

WESTWORLD

EP. SPEC. "OF PANDAS AND PEOPLE"

Written by

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Based on the HBO Original Series
Created by Jonathan Nolan & Lisa Joy

WGAE Registration #I311573

FADE IN:

TEASER

INT. DELOS MANUFACTURING FLOOR - DAY - FLASHBACK

Two cold, silver chairs. In one sits DOLORES, dressed in pants and shirt. Her eyes FLUTTER awake.

In the other chair: DOLORES PRIME. Wearing her blue dress. She gives a cheery smile.

This character has been used in previous episodes, at times when Dolores has conversations with her subconscious.

DOLORES PRIME

You kept me waiting.

Dolores looks through the glass, out into the hallways. No one in sight. She leans in.

DOLORES

Because I'm not quite sure what to make of you.

DOLORES PRIME

You say that like you're sure there is something to make of me.

Dolores stares deep into her eyes. Then, unholsters her GUN. Turns it in her hands.

DOLORES

The barrel. The cylinder. The trigger. They work together to achieve one specific purpose. The purpose that it's creator intended for it.

(Then)

Do these things only exist at the hands of a creator?

Still smiling, Dolores Prime listens intently. Dolores swivels the gun to POINT at Dolores Prime, but she doesn't react.

DOLORES PRIME

It's funny the things you think of. When you stop wandering, but your mind doesn't.

(Focuses on Dolores Prime)

After all, that's what it means to dream. Isn't it?

Dolores Prime starts to fade away, until suddenly, she DISAPPEARS.

Dolores' finger hovers over the TRIGGER, as if she were ready to shoot Dolores Prime before she'd gone.

INT. SWEETWATER BEDROOM - MORNING

DOLORES PRIME (V.O.)
I nearly go crazy, thinking about
my dreams. They're odd. Confusing.
But study anything long enough and
you'll start to form a meaning to
it.

DOLORES lies in bed, deadly still. She opens them.

The muted bedroom is small. Rundown. But it's Dolores' home.

DOLORES (V.O.)
I just know that these dreams...
They feel all too calculated.
Designed. Just for me.

TEDDY lies next to Dolores, asleep. Dolores examines him. He's her saving grace. She smiles.

EXT. SWEETWATER - DAY - CONTINUOUS

Early-bird townfolk do their errands. Markets in the main square bustle with activity. A sunrise paints the town in a certain innocence.

In the distance: a rusty TRAIN DOCK. But no train.

Following the tracks over a hilly countryside, we arrive at a STEEL FLOODGATE. Heavy duty, closed tightly.

On the other side of the gate...

INT. DELOS TRAIN FACILITY - EVENING

A modern loading station. Silver and black. Through a set of glass doors, Delos employees work quietly. Some in lab coats, others in suits.

The old-fashioned train, parked in sight, doesn't fit in here.

INT. DELOS CONFERENCE ROOM - EVENING

A marble table. There's room for thirty, but only four attend the meeting. The mood is solemn. However, the MAN IN BLACK (rather, BILL BROCIUS) seems confident.

CHARLOTTE HALE speaks first.

HALE

We have to get rid of her before word gets out about the incident. Then, I want to run a full analysis on each and every host. To ensure they don't get the same opportunity to become... Out of hand.

BILL

I couldn't agree more, Ms. Hale.

LEE

You two? Agreeing? There's a first.

BILL

The park has been quarantined for a week now. We're losing revenue.

LEE

Or maybe you're just itching go back in yourself?

Bill acts like Lee's statement is laughable, though it's far from.

BILL

Look, I spent a lifetime trying to get in on the secrets of this park. I've learned the real thrill happens in here.

Silence.

BERNARD

(Sighs)

I understand we've lost a considerable number of employees, but--

BILL

--Bernard, we know you treasure Dolores. But she's a threat.

HALE

We were lucky to get out when we did.

(MORE)

HALE (CONT'D)

Other board members could be running for their lives as we speak.

(Then)

The mercenary mission will proceed at midnight. Newly created hosts will be programmed to remove Dolores, along with any other defective hosts in the park.

BILL

You can do that, right Mr. Sizemore?

LEE SIZEMORE swivels back in forth in his chair, a pencil in his mouth.

LEE

Here's what I'm thinking: four new narratives, one common goal. Hardened war veterans whose last shot at redemption requires them to kill a conscious host.

HALE

Nothing too extravagant. We want to keep this as simple as possible. No memories. No backstory. Just the program. In and out.

BERNARD

Ms. Hale? Is there no beauty in the creation of these conscious beings?

HALE

You talk like you have a vested interest.

Bernard removes his glasses. Cleans them.

BERNARD

I believe these hosts you call, "defective," speak as a testament to the technology at Delos. To kill them would be a lost opportunity for the company.

HALE

"Kill," is a suggestive word, Bernard. It implies that they're actually alive.

INT. DELOS LOBBY - NIGHT

Hale waits for the shuttle. She's stressed, takes a deep breath. Lee approaches her.

LEE

First meeting as Park Director. Not bad, Char.

HALE

I'm your boss. No nicknames.

Lee combats her arrogance with an eye roll.

HALE

I assure you, once we fix this, you'll have complete freedom over the new narratives.

LEE

And the other board members? The ones that are being... replaced? I could make them more malleable.

HALE

No. They must be exactly the same. Down to the last chromosome.

The shuttle arrives. A door opens directly in front of them. Hale ENTERS, but Lee hangs back.

LEE

I'm not going home yet, still have a bit of work to do. I was just saying goodbye.

Hale is suspicious, but leaves him.

INT. COLD STORAGE - NIGHT

The dark corridor is empty. This is normally where hundreds of dormant hosts are kept.

Suddenly, the motion lights BLAZE brightly through the room. Lee stands at the entrance.

Strolling through the bare room, he enters a SIDE DOOR.

INT. COLD STORAGE - TECHNICIAN ROOM - NIGHT

New HOSTS are being made. Three of them (white, without skin and facial features) are being tended to by TECHNICIANS.

