

INCEPTION - THE NEVERENDING DREAM
A sequel to Inception by Christopher Nolan

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INT. MAIN HALL. ÉCOLE D'ARCHITECTURE. MORNING

Students walk in hallway. Ariadne tries to catch up with professor Miles.

ARIADNE
Professor, wait!

You should see this.

Miles smiles and looks at her curiously.

MILES
Sure. Did you think at our last discussion?

ARIADNE
No...but I found something. Here...

Ariadne grabs her backpack and draws out some sketches.

ARIADNE
I have no idea when I made these things...

The camera focuses on her sketches. They all look alike, same pattern.

MILES
Hmmm...

Miles is intrigued. He silently analyzes the sketches. He suddenly stops, like he's having a revelation.

MILES
Cobb. Have you dreamed of him?

ARIADNE
Can't remember...

They walk along the hallway then they stop in front of an empty classroom. They enter there.

INT. CLASSROOM - CONTINUOUS

Miles puts his bag on the desk. Then he opens a drawer and draws out some sketches too. They are similar with Ariadne's. She looks disorientated.

ARIADNE
What...

She takes the sketches. Compares them with hers.

(CONTINUED)

ARIADNE

Impossible. I have never heard of two architects separately making identical sketches. I didn't know that you...

MILES

Ariadne, these aren't ours. They're Cobb's...

ARIADNE

(meditates a little)

But this is great!

Starts walking the room. Gesticulates a lot.

ARIADNE

It means we're talking here about a dream revolution... The subconscious looking for help in the outside world...

Lays her head down for a second, then enthusiastically looks at Miles.

ARIADNE

While you... The conscious you believe that you are in the real world.

MILES

(puts the sketches back in the drawer)

It is. But still, my fear is that we can't control it. Once we go there we might get tangled, no matter the instructions we have.

They both look at each other. Now Ariadne seems worried. She takes one of her sketches (which is a spiral) and the camera focuses on it. The spiral appears to be deeper than it was at the beginning.

CUT TO:

INT. LIVING ROOM. COBB'S HOUSE - DAY.

James and Phillipa are drawing at the table. They are taller now, with different clothes. Phillipa is drawing a castle near the ocean. James gets closer, takes a marker from his markers box and starts scratching his sister's drawing. The camera focuses on the paper. James makes a spiral over Phillipa's castle.

(CONTINUED)

PHILLIPA
(screams)
Daddy! Daddy!

Then she runs to the kitchen.

INT. KITCHEN. DAY - CONTINUOUS

Cobb is cooking something for his children.

Phillipa drags his hand.

PHILLIPA
James was mean again to me.

COBB
(smiles)
Oh... Come here.

He hugs her.

PHILLIPA
I miss mum...

COBB
(sighs)
I know, sweetheart.

He hugs her harder. James appears at the kitchen's door with his head laying down.

COBB
Come here. It's OK, I'll never
leave you again.

JAMES
(not moving from the door)
Mum says you're lying.

COBB
(disoriented)
James, mum is not here anymore.

James doesn't move. He just shakes his head denying Cobb's words.

JAMES
She is. She covers me every night
after you go to sleep.

PHILLIPA

(sad)

She never covered me...

We hear the entrance door. Miles appears with two shopping bags.

MILES

(cheerful)

What is my beloved family doing?

He looks at them. He realizes that something is wrong.

COBB

(hesitant and confused)

Come on, kids. Let's see what grandpa brought for us!

They enthusiastically go to him and start dragging the shopping bags. Cobb looks at Miles and makes him a subtle sign to follow him to another room.

INT. LIVING ROOM. - CONTINUOUS.

MILES

Mal again?

COBB

They keep telling me they see her. I hoped that my return will change our situation.

MILES

(Repeats for himself)

Return. Return.

Miles sees the Phillipa's drawing. The spiral looks familiar to him.

COBB

(observes his reaction)

Everyday it's the same. She draws castles and James ruins them with spirals.

Miles takes the drawing in his hands. He has a deja vu.

INSERT CUT: Miles is in his office at the Architecture School, he sees a girl's hands, he cannot recognize her. The hands are showing him a sketch. A spiral maze that is identical with the one that James drew.

(CONTINUED)

MILES

(with a revealing tone, but
not very loud, Cobb doesn't
hear)

We're still in a dream...

INT. MILES' BEDROOM - NIGHT

Miles wakes up sweating. He turns on the lamp on the bed table. He sees pages of spirals all over the bed table and some on the carpet.

MAL

(staying in a corner)

Did you miss me?

Miles looks curiously at her. She stays in an armchair dressed in a black dress.

MILES

(confused)

I don't understand...

He nervously searches his eyeglasses without taking his eye from Mal. He finds the glasses somewhere in the bed.

MILES

But you...

MAL

(laughing)

I do not disappear easily. You should know better.

MILES

(not impressed now)

What can I say. I was expecting this.

MAL

Answer, Miles. Did you miss me?

MILES

Of course. You're a part of me. You know that.

MAL

No. I don't. Ideas don't think. Ideas do not have a consciousness.

(CONTINUED)

MILES

Enough. You're more than an idea.

MAL

Why did you give me away? It hurt. You know. Transferring me into your friend's son mind only for you to have me around, for you to feel relieve.

MILES

I said enough! Get out of my mind. You should stay in his. You're the one that keeps him alive.

MAL

There are rules you should not break. Not even in dreams. Human beings work within a logic. And so do their dreams.

Then she lifts up from the armchair. With a tricky smile comes closer to Miles and gently touches his face. He closes his eyes for a second then she disappears.

CUT TO:

EXT. A GARDEN - DAY

Ariadne carrying a backpack is entering the garden curiously watching everything around her. She approaches some trees and a spiderweb sticks to her clothes. She is disgusted and she cleans her blouse. A few steps and she sees Arthur in front of an artificial fountain.

ARIADNE

Didn't know you like fountains that much.

ARTHUR

(turns his head to her then again to the fountain)
Not fountains in particular but the way water moves. You see, no matter how complex the fountain is, the water still goes down. As in dreams. You wake up, no matter how simple or complicate your dream is.

ARIADNE

I think you overestimate the fountains.

(CONTINUED)

He laughs then they start walking through the garden.

ARTHUR

Do you still have nightmares?

ARIADNE

I see her almost every night. Mal and the mazes. Miles has the same problem.

ARTHUR

I see. We'll follow his directions. Aren't we?

ARIADNE

It is the only way. But we do have a plan.

ARTHUR

A better one. I hope.

ARIADNE

I guess you've heard about dream catchers.

ARTHUR

Seriously? I thought you were an architect not a witch.

ARIADNE

I know you're mad. It was somehow my fault. But we are not talking about the classical dream catcher but the idea of it. We'll extract Mal from his mind.

ARTHUR

And then he'll have nothing.

ARIADNE

He doesn't have anything anyway.

Camera moves to the fountain. The water stays in the air a few seconds, than it suddenly falls.

CUT TO:

INT. MILES' HOUSE. LIVING ROOM. - DAY.

