Drummond collapses to the floor in the doorway of the elevator. Outie Mark stares, baffled, horrified. But there's no time to waste.

54

He steps over Drummond into the hallway. Looks around to get his bearings. Hears something behind him. It's the elevator doors trying to close, but Drummond's lifeless body is blocking them.

Mark ventures onward, still holding the bolt pistol. He needs to find Cold Harbor.

55

OMITTED - MOVED TO AA52

55

56

OMITTED - MOVED TO AB52

56

A57

INT. LUMON - SEVERED FLOOR - MACRODATA REFINEMENT -
SAME TIME

A57

Dylan and Helly still hold the machine in place as C&M look on. BANG! BANG! Milchick is trying to knock the vending machine over with karate kicks from within the bathroom.

Helly looks around the room-- a sea of Innies faces.

HELLY

We need your help. Please--

DYLAN

Come on, people!

They stare at Helly and Dylan blankly. Helly runs over to the tri-desk and climbs atop it. All eyes are on her now. All the while Milchick continues to bang and pound.

HELLY

This desk used to have four seats!
Our friend Irving is gone, and now
they want our whole department
gone!

(points to the bathroom)

If he gets out - we're dead. You
might be next! They don't give half
a rat's ass about Innies! They give
us a shit life and think we won't
fight for it, but they're wrong!
They have to be!

C&M stare back at her-- Are they at all swayed? She raises her fist in the air.

HELLY (CONT'D)

Severed workers unite!

Awkward. No other fists are raised.

A57

A57

DYLAN
Hey! She said unite, dickholes!

57 INT. LUMON - TESTING FLOOR - HALLWAY - DAY

57

Mark creeps through the hallways, trying to be stealthy. He passes various doors, the names of which mean nothing to him-- though we recognize them as Innies Mark's file names.

A58 INT. LUMON - TESTING FLOOR - COLD HARBOR ROOM - DAY

A58

Gemma pulls another piece off of the crib.

58-59 OMITTED

58-59

60 INT. LUMON - TESTING FLOOR - HALLWAY - DAY

60

Mark rounds a bend and passes a corridor ... out of the corner of his eye he sees Cecily, standing outside Cold Harbor... He backtracks and turns toward her.

MARK
Is she in there?

She takes him in -- blood splattered and holding a gun by his side.

CECILY
How did you --

He moves towards her.

MARK
Open the door.

CECILY
Step off, fucko.

He aims the bolt gun at her, its piston sticking out...

CECILY (CONT'D)
That's not a real...

MARK
Open it! Now!!!

He charges at her... she lets out a piercing scream...

CECILY
AAAAAAAAAAHHHHHHHHHHHHHHH!!!!!!!!!!!!

AND RUNS FULL SPEED AWAY... He drops the gun and goes to the door. Indeed the sign reads Cold Harbor.

He eyes the blood reader. Warily presses his thumb against it, triggering the needle. He pulls back.

60

MARK

Ow.

The reader blinks RED. The door doesn't open.

Mark thinks - then he looks down at his shirt and tie, spattered in Drummond's blood.

He lifts his tie, holding one of the blood splatters up to the reader. The needle activates.

This time the reader blinks GREEN and the door opens.

61

INT. LUMON - TESTING FLOOR - COLD HARBOR ROOM - DAY

61

Mark enters (remaining in Outie form) and walks down the blind hallway into the main room-- and stops short.

Kneeling in front of a half-deconstructed crib is the person he's spent the past two years mourning.

MARK

Gemma--

She turns. Their eyes meet.

62

INT. LUMON - TESTING CONTROL - SAME TIME

62

Dr. Mauer stares at this on his screen, in horror.

He grabs a radio phone and yells into it.

DR. MAUER

Drummond!...Mauer to Drummond!

Getting no answer, he leaps up and runs from the room.

63

INT. LUMON - EXECUTIVE VIEWING SUITE - SAME TIME

63

Jame gapes at the screen as Mark approaches Gemma. His life's work - the whole Eagan destiny - about to be torn asunder.

JAME

Fucking...

(with a long, quiet
hissing exhale)

Fuuuuuuuuuuuuuuuck.

64

INT. LUMON - TESTING FLOOR - COLD HARBOR ROOM -DAY

64

Mark takes a step forward.

She jumps to her feet-- alarmed by this blood-spattered stranger.

GEMMA

Stay back.

MARK

Gemma it's me.

He looks down at the wood slats around her-- recognizes the crib-- realizes what she's doing.

GEMMA

I don't understand--

MARK

I'm your husband.

He takes another step toward her, but she steps back.

GEMMA

Who am I?

MARK

Your name is Gemma Scout-- We'd been married four years-- We were-- We had a life together. And if you come with me right now, we can get it back.

She looks back down at the deconstructed crib.

GEMMA

Whose crib is this?

He shakes his head, tears forming.

MARK

Nobody's. It's-- nobody's. Please, we have to go.

Gemma stares at him-- confused and disoriented. He holds out his hand. A beat. She takes a wary step toward him.

65

INT. LUMON - TESTING FLOOR - HALLWAY - SAME TIME

65

Dr. Mauer runs down the hall. He passes Cecily, at a full run in the opposite direction--

65

CECILY
It's the spouse!

DR. MAUER
Sound the alarm!

They each continue on in their respective directions.

66

OMITTED

66

67

OMITTED - MOVED TO B52

67

68

OMITTED - MOVED TO A52

68

69

INT. LUMON - TESTING FLOOR - COLD HARBOR ROOM - DAY

69

Mark and Gemma move back through the blind hallway. Mark opens the door and steps through. Gemma hesitates.

GEMMA
Will I--

MARK
It's okay. It'll be okay.