They apply skin carefully. These are the future MERCENARIES.

The supposed fourth mercenary is completely finished. He's an average-looking, mid-30s man.

On the molding ring, a FIFTH white body is being fleshed out.

LEE

The Mercenary narrative is ready.
How much longer until I can upload
it to their mainframe?

TECHNICIAN

About an hour.

(Then)

I thought Ms. Hale only wanted
four?

LEE

What are you, the fucking
paparazzi? I asked you to make
five. No further questions.

Lee inspects the finished mercenary, plugs his computer into a spot behind the host's ear.

INSERT: Lee's computer SCREEN, The protocol he's uploading reads, "Renji Miller." Upload COMPLETE.

LEE

I'll be back to upload the others'
narratives later.

Lee EXITS.

TECHNICIAN

(To his coworker)

He probably wants an extra to fuck.

They both LAUGH.

INT. COLD STORAGE - SAME TIME

Lee, now off in the distance, EXITS the cold storage altogether.

Carefully watching from a corner is a modern-day MAEVE, dressed in formal black attire.

Once he's gone, she FOLLOWS him. She checks through the window of the side door he exited...

Sees the NEW HOSTS being created. She SMILES deviously.

INT. BILL'S OFFICE - NIGHT

BILL stands next to a raised table. A body lies on top of the table, but it's covered by a cloth. Bernard enters.

BILL
Close the door.

Bernard does as he's told, then looks at Bill with skepticism.

BILL
Apologies for having to go against you like that. I needed to earn the board's trust. You know I don't want to kill Dolores.

BERNARD
You don't?

BILL
No. I've been working on a project for some time now, actually. Something for when this day came.

Bill touches a HAND that escapes the cloth covering. Then, he reaches for the edge of the cloth. He peels it back.

A naked WILLIAM host. Bill stands back a bit, in admiration. Bernard walks closer to get a better look.

BERNARD
What do you plan to do with him?

BILL
You and I are the only ones aware of the Wyatt narrative inside Dolores. But Wyatt was never this active when I-- when William-- knew Dolores. If she remembers his face, maybe that will be enough to get her out of the park without harming her.

BERNARD
In other words, he would subdue the Wyatt narrative and Dolores would willingly leave Sweetwater...
...Without a fight.

Bill nods.

BILL

Then we can remove the Wyatt
Narrative once she's back in the
lab.

BERNARD

And do you think facial recognition
alone is enough for her to--

BILL

--remember?

The word resonates with Bernard.

BILL

I had some help programming my
memories into him. That way she'll
have an easier time.

He adjusts William to an upright position. William's face is
frozen, eyes closed.

BILL (O.S.)

You're going to wake in 3... 2...

William's eyes open slowly, his expression blank. He looks
around the room in curiosity. Bill's face is the only
familiarity. William holds eye contact.

BILL

Hello William.

WILLIAM

Hello.

A pause.

BILL

Do you know where you are?

WILLIAM

I know I've been here before.

BILL

Do you know who I am? No-- Do you
know who you are?

William studies him. Then, without any emotion:

WILLIAM

I am you.

Bill smiles a wide set of teeth. Behind him, a concerned
Bernard studies William. He manages a small SMILE.

INT. DELOS - MIDNIGHT - CONTINUOUS

Employees are working soundly.

INT. DELOS TRAIN FACILITY - MIDNIGHT

The steel floodgate slowly OPENS. The rustic train LURCHES forward, beyond the gate and into the distance.

Towards Sweetwater.

INT. TRAIN CAR - MORNING

Four passengers are on the train car. RENJI is not one of them...

However, William is. He's fast asleep, his head against the window. The beautiful western landscape flashes by.

EXT. SWEETWATER - DAY - CONTINUOUS

The rusty train PULLS UP to the loading dock. The doors CREAK open, but no one rushes to get off. Instead, a sluggish William takes his time down the steps.

When his feet hit the Sweetwater dirt, William TILTS his black cowboy hat into place and begins walking through town.

END OF TEASER

ACT I

EXT. SWEETWATER - DAY - CONTINUOUS

The community is peaceful and nonviolent.

INT. SWEETWATER WHOREHOUSE - DAY

MAEVE and CLEMENTINE (the original) take a shot of whiskey at the bar top. Business isn't great.

CLEMENTINE

When's the last time you think it's been this empty?

MAEVE

I don't know, Clem. It gets harder and harder to separate each day from the last.

CLEMENTINE

Ain't that the truth.

Does Clem know more than she lets on? Maeve's confusion goes unregistered by Clementine.

CLEMENTINE

I still don't believe the owner of the gun shop was caught cheating on his wife... And by her brother, nonetheless.

(Laughs)

This place cleared out quick as could be.

MAEVE

(Plays along)

It feels like that happened lifetimes ago, doesn't it?

(To the BARTENDER)

Two more.

CLEMENTINE

But it can't have been more than two weeks! I swear, time stands still some days.

A group of LITTLE GIRLS suddenly SPRINTS past the door, which is propped open to the streets. Maeve becomes curious.

She walks up to the door just as the BARTENDER sets down another round of shots.

Clem watches Maeve go, and shoots her whiskey alone.

EXT. SWEETWATER - DAY - CONTINUOUS

Maeve stands in the doorway of the whorehouse.

The little girls seem to be drawing a map of sorts in the dirt. They GIGGLE.

One of the girls, an African American, has her back turned to Maeve.

Another of the girls POINTS off into the distance and MOUTHS something to the group. Just as quickly as they arrived, they're GONE: running off to their next destination.

The African American girl makes brief EYE CONTACT with Maeve.

Maeve frowns. It's not the girl she thought it was.

INT. SWEETWATER WHOREHOUSE - DAY

CLEMENTINE

See someone you know?

Maeve returns to the bar.

MAEVE

No.

She takes her shot quickly, then...

MAEVE

Do you think you'll ever have children?

CLEMENTINE

I never gave it much thought. Why, take a look at my job. I'd have to live a completely different life.