Cobb is a teenager brought by his father to a friend's house. They walk on an alley until they arrive to the door. Cobb's father rings a bell and Miles (younger too) opens the door. The two adults shake hands. Miles smiles and takes Cobb inside. Cobb sits on the couch and yawns.

MILES
(looking at him)
Well somebody's sleepy today.

YOUNG COBB
(while yawning)
I didn't sleep well last night...

MILES
Nightmares?

YOUNG COBB
(shake his head approving)
Mmm... yea... I don't like it.

Miles pours some juice for Cobb and gives it to him. Cobb drinks the entire glass of juice then cleans his new orange juice mustache with his sleeve.

YOUNG COBB
Miles... Why do we dream?

MILES
(smiles and sits next to him)
So we can be ourselves. You see, Dominick, in our everyday life we respect rules, we have boundaries imposed by others and sometimes by our own body.

YOUNG COBB
(enthusiastically)
That's why we can fly in dreams!
And jump from a building to another!

MILES
Exactly. We are what we really want to be. Imagine that your body is like a box filled with all your desires, fears, emotions. Ideas. A box full of ideas. The idea of fear. Of happiness...

(CONTINUED)

YOUNG COBB

Why the idea of something and not simply that something. Fear. Pain.

MILES

(gesticulates)

Because we only have perceptions of things and events. What makes you sad, might make other people happy or indifferent. Cause we are projected by others and we project others.

YOUNG COBB

I don't understand. You say that we are ideas. But who came with the idea of us?

Cobb goes to the window and looks at the sky, then he turns to Miles.

MILES

There is no answer for this question, yet. I prefer to think of people as ideas that come from the same center. Like an universal brain that ejects ideas. But...

He approaches Cobb and puts his hands on his shoulders.

MILES

...because every idea is different and alike at the same time it needs a body to carry it.

YOUNG COBB

So the dreams allow us to behave more as ideas than as bodies. But why do we still feel pain in our dreams?

MILES

We don't. We carry that information with us. Within a dream we are still lucid somehow and we assign the idea of a feeling to a certain experience. We know from our real life experience that we have to feel that way. But we don't really feel it.

(CONTINUED)

YOUNG COBB
I'd rather live in a dream then.

CUT TO:

INT. LIVINGROOM. COBB'S HOUSE. PRESENT TIME - NIGHT

Cobb is laying on the floor. Remembering the moment when he and his wife woke up from limbo.

COBB
(touching the carpet on the
place where Mal stand)
My world is real now. Incomplete
though.

JAMES
(silently enters the room and
watches his mother's place)
I like talking to her too.

Mal is sitting on the floor near Cobb, smiling at James, only he sees her. Cobb gets up and goes to James.

COBB
Come here. I told you before, Mum
is gone now in a nicer place.

JAMES
No. Nowhere is nicer than here.
With us.

COBB
I know, James. But listen...

JAMES
(almost yelling at him)
No! She is here! She is here! Why
can't you see?

Then he runs into his room. Slams the door. Cobb remains silent. He touches his ring. Thinking.

CUT TO:

EXT. DOWNTOWN. DAY - PAST TIME, COBB'S CHILDHOOD

Cobb walks with his Miles. He teaches him how to rearrange the world's architecture within a dream.

(CONTINUED)

MILES

Do what you want. But remember
there are always some consequences.

Cobb concentrates at the buildings. They start to approach to each other and combine colours. Angry people are coming out from the buildings bumping against him. Then he start creating simultaneous obstacles between them and the others.

MILES

You should stop now. You did good.

COBB

No. My Idea.

He says nothing. He starts dividing the streets into scores and scores of other which he places bidimensionally on two layers, then three, four, ten until he and Miles are above everyone. Miles looks at him and smiles taking his hand.

MILES

Now jump!

CUT TO:

INT. MILES' HOUSE. LIVING ROOM. - DAY - COBB'S CHILDHOOD,
CONTINUOUS

They both wake up. Cobb looks satisfied but confused.

MILES

Now your world is real.

COBB

If I'm an Idea then only what I
project should be real. I didn't
project this world.

MILES

It was given for us. It is the
architecture of the space we were
born into.

CUT TO:

INT. GREAT HALL, ÉCOLE D'ARCHITECTURE

Miles and Ariadne walk through the hall.

(CONTINUED)

MILES

How is the preparation going?

ARIADNE

I still have some issues with the device. I'm afraid we'll not be able to transfer it with us.

MILES

We don't have to. But to have the idea of it working. Has Arthur found Saito?

ARIADNE

He should be talking to him by now.

CUT TO:

INT. MAIN HALL, SAITO'S BUILDING - DAY

Arthur enters the building. He is in the hall when a few solid men stop him.

ARTHUR

(smiles)

You are indeed bigger than me. One was enough.

BODYGUARD ONE

We have direct orders from Mr. Saito to not let you or anyone else from your team enter this building or trying to talk to Mr. Saito.

ARTHUR

Then you should stop Mr. Saito himself to enter his building as he was a member of my team.

The bodyguard gets irritated and pushes him. Arthur falls on the ground when the elevator's doors open and Mr. Saito appears. Arthur arranges his coat and gets up.

SAITO

(looking at his bodyguards)

It's fine. He'll lunch with me today.

ARTHUR

(smiles)

Actually I've just eaten.

(CONTINUED)

Saito looks annoyed at him and makes a subtle gesture to his bodyguards to take him out again.

ARTHUR
...lunch sounds great.

He prepares to exit the building, but Saito stops him.

SAITO
We'll eat in my office. It's safer
for both of us.

CUT TO:

INT. SAITO'S OFFICE - DAY. CONTINUOUS

They both enter the room. Silently sit down. Saito's secretary brings the food.

SAITO
You thought that I'll help you
again...

Saito starts eating.

SAITO
That I'll give you financial
support. I already told you I do
not want to get involved again.

ARTHUR
You won't be. But you cannot let
Cobb there alone. You've been
there, you know how it is...

SAITO
(stops from eating, pushes his
plate away)
And because I know that I don't
want to get involved. I have a
business to take care of.

ARTHUR
Not only one.

SAITO
I did my part. You did yours. Our
deal closed that day. I'm sorry for
Cobb, but that's all I can do.

(CONTINUED)

ARTHUR

We have a solid plan now... Ariadne is working on a mechanism to extract Mal from our minds. I know she's bothering you.

SAITO

(lays his head down)

She's bothering us all. But I can live with that. I'm mostly awake than asleep, she doesn't represent a problem for me.

ARTHUR

Now. But she'll infect your other ideas. The way you run your industry. You will lose everything because you prefer ignoring than dealing with her.

SAITO

Enough! Thank you for eating with me.

The camera shows Arthur's plate. Is still full, he didn't eat anything.

The bodyguards enter the room. Arthur gets up without opposing force. He leaves the office.

ARTHUR

(near the door)

You know where to find us.

Saito remains in the office alone. Behind him, Mal touches his shoulders.

MAL

(gazing at the door)

You did good.

SAITO

I know. I won't let them hurt you. You saved me.