She stares at him-- no idea if she can trust him. But she takes a breath and steps through to--

70

INT. LUMON - TESTING FLOOR - HALLWAY - CONTINUOUS

70

Gemma TRANSITIONS into her Outie form--

She stops, her eyes still locked with Mark's. But her expression begins to change to one of shocked recognition.

GEMMA
Mark--

MARK
I know.

--and immediately throws his arms around her.

Time is of the essence, but he can't help indulging in this moment, holding his wife so close after all the grief he has endured. And now she starts to cry, holding tight onto him.

He pulls away, looking at her face, the both of them smiling through tears, touching each other's faces because it almost doesn't feel real. Joy pushing through all of the pain of the last two years.

GEMMA

What's--

MARK

It's okay.

They're interrupted by a blaring KLAXON ALARM, which echoes through the entire hall.

MARK (CONT'D)

Shit--

GEMMA

Come on!

She takes his hand and starts running-- They dart through the hallways, back toward the elevator.

DR. MAUER (O.S.)

GEMMA!

They increase their speed-- and so does Mauer.

A71 INT. LUMON - MACRODATA REFINEMENT - DAY

A71

Helly still atop the tri-desk, looking up at the red lights as the klaxons blare. What does this mean?

B71 INT. LUMON - MACRODATA REFINEMENT - BATHROOM - DAY

B71

Milchick also reacts to the klaxons. Horror in his eyes-- He knows what this means.

He takes a step back and runs at the vending machine, slamming his shoulder into it. It moves but doesn't tip over.

C71 INT. LUMON - TESTING FLOOR - HALLWAY - DAY

C71

Mark and Gemma keep running. Mauer continues to gain.

DR. MAUER

GEMMA, STOP!!

They reach the hallway from which Mark entered. Drummond's corpse still lies in the door of the elevator, his legs stopping it from closing.

C71

CONTINUED:

C71

Mark tries to move Drummond. Gemma helps and they manage to push him out of the door, unblocking it.

DR. MAUER (CONT'D)
You're happier here!

She gives him the bird as the elevator door shuts.

71

INT. LUMON - BLACK ELEVATOR - CONTINUOUS

71

Mark and Gemma turn to each other, breathless, full of adrenaline. Mark touches Gemma's face as they ascend.

He kisses her tenderly. As they kiss, they both suddenly TRANSITION. Their lips remained locked.

They both slowly pull back.

MS. CASEY
Mark S?

MARK
Ms. Casey--

MS. CASEY
What is taking place?

The elevator doors open onto--

72

INT. LUMON - SEVERED FLOOR - BLACK HALLWAY - CONTINUOUS

72

Mark leads Ms. Casey up the black hallway. They emerge into--

73

INT. LUMON - SEVERED FLOOR - HALLWAYS - CONTINUOUS

73

The klaxons BLARE, emergency lights FLASHING, everything heightened as Mark runs with Ms. Casey--

A74

INT. LUMON - MACRODATA REFINEMENT - BATHROOM - DAY

A74

Milchick moves to the back wall of the bathroom. Grits his teeth. He runs at the machine--

He throws the entirety of his weight against the back of the machine, finally knocking it over into--

B74

INT. LUMON - MACRODATA REFINEMENT - CONTINUOUS

B74

Milchick tumbles out on top of the vending machine. He stares up, scanning the room.

The Choreography and Merriment Department stand around him-- and he can see on their faces that Helly's words have resonated with them. He's not going anywhere.

His gaze lands on Dylan, who stares back at him defiantly.

DYLAN

Fuck you, Mr. Milchick.

74

OMITTED

74

75

INT. LUMON - SEVERED FLOOR - HALLWAY - DAY

75

Mark and Ms. Casey full out running, much like Mark did in 201, maybe even stopping suddenly at one crossroads and looking all around to remember the way, but this time he's got his Outie's wife with him--

They turn a corner and reach:

76

INT. LUMON - SEVERED FLOOR - HALLWAY/SOUTH STAIRWELL - DAY 76

At the end of the hall is the emergency exit. The sign above it: CAUTION - SEVERANCE THRESHOLD.

They catch their breath for a moment. The hallway is empty, only a few strides now, on the other side of that door is freedom - and a severance transition where neither of them will be who they currently are.

They walk quickly down to the door. Mark nods to Ms. Casey.

She nods and pushes the door open and walks through it. Ms. Casey TRANSITIONS, once again becoming Gemma.

She turns back around, looking through the open door at Innies Mark, who remains in the hallway.

GEMMA

Mark?

He stares at her. This is Innies Mark's first time seeing the real Gemma. She holds out her hand.

HELLY (O.S.)

Mark!

Mark turns around and sees Helly round the dog-leg into the small portion of hallway where he is.

She stops, seeing Mark. They lock eyes.

GEMMA

Mark, what's going on? Come on! We have to go!

Mark looks back to her, looking for any feeling of connection. Any sense that the woman in front of him is his wife. But he doesn't find it. This is a stranger.

GEMMA (CONT'D)

Mark, please! I-- We have to get out of here! We have to go home!

Mark looks at Gemma again. Then back to Helly. He's torn, conflicted-- but deep down knows what he wants.

He shuts the door to the South Stairwell.

On Gemma, watching the door shut in front of her.

Mark turns back to Helly.

They walk towards each other, lights flashing, alarms blaring, they face each other--

He takes her hand and they head off together, heading back into the Severed floor, the only home they've ever shared.

Heading deeper into the building, one hallway leading to another. Knowing who they are, knowing what they've done but not what they'll do next... a confluence of fear, elation, uncertainty and love that renders them unmistakably recognizable as human.

CUT TO BLACK.