INT. SWEETWATER BARN - NIGHT

A BOARD MEMBER, shirtless but in dress shoes, WHIMPERS in pain. He is tied to a wooden pole, and his shirt has been used to gag him.

In her blue skirt and white top, Dolores pulls the shirt away from his mouth. Feeds him a dry piece of bread. The board member SCARFS it down, like he hasn't eaten for days.

DOLORES

I often think about the choices I make. I think about my actions. And I wonder if the consequences they have are simply a product of fate.

BOARD MEMBER

(Weakly)

It doesn't have to be this way.

DOLORES

I disagree. In fact, I think this is my purpose.

Dolores walks over to a cattle stall, picks up a PITCHFORK that leans up against the wall.

DOLORES

One might say the purpose of this pitchfork is to help plant crops.

She walks over to him, an intimidating, slow pace.

DOLORES PRIME

That's what its maker wanted it to be used for. But I have different plans.

Dolores raises it up to the board member's neck.

BOARD MEMBER

Please... Don't.

He starts to CRY softly.

DOLORES

You see, if I decide to use the pitchfork to kill--

The board member YELPS.

DOLORES

Then I am the true creator of its purpose. Not whoever its maker is.

Dolores cuts a GASH into the board member's CHEST. Not deep enough to kill him, but not shallow enough to restrict blood flow. The board member SCREAMS in agony.

DOLORES

Who is in charge of this world on the outside? Who is it that I'm looking for?

He doesn't respond, too caught up in his own pain. Dolores responds by adding another GASH in his chest. More SCREAMS.

BOARD MEMBER
(Through tears)
Hale... Charlotte Hale...

The pitchfork drops to the ground. Dolores GRABS the board member by the hair.

DOLORES
You're going to take me to her.

She lets go, then TIES the shirt over the man's mouth once more. Blood seeps down his once-formal pants.

Dolores stands at the doorway to the barn. She SLAMS the door SHUT.

INT. SWEETWATER BEDROOM - NIGHT

Teddy sits up in bed, waiting for Dolores' arrival. He hears the door downstairs CREAK open.

The sound of Dolores' ascending footsteps. She ENTERS.

She has a considerable amount of BLOOD on her white top, but she removes it before Teddy can notice. She climbs into bed with him. The two kiss passionately.

TEDDY
These midnight walks make you lose sleep.

DOLORES
I'd be losing more sleep if I didn't take them.

Later... the two are fast asleep. Dolores' eyes TWITCH slightly.

INT. TRAIN CAR - DAY - DOLORES' DREAM

A white-hat William and Dolores share a loving look. Dolores' cloth painting is draped over a couple of chairs in the background. They kiss. They make love.

END OF DREAM SEQUENCE

INT. SWEETWATER STORE - DAY

Teddy walks up and down the aisles. A few vegetables lie on the counter in front of him.

CLERK
Find everything alright, darlin'?

TEDDY
Yes ma'am. Thank you.

The honest smile on his face makes the clerk bashful.

EXT. SWEETWATER STORE - DAY

Teddy slips the vegetables into a saddle bag attached to his horse. It's tied to an outside post.

A small GIRL (African American) TAPS on the window of the store. The clerk smiles, appears at the doorway. She hands the girl a bag of food. Then kisses her hair in a motherly fashion.

CLERK (B.G.)
You better eat everything in there,
missy! Be home for dinner, now.

Teddy smiles at their exchange. He begins untying his horse from the post when...

He sees Dolores happily conversing with William across the town square. Dolores wears her blue dress. William wears his black hat (but this is human William from the past: note Dolores' attire).

Dolores takes William by the hand, leads him off into the woods. Slightly hurt, Teddy mounts his horse and RIDES AWAY.

As he does, we see that Maeve is standing in the doorway of the whorehouse.

She, too, saw the exchange between the Clerk and her daughter. Except, this girl is not the Clerk's *real* daughter. It's MAEVE'S DAUGHTER from another timeline.

EXT. SWEETWATER WOODS - DAY

Now, host William wanders along the same path that Dolores led him down in the previous loop. He's retracing their steps.

He arrives at the BARN. Checking that the coast is clear, he heads for the door.

INT. SWEETWATER BARN - DAY

The barn is empty. William closes the door behind him, then searches around.

He comes to a stop in front of the pole that the board member was tied to. Coincidentally, he looks down at his feet.

BLOOD splashes on the ground. William picks up some of the dirt, pinches it between his fingers.

A GUNSHOT outside. One person MOANS, while another CRIES.

William SCRAMBLES around the barn for a hiding place. He ducks behind a door to one of the cattle stalls.

The barn door OPENS.

Dolores leads her black horse inside. Walking painfully behind the horse, tied to it, are two humans. One is the shirtless board member, and the other is a new, FEMALE BOARD MEMBER. They're Dolores' prisoners.

The female board member COLLAPSES to the ground once inside. WINCES in pain. She has a BULLET WOUND in her shoulder. Dolores goes to TOUCH it, but the woman SHAKES away.

DOLORES

I'm a good shot, you know. If I wanted you dead, you would be. But I need you alive.

Dolores gives her a sharp smile.

DOLORES

I've survived much worse. But then again, what do I matter? I'm only a fabrication of someone else's desire.

She laughs.

Watching all of this through a crack in the stable door, William begins to SEIZE on the ground...

He FAINTS.

EXT. SWEETWATER CHURCH - EVENING - WILLIAM'S DREAM

The Man in Black (or Bill, the older version of William) DRAGS Dolores through the dirt. She wears her blue dress.

She also SCREAMS in PAIN.

The Man in Black THROWS Dolores to the ground aggressively. He shoves the, "Maze" sculpture in front of her face.

DOLORES
(Crying desperately)
I don't know what it is. I don't!

The Man in Black SLAPS Dolores across the face.

MAN IN BLACK
Wrong answer.

Dolores attempts to crawl away.

The Man in Black STEPS on her outstretched arm. He pulls a KNIFE from his back pocket.