CUT TO:

INT. WORKSHOP - DAY

Ariadne is analyzing her totem.

ARTHUR
So how will it work?

Ariadne looks confused. She didn't know Arthur was there.

ARTHUR
(seats next to her)
The dream catcher.

ARIADNE
The dream catcher is the maze. I'm trying to insert some traps for Mal. As she is already a virus and we all experienced her that way... Each of us know how to stop it.

ARTHUR
She won't let us. Last night I dreamed of her convincing me to jump from a window. She wasn't even there, only her voice.

ARIADNE
It happened to me too one night.

INSERT CUT: ARIADNE DRESSED IN A WHITE DRESS WAKING UP FROM HER BED IN THE MIDDLE OF THE NIGHT. OPENS THE WINDOW. THE WIND IS BLOWING INTO HER HAIR.

INT. WORKSHOP - DAY - CONTINUOUS

ARIADNE
So, as we go down in Cobb's dream, we'll try to free each of our experience with Mal.

ARTHUR
Are we all disguised as her? I cannot possibly imagine that.

ARIADNE
It's a mechanism. Only she will see us like that so it won't attack us.

Meanwhile Saito enters the room. Obviously interested in their plan.

(CONTINUED)

SAITO
Where are the others?

ARTHUR
(Smiling)
We thought we should wait for
you... we don't own the airline.

CUT TO:

INT. CLASS ROOM, ÉCOLE D'ARCHITECTURE - DAY.

Miles sitting in front of his students.

MILES
Imagine a quite old building which
has its own personality and his own
out dated alarm system. A building
with the personality of a grumpy
old man. Convince him to let you
visit the house.

Rumours among students.

STUDENT 1
I'll make him leave the house.

MILES
He comes back as soon as he feels
you entered it. Let's say he has a
very strong connection to his
house.

STUDENT 2
I'll explain to him that I'm
interested in his house.

MILES
He's a grumpy old man. He doesn't
care. He wants you out.

STUDENT 1
I'll hide when he comes back.

MILES
What if he hears you?

STUDENT 3
I'll distract him. I'll make noises
in different parts of the house.

Some students laugh quietly.

(CONTINUED)

STUDENT 1

While hiding I'll also pay
attention to the structure of it.
We can say that's a visit.

MILES

Hiding is the key. When building a
house we must first think of secret
corridors. Secret entries. You need
to perceive the owner both in the
kitchen and in the basement. There
are two states of human beings as
well. A house must contain them
both. You'll always enter/exit the
secret doors.

CUT TO:

EXT. AIRPORT - DAY

Saito, Ariadne, Miles and Arthur in the plane.

ARIADNE

Who do we find first?

SAITO

We don't have to find them. My
people have followed all of you
very closely.

Arthur, Ariadne and Miles curiously look at each other.

SAITO

I had to. After our... experience.

INSERT CUT: SAITO AS AN OLD MAN HAVING HIS FINAL DISCUSSION
WITH COBB. MAL STAYS BEHIND HIM EVEN IF COBB DOES NOT SEE
HER ANYMORE. SHE'S OLD TOO.

SAITO

Yusuf is still in Mombasa. Eames
went to London.

ARTHUR

He plays his games on his native
territory now.

ARIADNE

Not the same challenge. I suppose
he'll want some action.

(CONTINUED)

SAITO
That is not for our personal
pleasure.

Ariadne feels ashamed. Arthur smiles confidently at her and Miles starts reading a newspaper and ignores them.

CUT TO:

INT. HOTEL LOBBY - DAY.

SAITO
We have to wait for the night.
Eames hides pretty well during the
day.

ARTHUR
(ironically)
I thought your men were more
efficient.

SAITO
They are. But he takes different
identities within one day.

ARIADNE
(goes to the elevator)
Well then. See you later.

ARTHUR
(looks after her, smiles)
Do not forget to dress properly!

Miles and Saito sniff and give him an ironical look. Then everyone is retiring to his room.

CUT TO:

INT. HOTEL LOBBY - NIGHT.

The three men are already down.

MILES
What is that club we are going to?

SAITO
Is more like a casino.

MILES
Oh, well... it's been a while.

Both look at him curiously.

(CONTINUED)

MILES

I was young once.

Arthur seems rather impatiently. He is stunned when the elevator's doors open. Ariadne dressed with a red dress appears.

ARIADNE

Shall we?

ARTHUR

(offering his arm)

I see you listened to me.

CUT TO:

INT. CASINO - NIGHT

They're all entering the casino looking fabulous. The camera makes a soft focus on them. They are surrounded by many table games, and rich people, all dressed extravagantly. Men in white suits, a woman with long pink feathers on her eyelashes, a group of ladies with long tinsel dresses, another group of Asians discussing angrily near a game board.

SAITO

(look around)

Problem solved. There.

Eames is sitting at the bar indifferently, buying a drink. They all go into that direction.

ARTHUR

(taps Eames on the shoulder,
distracting him)

Hello there, my friend.

EAMES

(not impressed)

I see you are all here. Well... not
all. Miles...

MILES

Long time no see.

EAMES

(he takes another sip from his
drink, than he stands up)

Come with me.

(CONTINUED)

They all follow Eames across the bar. Then they take the elevator up to the last floor and enter Eames room. The room is quite modest. He turns on the lights.

EAMES

We won't stay here for too long.
(searches the room for some
clothes)
How is he?

MILES

Still in coma.

ARTHUR

While Mal paints the town red.

EAMES

I guess we have the same problem.

ARIADNE

(picking up a blouse that Eames
involuntarily threw to her)
She's like a virus. She has
infected us all.

EAMES

(lights a cigarette, sits on
his suitcase)
I'm fine, in fact. I tried to
disguise her until now. She's
getting more powerful.

ARIADNE

Cobb sent me and Miles some
messages. We think he is trying to
escape.

EAMES

(with his cigarette in his
right hand, and the suit case
in the other, ready to go,
opens the door)
What kind of messages? He spoke to
you?

They are all going downstairs.

MILES

No. He gave us the sketch of a
maze.

(CONTINUED)

ARIADNE

We both drew the same maze a few times. It looks like a spiral with other spirals inside. Like a spider web with the exit in the middle of it.

EAMES

It could be Mal.

MILES

No. Once you follow the web's line you realize it is bidimensional; it goes a few levels only you do not realize it.

ARIADNE

But transposed trydimensionaly... It's like every knob brings you up a level.

MILES

At the same time, some knobs might take you down to the same level.

CUT TO:

EXT. FRONT DOOR, CASINO - NIGHT.

They are on the red carpet of the casino. A black fancy car waits for them. Ariadne, Arthur and Miles look at Eames.

EAMES

(impressed, throws the
cigarette away)
That is not mine.

SAITO

It's mine. I'm not the type who wanders the streets of London up to the airport.

Arthur opens the door for Ariadne. She smiles discretely. They all enter the car.

CUT TO:

INT. AIRPLANE - NIGHT

Ariadne falls asleep on Arthur's shoulder.

EAMES

(whispering to Saito proudly)
I thought you never wanted to see
us again.

SAITO

(he looks on the window)
You weren't there.

INSERT CUT: OLD SAITO TAKES HIS GUN AND POINTS IT AT HIS HEAD. HE WAKES UP IN THE AIRPLANE. COBB WAS STILL ASLEEP. EVERYBODY ACTS SURPRISED. THEY START KICKING COBB. ARTHUR WANTS TO ENTER HIS DREAM, YELLS, ARIADNE STOPS HIM.

SAITO

I was old. Didn't think he wouldn't
come with me.

EAMES

(thoughtful)
I wonder what was wrong. Mal was
gone, he was self-conscious when he
came after you.

INSERT CUT: OLD SAITO, BEFORE TAKING THE GUN, LOOKS AT COBB, SEES TWO HANDS ON HIS SHOULDER, MAL'S HANDS. SHE'S LIKE HIS SHADOW, OLD TOO.

SAITO

No. She was there.

EAMES

(yawns)
Impossible.

SAITO

I still have this vision of her. I
tell you. She was there.

EAMES

Why didn't you say anything?

Ariadne becomes nervous. Starts shaking, Miles who meanwhile fall asleep has the same symptoms. Arthur tries to wake her up.

ARTHUR

(gently holding her)
Ariadne, it's ok. Wake up, now.

(CONTINUED)

Her hand is drawing an imaginary maze in the air. Miles is still shaking. Eames tries to wake him up too.

EAMES

Come on, Miles, wake up! Miles!
Miles!

MILES

(slowly opening his eyes)
I'm awake. Get off me now.

Ariadne wakes up not realizing what just happened.

ARTHUR

It might have been Cobb. You
designed the same type of maze.

SAITO

Telepathy through dreams. I
understand Miles, but why you too.

ARIADNE

(still confused)
I guess... we're both architects.
Both dealt with Mal. I somehow
attacked her with my presence from
the very beginning.

ARTHUR

We all did. She can be very cranky.

MILES

Because she's a virus. And she
reacts as such.

SAITO

Will Cobb's awakening heal us?

ARIADNE

That's the risk. We might wake him
up healed but with his entire
memory affected...depending on how
aggressive was she during this
time.

MILES

However. Our hypothesis is that if
we erase her from his mind, she'll
be gone forever.

SAITO

Not necessary. We already have her,
she should be also deleted from our
minds to.

ARTHUR

You see, Cobb's state of mind allows her to enter ours as we are probably constant projection of his mind.

EAMES

He doesn't know he's still dreaming.

MILES

Or he doesn't want to. However, Mal has access to our minds. Giving us the same information that she once gave to Cobb...

ARIADNE

But because he refused to believe in her existence, he cannot see her anymore. She's reacting through our minds.

SAITO

He's happy with his dream while we're fighting with his nightmares.

He looks again on the window. We can't see anything but the night sky.

CUT TO:

EXT. GARDEN, COBB'S HOUSE - DAY

Cobb plays with his children. Phillipa is swinging and James plays in the grass.

COBB

(smiles looking at them)
I missed this.

MILES

Are they still talking to Mal?

COBB

I believe it's just a matter of time. Just look how much time I spent until I decided to let her go.

MILES

They will never let her go. Especially James. They don't have a reason.

(CONTINUED)

As Phillipa swings she keeps looking behind her like someone is there pushing the swing. When Cobb watches his daughter he sees nobody, but Phillipa keeps seeing her mother.

JAMES

(lifts his head and sadly
looks at his sister)

Today you stayed more with
Phillipa.

COBB

(hears him and feels bad, goes
to him and tries to hug him)

James, that is not true.

JAMES

(rejecting him)

I was talking to Mom.

COBB

(gets angry)

I told you before, James. Mom is
gone now, I'm here and I will never
leave you again.

JAMES

(sad)

She's gone. You scared her.

Miles approaches James and hugs him. James responds to his affection, Cobb passes his hands through his hair looking disappointed. He goes inside.

CUT TO:

INT. LIVINGROOM, COBB'S HOUSE - DAY

Cobb lays down the floor trying to remember. But her face, her gestures seem to be very far away.

Mal appears near him, as a shadow, but he cannot see her. After a few seconds, her apparition is discontinued, flickering intermittently.

CUT TO:

EXT. MOMBASA STREET - DAY

Miles, Arthur, Eames, Ariadne, and Saito are heading to Yusuf's pharmacy. The streets are filled with people, most of them aggressive, with an angry look in their eyes.

CUT TO:

INT. PHARMACY - DAY

As they enter, they observe the maladministration of the place. Some drug bottles are opened on the shelves. Water is dripping off. The entire place seems to be abandoned.

MILES

Are you sure we'll find our man in here?

SAITO

I don't remember this place to look so infamous.

YUSUF

(coughing, has a poorly aspect)

Because it wasn't. Everything changed here after our little experience. Follow me.

He leads them to his back room. They pass the metal door expecting to see people dreaming. The room was filled with empty bedrooms. The elderly bald man is absent too.

ARIADNE

(wandering through the empty beds barely touching some of them)

What happened here?

YUSUF

We lost all our clients. When I came back only few of them were still trying to reach a moderate dream without any interruptions.

EAMES

(very surprised)

What do you mean by interruptions?

YUSUF

(sad)

They were waking up. All of them, without exception.

(CONTINUED)

MILES

Maybe you were giving them the wrong dose of...what were you using?

YUSUF

Hypnacin. Who are you again?

MILES

Cobb's father.

They shake hands.

YUSUF

(changing his attitude)

Our dose was strong enough before. Then I doubled it. I was already to afraid that I might destroy their bodies.

ARIADNE

What happened then?

YUSUF

As you can see... no effect. They were waking up even more quickly.

ARTHUR

I wonder what were they dreaming in such a short time.

YUSUF

Mal. They were dreaming of Mal.

They all stop and stare at each other.

SAITO

She destroyed your entire laboratory.

YUSUF

And my patients' dreams and minds. They were more instinctual, more aggressive. At first I thought it was the lack of their usually dose of reality. But no, she spread...

ARIADNE

...like a virus.

YUSUF

They all woke up remembering the ugliest things they have experienced in their entire life.

(CONTINUED)

EAMES

That seems to explain the aspect of
your dear pharmacy.

YUSUF

(offended by his words)

It was chaos. I couldn't fight it

INSERT CUT: ELDERLY BALD MAN INJECTS HYPNACIN TO HIS
CLIENTS. A FEW MINUTES LATER, THEY START SHAKING, MOVING
THEIR HEADS ANGRILY. THE OLD MAN TRIES TO WAKE THEM UP WITH
FIRM SLAPS. ONE OF THEM CATCHES HIS HAND, OPEN HIS EYES AND
FURIOUSLY HITS AND PUSHES EVERYTHING HE SEES. OTHERS WAKE UP
TO, REACTING THE SAME WAY. YUSUF HEARS, BUT BEFORE GOING TO
THE BACK ROOM, PEOPLE START COMING OUT FROM THERE,
DESTROYING THE PHARMACY. HE CANNOT FIGHT THEM.