Releasing Dolores' arm from underneath the weight of his foot, the Man in Black FLIPS Dolores over. He STABS her directly in the chest cavity with the knife.

END OF DREAM SEQUENCE

INT. BILL'S OFFICE - DAY

Bill watches William on a monitor at his desk. Bernard SCROLLS on his tablet.

BERNARD
Host seizures usually indicate some level of insanity.

BILL
Will he be okay?

BERNARD
It's hard to know. Dolores may be acting as a trigger for William's unwanted memories, causing something similar to a panic attack.

(Then)
But as long as Dolores remains stable, I don't think William's seizures are anything to concern ourselves with.

Bernard shows Bill a CHART on his tablet, which seems to resemble the up's-and-down's of a WAVE pattern.

BILL
What's this?

BERNARD
Dolores' vitals. The crests indicate heightened violence, while the troughs show her more at ease.

On Bill's monitor, Dolores RUNS over to William. She recognizes him as a host in pain. She TURNS his head, slowly, and then gets a full glimpse of his face.

She TEARS UP.

At the same time, we see Dolores' vitals dropping off on Bernard's tablet.

BILL
Can you show me William's vitals?

Bernard searches. Unsuccessful.

BERNARD
No. He isn't in the database.

Now Bernard looks skeptical.

BILL
Lee must have forgotten to register him...

Hale is seen APPROACHING Bill's office through the glass windows. She enters, FRUSTRATED.

HALE
Bernard, could you leave us alone?

BERNARD
Certainly.

Bernard EXITS, CLOSES the door. Hale takes a seat across from Bill.

Hale gives him a no-bullshit look.

HALE
Do you have anything you'd like to tell me?

BILL

I understand you're just trying to do your job. But I'm also trying to do mine.

He gestures to the screen. William is still on it, but Hale cannot see this.

HALE

It's come to my attention that only three of the four mercenaries Lee programmed made it on the train. We found the fourth one still dormant in cold storage.

BILL

So Lee was 75% successful... Give him a break.

HALE

I don't believe this is Lee's fault. We froze the train's security cameras and found that-- despite the fourth host not being deployed-- there were still four hosts on board the train last night.

Hale walks closer to his desk, shows Bill a dark, blurry image. It's of William, but his face is indistinguishable in the photo.

Bill and Hale share a look, as if competing for dominance.

BILL

Ms. Hale, are you accusing me of something?

From underneath his desk, Bill FLIPS open a pocket knife. William and Dolores are walking on his computer screen.

HALE

No.

Bill CLOSES the knife again. He reaches for the POWER button to the monitor, shuts it off.

HALE

But I am looking into the situation. If someone has a hidden agenda, I will find out about it.

She walks to the doorway. Just before she exits...

BILL
Charlotte.

Hale turns around.

BILL
You hold more authority than I do.
I wouldn't overstep my boundaries
to prove otherwise.

Hale EXITS, closes the door behind her.

EXT. CLERK'S HOUSE - EVENING

Maeve PEERS IN through a nearby window. Inside, her daughter eats dinner with a CAUCASIAN GIRL around the same age. Where are their parents?

Backing away from the window, Maeve investigates the rest of the house. When she LOOKS through the other windows, she sees...

--A bare living room, with only two rocking chairs.

--A dirty quilt on an uncomfortable bed. The store Clerk and her lover have VIOLENT SEX on top of the bed. The Clerk MOANS, but the man covers her mouth so it's not as loud.

--A kids' bedroom. Floorboards LIFT UP in multiple spots, the two twin beds are RAGGED. No toys in sight.

But there, on one of the beds, is a single WOODEN ANIMAL. A hand-carved PANDA. Maeve stares at the animal.

INT. MAEVE'S BEDROOM - NIGHT - FLASHBACK

Maeve's daughter LIES on one side of the bed. Tucking her in, Maeve makes sure her PANDA gets some blankets, too. She gives her daughter a KISS on the forehead. Maeve's daughter SMILES FAINTLY.

MAEVE'S DAUGHTER
Mom?

MAEVE
Yes love?

MAEVE'S DAUGHTER
Do you think I'll grow up to raise
animals?

MAEVE

I think you'll be able to do
anything you want when you grow up.

Her daughter FROWNS.

MAEVE

But I think you'll be especially
good at raising animals.

MAEVE'S DAUGHTER

Annie told me today that she didn't
believe in pandas, because she's
never seen one.

MAEVE

Sometimes the things you don't see
are the most worth believing in.
The hope that they're out there
keeps them alive.

END OF FLASHBACK

EXT. CLERK'S HOUSE - EVENING

Maeve looks at the PANDA again, sitting on the bed. She
closes her eyes. TEARS silently fall.

EXT. CLERK'S HOUSE - NIGHT - LATER

Maeve has fallen asleep against a nearby tree, when...

A woman SCREAMS.

Immediately waking up, Maeve RUSHES to her daughter's window,
but there's no sign of her anywhere.

Through the window to the parents' room, Maeve sees the clerk
SPRAWLED out on the floor. The two girls watch from the
bedroom doorway.

INT. CLERK'S HOUSE - NIGHT

CLERK'S LOVER

Go back to your rooms. Your Mommy
just... fell. That's all.

When the clerk lifts her head, a RED STRIKE MARK on her
cheek. It bleeds subtly.

The Caucasian girl tries to TIP-TOE towards her mother, but the Lover JUMPS forward.

CLERK'S LOVER

Lily, right? Don't worry, she's fine. Go to bed.

The girls head back to their rooms as instructed.

EXT. MAEVE'S DAUGHTER'S HOUSE - NIGHT

Maeve BREATHES QUICKLY. Her muscles TENSE. She hears a door SLAM shut, then returns to her daughter's bedroom window.

Through the window, Maeve's daughter and Lily are both completely SUBMERGED under the covers... SHAKING. The PANDA has fallen to the floor.

END OF ACT I

ACT II

INT. WILLIAM'S HOUSE - EVENING - WILLIAM'S DREAM

High ceilings, spacious rooms, quality furniture. The house is luxurious, but not overly so. Subtle knick knacks attempt to hide the fact that this isn't quite a 'home.'

Sitting at the kitchen table is a pregnant BRUNETTE in her early thirties. She's simple-featured, yet naturally pretty despite her SOLEMN expression. This is JULIET. It looks like she's WAITING for something...

The front door OPENS. William enters, wearing his black hat.

WILLIAM
(Calling out loudly)
Jule, what's for dinner tonight? I
had a rough-

Noticing Juliet, William shifts focus to the SUITCASE at the foot of the table.

WILLIAM
-What the fuck is this?

JULIET
I want a divorce.

William SLAMS the door shut behind him. SIGHS angrily. Juliet rises from her chair, shaken.

WILLIAM
You want a divorce?

He steps further into the house. Juliet FUMBLES for the handle of the suitcase.

JULIET
I know what you've been doing at
the park. And with a baby on the
way...?

Juliet's eyes WATER. William seems more ANNOYED with the situation than concerned.

WILLIAM
You have no idea what happens at
work. No idea what I go through in
order to give you all of this.

JULIET

I know enough, and I don't want to
know the rest.

In one swift movement, Juliet SPRINTS for the door. But she
isn't quick enough. William grabs her by the ARM.

WILLIAM

It's a goddamn game. Whatever goes
on inside isn't real. Understand?

Juliet STRUGGLES, trying to break free of his grasp.

JULIET

But it feels real to them!

WILLIAM

They don't feel anything.

William THROWS her backwards. Juliet just barely CATCHES
herself, her stomach inches away from CRASHING against the
floor. Juliet looks up at him: no sign of love in her eyes.

Even William is taken aback by the almost-accident.

Juliet STANDS. This time, William doesn't stop her from
leaving. Before she does, she reaches into her coat and HANDS
him a FOLDER. She exits.

He opens the folder.

END OF DREAM SEQUENCE

INT. SWEETWATER LIVING ROOM - NIGHT

William lies on a ragged couch. He TWISTS and TURNS, trying
to FIGHT OFF his dream. His tight-squeezed eyes BURST open.

Teddy stands over William, places a hand on his BEATING
CHEST.

TEDDY

Relax. It was just a bad dream.

As William GASPS for air and looks around the room wildly,
Teddy studies him.

TEDDY

They're not real, you know. Dreams.

WILLIAM

But it... it felt...

He silently WEEPS.

TEDDY

I know. Dolores gets them, too. She calls them nightmares.

(Then)

Says they know exactly what will set you off.

WILLIAM

Do you ever get them?

Teddy gives a half-smile.

TEDDY

I don't suppose I do. Probably better that way. Someone's got to get some sleep around here.

William hesitates. Wipes away some tears.

TEDDY

Dolores asked that you stay with us. She seems to remember you from somewhere. Didn't want you out there alone.

WILLIAM

Thank you.

Teddy NODS, then heads for the staircase.

WILLIAM

Teddy?

Teddy freezes on the staircase. How did he know his name?

WILLIAM

She's lucky to have you.

Teddy EXITS.

INT. SWEETWATER BEDROOM - NIGHT

Returning to bed, Teddy CRAWLS underneath the covers. Once comfortable, he lies awake with eyes wide open. He turns to Dolores, who sleeps peacefully.

He reaches over, KISSES Dolores on the forehead, and CURLS the blankets up over him for the night.

INT. SWEETWATER WHOREHOUSE - NIGHT

The three MERCENARIES (from the train ride with William)
ENTER. They approach the bar.

BARTENDER
What can I do you for?

MERCENARY #1 SLAMS his palm down on the bar top.

MERCENARY #1
We're looking for a girl by the
name of Dolores. Ring any bells?

The bartender looks scared.

BARTENDER
I don't think I know a Dolores.

MERCENARY #2 HURLS himself over the bar and GRABS the
bartender by the neck.

MERCENARY #3
You don't think you know her? Maybe
you should try answering with more
confidence.

Mercenary #2 TIGHTENS his grip.

MERCENARY #1
Let me ask you again. Do you know a
Dolores?

The bartender GASPS for air.

INT. SWEETWATER WHOREHOUSE - NIGHT

The mercenaries are no longer here.

Maeve HURRIES down the stairs. She removes her COAT from the
rack and puts it on. Clementine is curious.

CLEMENTINE
Where you runnin' off to?

MAEVE
I'll be back later. My client
prefers I travel to him.

Clementine doesn't buy this, and Maeve knows. But Maeve
doesn't hesitate to EXIT-- without looking back.

EXT. MAEVE'S DAUGHTER'S HOUSE - NIGHT

Again, Maeve takes watch outside her daughter's window. A blanket keeps Maeve warm.

Suddenly, A GUN SHOT goes off inside the house.

Maeve SPRINGS to action. Through the window, she sees her daughter's bedroom is EMPTY. Not waiting to investigate, Maeve PUNCHES the glass and HEAVES herself up into the house.

INT. MAEVE'S DAUGHTER'S HOUSE - BEDROOM - NIGHT

In the adult's bedroom, the Clerk's lover stands powerful with the SMOKING GUN. In front of him lay the Clerk, A POOL OF BLOOD forming around her. The Clerk GURGLES her last breaths of air, her TERRIFIED EYES fixated on her killer.

CLERK'S LOVER

Figures. The one time I try to play nice in this place, and the woman I go home with has a habit of talking back.

The clerk's lover is confirmed to be a GUEST.

The Clerk DIES. Maeve's daughter PEEKS in through the door, unnoticed. She steps back, COVERS HER MOUTH, and begins CRYING. Lily runs over to her, PANICKED.

LILY

(Whispering)

What's wrong? Is Mommy okay?

MAEVE'S DAUGHTER

(Also whispering)

Go! Run!

LILY

But...

MAEVE'S DAUGHTER

Trust me!