ARTHUR

(analyzing the broken bottles
of Hypnacin)

Maybe she spread through the
infusions.

YUSUF

We always cleansed them. Maybe it
has something to do with the
substance itself.

MILES

I doubt that. She gets her power
from Cobb's weakness. As long as he
sleeps she is allowed to go and
influence the same places he went.
The same people he knew.

EAMES

Very thoughtful of Cobb to give us
such legacy.

ARTHUR

(annoyed)

She's trying to implant herself as
an idea.

MILES

As child, Cobb learned that people
are ideas in their own essence. Mal
may have that information which
makes her that powerful.

EAMES

We'll have to hurry up then... Till
we have free will.

(CONTINUED)

SAITO

I already arranged for our flight.

ARTHUR

(ironically)

See... And you didn't want to come with us.

YUSUF

Just give me a second. Maybe I can find something useful in this mess.

He looks between the shelves, suddenly remembers about a secret drawer behind his desk.

YUSUF

(enthusiastically)

I almost forgot about this little beast.

All of them look suspiciously at him.

ARIADNE

What is "she" capable of?

YUSUF

(proud of himself)

Stops other interferences. For a short term, true, but we won't have to worry about our personal Mal as long as we are within the dream.

INSERT CUT: ALL SIX ARE AT THE AIRPORT. THE PLANE TAKES OFF

CUT TO:

INT. WORKSHOP - DAY

They are all gathered in order to conceive their plan. They stay in a circle.

Ariadne stands in front of a flip chart. The mazes that were indirectly created by Miles and her are attached to the flip chart while Arthur prepared a computerized version of it that allows them to see it in 3D.

EAMES

What's the trick? They seem to be designed pretty simple. I thought you were better at this.

(CONTINUED)

ARIADNE

It's Cobb's version of his mind. We suppose that his subconsciousness telepathically sent us this sketch in order to help him.

SAITO

Our plan is based only on this sketch?

ARTHUR

It is not that simple. You see, that is a perfect spider web. If we bend it consecutively. We remain with one perfect part that contains all of the others. But as you can see here...

And Arthur points with his finger the final form of the web on the computer.

ARTHUR

It has seven layers that melt in pairs. Layer one with two, three with four, five with six.

SAITO

How about the last one?

ARIADNE

That is the limbo.

SAITO

We can't enter his limbo.

MILES

We won't. All we have to do is canceling Mal's presence on the other layers. Cobb already gave up on her, she's not present in his limbo, but his children.

EAMES

We have to focus on Mal, to anticipate every move she might make. I need you all to recreate the moments of interaction with her. And share them.

MILES

How does this work precisely?

(CONTINUED)

EAMES

I will need your real life version of Mal and Arthur's. You knew her better.

MILES

Therefore, we'll go together into a first level dream in which we'll encounter each version of Mal. I will stay in the first level of the dream when you'll go after Cobb... we'll reunite in my dream so I can have all your projections.

YUSUF

We have to be careful though at Hypnacin. We can't risk waking up. Now I'll use a simpler combination of hypnagogics. Since we stay in the first level we don't need something stronger.

ARIADNE

How are you going to acquire all our five versions of Mal?

YUSUF

(smiling proudly of his knowledge)
Salvia Divinorum.

EAMES

I used to drink tea of Salvia.

YUSUF

(showing them the potion)
Not the same. It is a visionary herb, combined with Hypnacin, it will help me to physically feel what I see. So, she will appear in your dreams because she'll fill the need to expand herself. I will perceive her and after that I'll be able to control each version.

ARTHUR

Do you trust this herb?

YUSUF

I did it before. But with other... more personal purposes.

They're injecting the drugs. And fall asleep.

CUT TO:

EXT. BEACH - DAY

ARTHUR
(ironically)
Very original.

YUSUF
I thought it's easier to bring them
into the world they have created
for themselves.

MILES
It's risky. We don't know all the
details of this world.

ARIADNE
(standing up from sand)
I do.

She carefully looks around her. Recognizing the place recreating the missing elements. She concentrates and the earth shakes a little bit. A new building that was missing appears. The others admire the beach. Saito is silent, strongly marked by his presence here.

EAMES
(arranging his hair)
Let's play.

YUSUF
we'll only have a short period of
immunology, until the virus will
recognize us and will try to...

ARTHUR
...attack. As usual, lovely Mrs
Cobb.

ARIADNE
(going towards the ruined
castle)
We better hurry up.

CUT TO:

INT. DINNING ROOM, CASTLE - DAY

They carefully enter the room.

SAITO

Here. That's the place.

Eames is the last one who enters the room and he appears as Mal. Yusuf stands at the head of the table looking at Saito, Miles, Arthur and Ariadne.

Eames disguised as Mal starts wandering the room. She stops behind Saito's back reactivating his memories. He paniks.

YUSUF

No, no. Remember to breathe.

They all close their eyes except Yusuf. They catch hands and they whisper the counting.

ARIADNE

(her eyes are closed)

one...two...three

ARTHUR

...four...five...six

MILES

...seven...eight...

SAITO

...nine...ten

YUSUF

Keep your breath. Five seconds

ALL

(lips are moving, no sound)

One...two...three...four...five.

YUSUF

Breathe out. Ten seconds

They repeat the process until their breathing has the same rhythm.

YUSUF

Look at Mal. Remember everything that she did to you, every single gesture. Make her move in thousands ways around this room.

(CONTINUED)

As Yusuf speaks, they focus on Eames disguised as Mal. His body seems to vibrate, to lose his actual shape allowing vague projections to come off his body. At first they are slowly moving. As they concentrate the projections are dividing themselves, each of them is different, some of them get violent, yelling, others are caring (those projected by Miles who knew her alive).

ARIADNE
(amazed)
It works...

YUSUF
(shaking)
Don't stop!

Suddenly, clapping hands. The real Mal appears

MAL
I'm impressed.

She approaches the table.

YUSUF
Ignore her!

MAL
But you seem to forget...

Gently touches the table with her fingers

MAL
That here I control everything.

She raises her hand in the air. The projections stop. The room is now filled with hundreds of Mal. Nobody moves. Yusuf loses control of his body, strongly shaking.

EAMES
(defending Yusuf)
Ruuun!

They try to leave the room, but each of them is confronting their visions of Mal.

MILES
Stop it!

MAL
(looking around)
Oh...my dear Miles. I'm so
disappointed. Who's mind is that?

MILES
Let my team go.

MAL
(looking at Ariadne)
Hers?

Ariadne is caught by one of Mal's projections.

MAL
See? I control them.

Then the duplicate throws Ariadne on the window.

CUT TO:

INT. WORKSHOP - DAY - CONTINUOUS

ARIADNE
(wakes up, runs to the others)
Wake up! Wake up!

CUT TO:

INT. DINNING ROOM, CASTLE - DAY - CONTINUOUS

MAL
hmmm... It wasn't her. Well then...

MILES
Enough, Mal. I only want you to be
free again.