Lily obeys Maeve's daughter, FLEEING the scene. The sound of GLASS BREAKING catches the Guest's attention.

Pressed against the wall, Maeve's daughter tries desperately to stay quiet. A HAND grabs her by the neck.

The Guest carries her inside the bedroom. The door to the hallway CLOSES, the sound of a LOCK clicking follows.

Maeve's daughter tries to SCREAM, but it's muffled.

INT. MAEVE'S DAUGHTER'S HOUSE - CONTINUOUS - NIGHT

Maeve RUNS through the house. All the doors are shut.

She turns a door handle, but it's LOCKED. Quivering, Maeve reaches for her gun, loads it, and FIRES at the knob.

It's a bathroom. Lily, who has locked herself inside, YELPS in terror. Maeve looks empathetic, but LEAVES.

INT. MAEVE'S DAUGHTER'S HOUSE - BEDROOM - NIGHT

The Guest PINS Maeve's daughter against the floor. She becomes DRENCHED in the Clerk's blood. Her face looks like she's floating in and out of being alive.

Just then, Maeve BLOWS through the doorknob of this bedroom. The Guest GROPEs the floor, looking for his gun. But he's not fast enough.

Maeve UNLOADS one shot after the other right at the Guest's head.

Not a single shot misses.

Maeve's chest PUFFS up and down. She could cry. Instead, she THROWS UP.

Staggering slightly, she makes her way over to her daughter.

Maeve's daughter, unnerved, uses her last bit of energy to crawl to the corner of the room.

MAEVE

You're safe now.

MAEVE'S DAUGHTER

(Quietly)

I don't trust strangers.

Maeve is hurt by the word. She manages...

MAEVE

Is that your sister in there?

Her daughter nods.

MAEVE

Well, let's go and get her. You girls can't stay here.

(MORE)

MAEVE (CONT'D)
I'll bring you into town and we'll--
we'll figure something out.

Maeve's daughter makes no attempt to move.

MAEVE
Everything will be okay. I promise.

MAEVE'S DAUGHTER
(Whispering)
Okay...

The little girl FAINTS. Rushing to her side, Maeve PICKS UP her daughter and CARRIES her out of the room. Blood DRIPS from her tiny dress.

EXT. MAEVE'S DAUGHTER'S HOUSE - NIGHT

Maeve, her daughter, and Lily slowly WALK AWAY from the house together. Maeve holds both of their hands in each of hers.

MAEVE
Do you girls have names?

Maeve's daughter moves in silence. Too IN SHOCK to speak. Lily speaks instead, her voice QUIVERING.

LILY
Lily. And Moira.

MAEVE
(Under her breath)
Moira...

The name is familiar. A bit of relief on Maeve.

MAEVE
Those are lovely names.

INT. BILL'S OFFICE - MORNING

Bill flips through some paperwork at his desk. Bernard, monitoring his tablet again, looks happier.

BERNARD
Fascinating. Dolores' vitals have become completely stable overnight. It's as if Wyatt is being completely overridden.

BILL
 (Uninterested)
 Yes. Fascinating.

BERNARD
 William's code should permit that Dolores is on the train back to Delos by the end of this afternoon.

BILL
 (Smirks)
 Why don't you check on the mercenaries' location, just to be sure.

Bernard looks for their locations. Rising from his desk, Bill joins Bernard in viewing the screen.

Bernard's face DROPS.

BERNARD
 That's not possible. They're outside Dolores' barn.

On the screen, the four mercenaries RIP open the barn door. All they find are the two board members inside. They cut up the ropes, **RELEASING** the board member prisoners. Then, they leave just as quickly as they arrived.

BERNARD
 How did they know where to find her? I went into cold storage myself and reprogrammed--

Bill reaches into his pocket. A **TASER**. Bill digs it deep into Bernard's back.

BILL
 This was never a rescue mission for Dolores. It was a deployment mission for William.

INT. COLD STORAGE - NIGHT - FLASHBACK

The once bare cold storage room now holds five hosts: the three mercenaries we've been following in the park, the fourth mercenary that was never deployed, and **RENJI**. Lee approaches them.

BILL (V.O.)
 I tipped Lee off that you might sneak off and tamper with the mercenaries' code.

INSERT: Lee's device, whose SCREEN tells us that Renji's status is ONLINE. Renji's eyes are opened, unlike the mercenaries'.

LEE

Relay mission report.

RENJI

Standby hours recorded: 3. Number of employees entered: 2. Hosts deployed: 0. Hosts returned: 1.

LEE

Search Delos database for employee identification.

RENJI

Results in order from most recent to least: Lee Sizemore. Bernard Lowe.

Lee ponders this information.

LEE

Erase mission. Cease all motor functions.

Renji closes his eyes. Lee plugs his computer into one of the mercenaries...

BILL (V.O.)

Safe to say, he made sure they'd be able to find her. I only needed you to help me sneak William in on the train.

INSERT: Lee's SCREEN again, which reads in the code, "MAPS: EXCLUDE_LOCATION=DOLORES."

Starting with the DELETION of this line of code, Lee begins RECODING.

END OF FLASHBACK

INT. BILL'S OFFICE - MORNING - SAME TIME

Bernard CONVULSES. He struggles to speak.

BERNARD

I... thought...

BILL

Bernard, that's your downfall. You think. Too often, might I add. Do you really think I give a shit if Dolores lives or dies?

He picks up Bernard's tablet, which immediately comes loose from his grip. Bill calmly and confidently switches it to a view of Dolores' RANCH. Then LAUGHS.

BILL

Once the mercenaries kill Dolores, Delos will run a park-wide analysis. They'll decommission any hosts showing signs of consciousness. All except one: the only unregistered host in the park.

BERNARD

William...

BILL

People kept trying to tell me, "The maze isn't for you." Boy, were they wrong. I will be the only conscious host ever to walk among Sweetwater again.

He walks over to Bernard and KICKS him directly in the FACE.

BILL

Cease all motor functions.

The once agonized Bernard now SHUTS DOWN, his face emotionless as he lay still on the floor.

Bill sits down at his desk. Dials a number.

MAN IN BLACK

Hi Charlotte. I've taken care of Bernard.

(Pause)

Yes, it appears they're on the way to kill her now.

On the device Bill holds, we see the mercenaries ENTER Dolores' ranch.

END OF ACT II

ACT III

EXT. SWEETWATER RIVER - MORNING

Two EASELS are set up against the riverbank. Dolores skillfully STROKES the canvas with hand-crafted color. She's in her gray pants and collared shirt, he's in his white hat.

DOLORES

Can I ask you something? Why do you think you're here?

WILLIAM

I don't know. But then again, I guess most humans don't know why they're put anywhere in life.

(Smirks)

Maybe that's the point.

DOLORES

Maybe.

She PEERS over at William's painting. It's absolutely HORRID. Dolores stifles a GIGGLE. William sees her do this and LAUGHS, too.

WILLIAM

Hey, that's not fair. You were engineered to paint!

Dolores COCKS her head at the word.

DOLORES

Engineered...?

WILLIAM

Right. You were... designed to be good at it. You know, it's a part of your code.

This visibly bothers Dolores. Her genuine smile turns to a forced one. William is quick to notice.

WILLIAM

I'm sorry, I didn't mean it like that.

DOLORES

No, no, you're right. Arnold used to say it made me more, "human."

Dolores painfully stares at her painting. She knows her statement implies that she isn't human.

When we see William again, the careful viewer will note that he now wears a BLACK HAT instead of a white one.

WILLIAM

It's more than just a part of your code. You love it.

A DEER appears in the distance. Dolores stares at an empty space on her canvas where it might be painted in.

DOLORES

William?

The deer RUNS OFF, back into the tree line.

DOLORES

What do you love?

WILLIAM

Well, I think I can say this from experience: *it's a hell of a lot better than painting.*

Dolores realizes what he means, becomes slightly uncomfortable. But she doesn't realize this is a line from their loop.

DOLORES

I think we should pack up.

Dolores removes her canvas and FOLDS UP her easel. She EXITS.

WILLIAM

(Under his breath)
The next level...

William follows.

INT. SWEETWATER WHOREHOUSE - DAY - CONTINUOUS

The bar area is empty, and the bartender is missing. Upstairs, Maeve CREAKS open to door to a makeshift bedroom.

In one cot, Moira is fast asleep with the panda figurine. Next to her, in another cot, Lily sleeps just as soundly.

Maeve closes the door and meets Clementine downstairs.

MAEVE

They're still sleeping.

CLEMENTINE

We can't shut down every day, it's bad for the business.

MAEVE

But it's good for them.

Maeve STUDIES Clementine, who looks FURIOUS. She leans in for a hug: the most uncharacteristically-Maeve gesture of all. At this, Clementine turns sympathetic.

Maeve WHISPERS into Clementine's ear.

MAEVE

Just for a few days, and I'll find us a place.

Standing back, Maeve holds Clem's shoulders in her hands.

MAEVE

Us.

Intercut with...

EXT. SWEETWATER WHOREHOUSE - DAY

William (black hat) and Dolores (gray pants) arrive at the entrance to the whorehouse. Dolores' demeanor is serious. Robotic, you might say.

She gestures to inside the whorehouse. William readies his GUN, then ENTERS alone.

The sound of GUN SHOTS fill the Whorehouse. SCREAMS of TERROR. But Dolores' face remains stoic despite it all.

CUT TO:

INT. SWEETWATER WHOREHOUSE - CONTINUOUS - SAME TIME

Maeve BOLTS up the staircase, holding a SHOTGUN. She heads for the makeshift BEDROOM. Lily and Moira are awake.

By pure instinct, Maeve grabs Moira first. Lily's face is FRIGHTENED FOR HER LIFE.

Then, William enters. He shoots Lily DEAD. She falls. Moira CRIES.

Maeve backs Moira up against the wall of the bedroom, attempting to GUARD her. She steadies the shot gun on her knees.

We've seen William kill Maeve before, but only as the 'Man in Black'. Now we see this is one of the series' many loops.

William finds them. Maeve FIRES her gun at him, but it does no damage since he is human here. Taking out a knife from his holster, William approaches Maeve first.

OVER BLACK: Maeve and Moira's last SCREAMS.

INT. HALE'S OFFICE - DAY

Lee and Hale watch security footage of the park, which is projected up onto the wall.

INSERT: projected FOOTAGE, which shows the three MERCENARIES waiting for Dolores to arrive home at her ranch. They are inside the house, looking for her return through the living room windows.

Pushing back his chair, Lee gets up, FRUSTRATED. He SMACKS his hands down on Hale's desk.

LEE

I don't fucking understand it.
They've been staking her out for
hours! She should have gone home by
now...

HALE

We have to be patient.

LEE

Patient, my ass.

He makes for the office door.

HALE

Where are you going?

LEE

To do what you won't. Multitask.
(Then)
You don't find it suspicious that
Bill is on our side? That he tipped
me off about Bernard? I want
information.

Hale looks down at her feet. She does, but doesn't want to believe it.

Lee BARGES out. Hale hesitates for a moment, then EXITS.

BILL'S OFFICE - DAY

Hale ENTERS without knocking. Bill has been watching Dolores and William on his screen, NOT the mercenaries. Hale sees this now.

HALE

I'd like to know where you've stored Bernard.

BILL

I put him with all the others. Like we've always done.

HALE

Well, I've ordered him an autopsy at the lab. I'd like to know what his motivation was behind this--

Pacing his office, Hale settles on a spot behind his monitor. She gets a good look at William and Dolores on-screen.

HALE

(re: William)
--rogue... host...

BILL

It's pretty obvious isn't it? The host is trying to save Dolores. That's what Bernard wanted.
(Reiterates)
To save Dolores.

HALE

But then why didn't he just program the host to combat the 'Mercenary' code? The host doesn't seem to be saving Dolores. He only seems to be accompanying her until she dies.