MAL
How can I?

MILES
Please. Let me...us help you.

MAL
Do they know, Miles?

MILES
Please...

MAL
Do they know that it wasn't Dom who
did the inception?

(CONTINUED)

ARTHUR

Miles! What does she mean?

MAL

(starring at Miles)

They don't. I'm your idea. You're waiting for a train... A train that will take you far away...

EAMES

Now! Yusuf is done!

Eames grabs Yusuf and jumps out the window. Arthur pushes away some Mal's projections, takes Miles, shots Saito and they jump too.

CUT TO:

INT. WORKSHOP - DAY - CONTINUOUS

They all wake up, except Yusuf and Saito.

ARTHUR

(trying to wake him up)

Something's wrong with his heartbeat. Ariadne, give me the cardioverter!

ARIADNE

Here!

Yusuf wakes up.

YUSUF

(laughs)

Oh well... That was quite a trip.

MILES

Did you manage to absorb all the information?

ARTHUR

(pushes him angrily)

What happened back there? What was Mal taking about?

ARIADNE

What happ...

ARTHUR

Do you think this is a joke? I thought we were a team.

(CONTINUED)

MILES

We are, I never...

YUSUF

What did I miss.

Saito wakes up too. He touches his forehead.

EAMES

Our friend here is obviously hiding something. He has a little dirty secret, hasn't he now?

MILES

(ashamed)

She was right. It wasn't Dom who did the inception.

ARIADNE

I don't understand...

MILES

I was young. And very impatient. Very enthusiastic about my discoveries... This world of dreams.

ARTHUR

(still mad)

Cut to the subject.

MILES

I did the inception to Dominick when he was a teenager. He had just lost his father. I had to take care of him and his mother, it was my duty to a friend that was like a brother to me. However, no matter how much I tried they weren't happy.

INSERT CUT: A WOMAN (COBB'S MOTHER LAYS IN BED). YOUNG DOM LOOKS AT HER. RUNS IN HIS ROOM. HE SITS ALONE WITH A PHOTOGRAPHY OF HIS FATHER.

MILES

His mother was depressed. She Cobb refused to eat, get out or talk to me for a while.

LONG PAUSE. THE CAMERA SLOWLY MOVES FILMING EVERY REACTION OF THE OTHERS.

(CONTINUED)

MILES
(Sighs)
Then one day...

INSERT CUT: COBB'S MOTHER WRITES A LETTER. THE CAMERA CAPTURES ONLY THE GOODBYE AT THE END OF IT. SHE CLOSSES THE DOOR. IN HIS ROOM, MILES HEARS THE SLAM OF THE DOOR. HE GOES AFTER HER. 'I'M JUST GOING FOR A WALK' SHE SAYS.

MILES
And I let her go. When I got back in, I saw that the light was still on in her room. I went there to close it when I found the letter. I went after her.

INSERT CUT: MILES ASKS DIFFERENT PEOPLE ON THE STREET IF THEY SAW HER.

MILES
A little girl saw her. She was at the railway station. I thought she was leaving somewhere. But...no

INSERT CUT: the woman was laying on the train tracks. Miles runs towards her. He hears the train sound. Dark frame.

Ariadne draws a sigh then she puts her hand over her mouth.

MILES
The worst parts is that Cobb was there. He followed me at the railway station. He must have found the letter too...

Ariadne puts her hand on his shoulder.

MILES
(lays his head down)
After that... Cobb got worse. He refused to believe that his mother... It was my fault. I shouldn't have known better...

ARIADNE
No, it...

MILES
It was. Cobb hated me for not stoping her.

ARTHUR

Miles, I'm sorry. I didn't want to... Cobb never told me...

MILES

He couldn't. I changed the story. Of course, the impact was so strong that I couldn't change it completely. So I entered his dreams and implanted another version of the story. A prettier one.

ARIADNE

(lays her head down)

With the same end that he and Mal had on the train tracks.

MILES

Yes... I let him believe that we intentionally sat on the train tracks while talking about a mysterious destination.

ARIADNE

The train that will take him far away...

MILES

You know where you hope this train will take you, but you can't know for sure. Yet it doesn't matter...

ARTHUR

(walking angrily towards Miles)

This changed his entire life. You ruined his life!

MILES

I know. I wanted him to stay safe from an ugly memory.

EAMES

(takes a cigarette)

Our situation is uglier right now. This changes everything. He might be experiencing the same event over and over again. He might never want to wake up.

ARIADNE

No! We'll do it! We just have to change the story again...

(CONTINUED)

EAMES

(smoking)

hmmm... to risky. For him, I mean.

ARTHUR

(calms down, sits on a chair)

Eames is right. His entire life is based on that memory. We erase that, we erase everything.

ARIADNE

...not really his entire life. He must be keeping the story in his subconscious, we just have to activate it. The story with Mal, remains the same.

ARTHUR

(looking at Miles)

Right, because he doesn't know that his father did the inception on him.

MILES

No, he'll remember. He'll know and hate me.

YUSUF

(optimistically)

So what's the new plan? We can stop Mal from interfering, so it should be easy.

ARIADNE

(looking at the sketches)

The plan is the same. The idea is different. Miles will do the inception again.

ARTHUR

We only need to take Cobb out from the hospital.

SAITO

I think I can help you with that.

EAMES

You'll buy the hospital too?

SAITO

Not really. I already have one. I just need to ask for his transfer. One second.

(CONTINUED)

He shortly speaks at his phone.

SAITO
(looking at them)
Done.

CUT TO:

INT. COBB'S ROOM, HOSPITAL - NIGHT.

DOCTOR
You must be careful. Coma is not
something to play with...and I know
your game. You must not have any
expectations.

ARTHUR
Thank you, doctor.

MILES
We'll take care of him now.

The doctor leaves, and the team remains with Cobb.

SAITO
I hope you know that I'll still
come with you.

MILES
I'm afraid, you're a dangerous man
to introduce within the dream

SAITO
What do you mean?

MILES
You were under Mal's influence for
too long. It might be difficult for
you to deal with her again.

ARTHUR
Miles is right. You're the only one
that was exposed to hundreds of
Mal. We cannot risk an invasion
over there...

SAITO
But my duplicates can stop her.
I'll control them.

(CONTINUED)

ARIADNE

(remembering what happened
within the dream)

No. They are too much for you to
control and she'll take over as
soon as she will feel their
presence.

SAITO

I guess my job here is done...

MILES

Thank you!

ARTHUR

Good luck!

EAMES

(smiles, shake hands)

It was a pleasure!

They shake hands and Saito diplomatically leaves the room
with a mark of regret.

ARIADNE

Yusuf, how are you going to use the
information we have about Mal?

YUSUF

Telepathy. Same way that I got that
information.

EAMES

What type of telepathy?

YUSUF

Kappa, of course.

ARIADNE

Kappa? Never heard about it.

YUSUF

That is often considered
spontaneous. I simply allow some
information to run free.

ARTHUR

So when Mal appears you just set
free some kind of her version.

MILES

She'll deal with herself...

(CONTINUED)

ARIADNE

...While we're slowly going in Cobb's mind.

MILES

There will be some traps. I taught him how to protect himself. He's quite dangerous. Mal won't be our single problem.

EAMES

Great. What else now?

MILES

His children. They are precious memory. He knows you won't hurt them so he'll set them free.

ARTHUR

He already did, I suppose. If he's actually living free and happy.

EAMES

Why do we even bother?

YUSUF

uhm... you're infected. My lab is infected. Thousands of people are mad. They become aggressive...

MILES

For him. He deserves happiness.

ARTHUR

You sure? Is there anything else you'd like to tell us?

MILES

That was all.

ARTHUR

How come you never spoke to anyone about Cobb's children? about your grandchildren?

MILES

I think about them. I just don't tell it. That is weakness. We must let anything behind if we go Cobb's mind.

(CONTINUED)

ARIADNE
Careful, Miles. We can't abandon
everything. We need to rebuild him.

MILES
You're right. I need to warn you.
His mind is a total mess.

ARTHUR
We'll fix it. Now let's play!

ARTHUR
(looking at Eames)
Who are you going to be this time?

CUT TO

INT. COBB'S LIVINGROOM - DAY. HIS REALITY

Phillipa's birthday. Cobb has invited random children plus
Ariadne, Miles and Arthur.

MILES
(holding his grand daughter)
Happy birthday, my dear!

Ariadne and Arthur brought a present together. James is
playing alone.

COBB
James, come and say hello!

JAMES
(shy, looking down)
Hi...

Then he looks at Cobb

JAMES
Mom is upset. She didn't come last
night...she's not here for
Phillipa.

COBB
(resigned)
Maybe today she was busy.

James runs out to the other kids.

ARIADNE
What's happening?

(CONTINUED)

COBB

Same old story. They keep telling me they are seeing her.

ARTHUR

Maybe it's just a phase.

ARIADNE

How are your dreams, Cobb?

COBB

Don't down... I don't remember my dreams since...

CUT TO:

INT. HOSPITAL, NIGHT.

Yusuf connects them with Cobb.

EAMES

Well... that's pure madness. If he wakes up, he'll absorb us.

ARTHUR

A lifetime in Cobb's mind. Been there, done that.

MILES

He won't wake up easily. That is why we're trying to make him aware of his false reality.

YUSUF

But that should happen only when you're already in the third level.

ARIADNE

Then he'll see Mal again. He'll understand she's a hidden virus.

MILES

That would be our ideal situation. Perhaps she's hiding behind some projections.

ARIADNE

It could be anyone of us. We're all infected...

(CONTINUED)

MILES
Or something more...unpredictable.

ARTHUR
His kids.

CUT TO:

INT. COBB'S LIVINGROOM - CONTINUOUS

COBB
I guess I stopped dreaming.

MILES
Dreams don't disappear. They are
still there. Sometimes, they are
just blocked by something.

ARIADNE
Or someone.

The camera focuses on the children that play outside.

CUT TO:

INT. ELEGANT HOTEL SUITE - NIGHT

Ariadne rebuild the room exactly as she remembered it was
when she went down the elevator in Cobb's dream.

They all enter the room which still looks devastated. Mal
sits alone with a glass of champagne in her hand.

MAL
You're late.

She starts wandering the room.

EAMES
(Disguised as Cobb)
Mal, is time to let go.

MAL
Impossible. I finally have you. For
me only.

EAMES
(approaches)
Darling...

(CONTINUED)

MAL
I missed you. Come.

Mal takes his hands and leads him to the window.

MAL
Tell your friends to leave!

EAMES
(As Cobb)
I don't know what are you...

MAL
Do you really think you can fool
me?

EAMES
Mal, please. Let's talk. I'm here
now, I won't leave.

MAL
Go away! I know you're not Cobb!

She strongly pushes him. In the street Ariadne, Miles and Arthur are surrounded by other projections of Mal.

MAL
Nice try. But now it's time for you
to wake up.

She looks down at Eames' friends.

EAMES
(barging along the room)
Not really, dear Mrs. Cobb.

And he pulls out an infusion in which Yusuf added some hormones that his body produced during the experience at the beach when he tried to assimilate Mal's versions.

The infusion makes her fall asleep instantly.

Her doppelgangers fall asleep too. Then they slowly disintegrate.

Arthur, Miles and Ariadne come upstairs.

ARTHUR
She looks quite innocent while she
sleeps.

YUSUF

My potion will keep her like that for a while. At least at this level.

MILES

Now if we are correct. Connecting to her dream will take us to the other layer.

ARIADNE

Yusuf shouldn't have any problems here.

CUT TO:

INT. ELEVATOR, HOTEL - NIGHT. CONTINUOUS

Miles, Ariadne, Eames and Arthur prepare for the next layer. They are connected to Mal in the elevator.

YUSUF

I set the elevator to stop at ten. That means ten minutes.

MILES

And two hours for us.

EAMES

Do we know for sure that we are going deeper in Cobb's mind? What if it is just a trick? She expected us!

ARTHUR

Calm down! Do not forget that it was Cobb sending his mind sketch to us.

EAMES

How can you know for sure?

MILES

He signed them. At the very exit of a maze he thickens the border. It can't be seen easily.

EAMES

You forget that he is controlled by Mal. She might have known all these things.

(CONTINUED)

MILES

Look. I know you are scared. I am too. But we can't...I can't back down right now.

ARTHUR

We won't. Eames just had a panic attack.

EAMES

Funny. Well then... Let's end this nightmare.

They fall asleep again. Yusuf continuously controlling their breathing.

CUT TO:

EXT. BEACH - DAY.

They wake up in the sand. The beach is full of people curiously looking at them.

EAMES

I should have brought my swimming suit.

ARTHUR

You are already in a better mood.

ARIADNE

...something isn't right. Why is this place full of projections. It should be empty. It's their world.

MILES

I guess they started to appear when Cobb assumed it as his reality.

ARIADNE

As he lives a normal life at his house, the other places fill in with people too?

ARTHUR

He has a quite complex mind. If he's still building this world while he's at home.

MILES

He does that unconsciously. Look over there!

(CONTINUED)

A new building appears. New people come out from it. The streets are getting crowded.

More buildings appear. More people.

MILES

Arthur? What is going on?

ARTHUR

I'm not sure. I think his subconscious threatens us.

EAMES

But why?

ARIADNE

It's not his subconscious. Is Mal. Ruun!

The place becomes terrifying. They barely have space to run. The projections start surrounding them.

They cannot longer escape.

ARTHUR

Ariadne, do something.

ARIADNE

I can't build anything. You never told me that buildings can react too.

ARTHUR

Didn't know either. Never happened before.

They run and enter a closed street. People keep coming towards them.

MILES

It must be Mal's fault. As we get closer to him, she reacts more angrily.

EAMES

I knew it...

ARTHUR

No time for regrets now. Lets see if we can climb the wall.

As they manage to climb up a meter or two, the wall grows up knocking them down.

(CONTINUED)

Ariadne falls on her leg.

ARTHUR

Let me see. Can you move it?

ARIADNE

ouch! Yes...but it hurts.

EAMES

(Searching in his pockets)

Take this!

People approaching. Miles tries to resist them.

ARIADNE

What is it?

EAMES

Something from Yusuf. He wanted to avoid a situation like this one...it's combined with morphine I guess.

MILES

(still fighting)

Hurry up!

EAMES

Cover me! I have an Idea.

He pumps in his veins a little bit of Yusuf potion which contains the Mal antivirus.

ARTHUR

We'll need that! What are you doing?

EAMES

I'm taking just a little bit. If they are connected to Mal, they must react somehow. I want to create them the illusion of Mal.

He goes in front of the group with his hands in the air.

EAMES

It's alright. Listen to me! I own them.

People look confused, but they stop attacking them and they slowly draw back.

Eames turns his back to the crowd. Looks at his team.

(CONTINUED)

EAMES

Haha! That was quite easier than I expected...

As he turned back, the crowd couldn't see Mal anymore and they start to come back to them again. More aggressively this time.

ARTHUR

(ironically)

Yeah...Well done!

Suddenly, they see people falling down somewhere in the back. The furious engine of a car is heard in the background. The car stops in front of them knocking down all the projections.

SAITO

Quick! Get inside!

They are shocked at first. Ariadne gets in first. Arthur helps her. Then Saito starts the car living the crowd somewhere in the background. The road is difficult as buildings appeared everywhere. In the middle of the streets, in parks, on the beach. He manages to avoid all the obstacles.

EAMES

Good to see you again, my friend.

They all start laughing.

ARIADNE

But how did you get here?

SAITO

I followed you... I couldn't let you do this alone. I guess I needed some adventure again.

ARTHUR

This adventure might throw you again in the limbo. And this time there won't be any Cobb to save you.

MILES

Us...in fact. We're in this together.

SAITO

So where are we going?

(CONTINUED)

ARIADNE

We have to find Mal. I have an idea
where she might be.

CUT TO:

INT. MAL AND COBB'S HOUSE.

They slowly open the door. Eames is disguised again as Cobb.
He enters the room where Mal once hidden the totem.

He opens the shelf. The totem is still spinning.

Without stopping it, he pours Yusuf's potion over the totem.

MAL

Well, that it's not very nice of
you. To look around my stuff...

EAMES

(as Cobb)

It was mine too.

MAL

Never mind... I don't even know why
you're still trying. You'll never
be a perfect Cobb. Dom has a
certain way of looking deep in my
eyes...

EAMES

At least I tried. This comes with
me.

He pretends to grab the totem. Outside Arthur and Ariadne
prepare the dream drug. Miles and Saito look around for
projections.

MAL

Don't even try.

She suddenly disappears and appears near him, taking the
totem before Eames.

She falls asleep again, then Eames carries her down. They
all get in the car, Saito is driving.

CUT TO:

EXT. BEACH - DAY - CONTINUOUS.

ARTHUR

Saito you will remain here with Eames. When we'll reach the limbo Mal will wake up. You two have to stop her.

SAITO

Don't worry she won't escape.

Arthur, Miles and Ariadne fall asleep.

CUT TO:

INT. COBB'S HOUSE - DAY.

Music on the background. Voices of the children. Ariadne is slowly going downstairs. She sees Cobb talking to Miles and Arthur and her. She stops for a second. Then she decides to face them.

ARIADNE

Cobb...

They all look at her. Her projection starts to shake and then slowly dissolves.

COBB

No... I don't want to... It's not possible.

ARIADNE

It's OK, we are here for you.

Then his father and Arthur come down. Their projections have the same end. Cobb starts shaking, sits down the couch.

COBB

I'm not in a dream. I refuse to believe that.

MILES

But you are.

Arthur passes the totem to Miles who gives it to Cobb. Cobb takes it.

COBB

I don't want to...

Then he spins the totem.

(CONTINUED)

The totem spins for a while...then it falls.

They all look shocked.

COBB

If that is a joke... What are you trying to do? Destroy my happiness? The totem fell. Leave me alone!

MILES

It fell because we touched it. It is not a valid totem anymore...

ARIADNE

(approaching to him)

But, Cobb, look around you. They are all projections. You imagined your kids bigger, differently. Our projection disappeared when we came in...how are your dreams, Cobb?

COBB

I don't dream.

ARTHUR

Do you sleep at all?

COBB

I can't.

MILES

Cobb, listen. Come with us. Mal will be gone forever if you come.

COBB

I don't know how.

MILES

Arthur, Ariadne. You do what you have to do, I need to go with Cobb somewhere.

Ariadne and Arthur are searching for James and Phillipa. The other children seem to react angrily.

COBB

No! What are you doing?! Let James and Phillipa alone!

MILES

They are not your children. Mal hides in their projections. How is it possible not to see it?

(CONTINUED)

COBB

They kept telling me they're seeing
their mother. But, how is this...

Ariadne takes Phillipa. Arthur takes James.

Cobb stands up for them.

MILES

No. Let them do their job. It's
just a vaccine.

The kids struggle to escape. They are quite strong. They run from Ariadne and Arthur and go straight to their father who embraces them. Their projections unite into a singular one. And Mal appears laughing.

MAL

He won't leave me this time.

Few other projections of her appear and catch Miles, Arthur and Ariadne.

COBB

I'm sorry... I love you.

MAL

Don't be. I lo...

Cobb takes Yusuf's potion and injects her. Mal falls asleep and slowly disappears (but not completely).

Miles pulls out a gun and aims it at Ariadne and Arthur. He shoots them. Then he remains with Cobb.

MILES

(closes his eyes)

You have to see this before I let
you go.

INSERT CUT: COBB'S MOTHER LAYS ON THE TRAIN TRAKS. MILES IS THERE RUNNING TOWARDS HER. THE TRAIN IS COMING.

COBB

(in tears)

You lied to me. My whole life...My
family...

MILES

I'm sorry. I paid for that. And
I'll make sure I'll destroy this
idea forever. Or at least I'll keep
it under my control.

(CONTINUED)

COBB
...What do you mean?

MILES
(aiming him with the gun)
Mmmm...

CUT TO:

INT. HOSPITAL, NIGHT.

Cobb wakes up. He is surrounded by Arthur, Eames, Ariadne, Saito, Yusuf. They're all smiling at him.

He looks around. Miles isn't there.

The camera moves out from his room and captures another room from the hospital. Miles lays in bed, unconscious.

INT. MILES' HOUSE. DAY

Miles enters his home. He looks around. Nobody

He goes upstairs silently. Miles enters one of the rooms. He sees a shelf opened. He approaches it and sees the spinning top.

MILES
(whispering for himself)
I must know.

He takes the spinning top he lowers it on the desk and spins it. Mal's voice distracts him and he hurries at the door.

MAL
I didn't hear you. What are you
doing here?

MILES
(smiles)
Just looking for you.

They exit the room and close the door. Camera focuses on the spinning top. It's still spinning.

END.