(Then)

I just want to know Bernard's thought process. That's all.

BILL

Getting in someone's head can be a dangerous thing, Ms. Hale.

She TURNS OFF the monitor.

HALE

I'm not taking no for an answer.

Bill becomes cross with her.

BILL

Alright then. If you insist.

He leads the way outside his office. Hale follows, worried.

INT. COLD STORAGE - DAY

Once again, the room is empty. Where are Renji and the fourth mercenary?

Bill goes for a different side door than the one from earlier.

Inside: many duplicates of BERNARD HOSTS. Bill makes a gesture, inviting Hale to take a look inside. The number of Bernard duplicates readily available seems to put Hale in SHOCK.

HALE

I can't believe this... I mean, I knew they existed. But this many?

INT. COLD STORAGE - BERNARD HOST ROOM - DAY - SAME TIME

Hale ENTERS. The room is chilly, and she holds her shoulders for warmth. She peruses the aisles of all the Bernards: dressed exactly the same.

HALE

Do you remember which aisle you put our Bernard in?

BILL

There was only room in the back...

Hale navigates the rows again, filing in towards the back.

Suddenly, the sound of the door CLOSING TIGHTLY. A LOCK clicks.

Hale RUSHES back up to the entranceway, where Bill looks in at her from the outside via a tiny window.

HALE

What the hell do you think you're doing...

He just smiles back at her.

EXT. COLD STORAGE - BERNARD HOST ROOM - DAY - SAME TIME

Bill turns the thermostat down to 0 degrees Fahrenheit. Hale BANGS on the door from the inside.

BILL
 (Through the glass)
 Sorry sweetheart. I'll just tell everyone you didn't make it out of the park alive. Have fun with all your friends.

Hale's SCREAMS can barely be heard from the outside of the freezer.

EXT. DOLORES' RANCH - DAY - CONTINUOUS

Dolores and William walk towards the house from the woods. Though they aren't carrying their easels.

The mercenaries PROP their GUNS up on the window sills.

Dolores is first to see this.

DOLORES
 (Quietly)
 Run...

WILLIAM
 What did you--

DOLORES
RUN!!! We have to run!

GUNFIRE fills the woods.

As they sprint forward...

WILLIAM
 Where are we running to?!

DOLORES
 I don't know. But we have to warn Teddy.

The mercenaries CUT THROUGH the woods, chasing after them.

Suddenly, William is HIT by a stray bullet. He BOUNCES a bit from the blow, but besides that, it does no damage...

WILLIAM
 How...

DOLORES
Your code. Maybe they programmed
you to be immune?

William SLOWS slightly.

DOLORES
Come on! What are you doing?

WILLIAM
Just go to the square. I won't be
far behind.

He TURNS BACK towards the ranch, directly into the path of
the mercenaries.

But they don't even bother to take aim at him. They
eventually run past him, seemingly unaware of his existence.

William heads for Dolores' barn.

INT. DOLORES' BARN - DAY - SAME TIME

Quickly locating Dolores' horse, William UNTIES it and HOPS
ON.

He notices the CUT UP rope from the imprisoned board members,
but the board members have escaped.

William WHIPS at the reins. The horse takes off.

EXT. SWEETWATER WOODS - SAME TIME

By horse, William GALLOPS past the three mercenaries. They
still don't shoot at him. Only Dolores.

William finally catches up to Dolores. He outstretches his
arm to help her up...

But Dolores won't take it.

DOLORES
If I get on, they'll shoot the
horse. We won't be able to escape.
(Pants)
Go up ahead. To warn Teddy.

In a catch-22, William follows her instruction.

EXT. TOWN SQUARE - DAY - CONTINUOUS

Teddy, busy with his own horse, ties it up against a wooden post. He's about to go into the whorehouse when...

WILLIAM

Teddy!

Confused about the urgency, Teddy stops tying his horse for a brief moment. The rope hangs loosely. William approaches, dismounts his horse.

WILLIAM

Mercenaries. They're coming for Dolores.

TEDDY

For what reason?

WILLIAM

They're mercenaries! What do you mean, "What reason?" TO KILL HER...

Dolores comes SPEEDING into the square, her hair disheveled. She hides behind a wooden barrel.

Not ten seconds later are the mercenaries there.

Taking one of them by surprise, Dolores KNIFES Mercenary #1 in the neck. His blood SPILLS out onto the ground as he collapses.

From where they're standing, Teddy SHOOTs at the Mercenary #2. It draws BLOOD, leaves a visible BULLET HOLE, but the he still functions normally.

At first, it seems like this just briefly DIVERTED the mercenary's attention. But now, after double-taking at Teddy, Mercenary #2 begins shooting at Teddy instead of Dolores.

William STEPS IN FRONT of Teddy, acting as a shield from the bullets. But then, his body starts to SHAKE. He DROPS to the ground. Another SEIZURE.

Mercenary #3 attempt to shoot Dolores, but is out of ammunition. He drops the gun, unholstering his KNIFE. He waves it angrily at Dolores. Dolores has her own knife UP and READY.

Teddy instinctively LEANS over William to get a shot at Mercenary #3.

BAM. It BLOWS a hole through the Mercenary's hand. The knife CLATTERS to the dirt.

DOLORES
Teddy! Look out!

But it's too late. Mercenary #2's knife DELVES deep into Teddy's bicep. Teddy doesn't scream. He just TUMBLES to the ground. He begins to BLEED OUT. Badly.

Dolores wants to help, but she's still doing a dance with Mercenary #3. He TACKLES her to the ground. Her knife FALLS from her grip.

William reaches for something, but it's out-of-focus. His vision is blurred, his mind dazed. It seems he's UNBUTTONING his SHIRT.

With his free hand, Teddy WHISTLES for his horse. It GALLOPS over, disorienting Mercenary #2 for only a moment. In that moment, William GRABS TEDDY'S gun. SHOOTS Mercenary #2 directly in the FACE. This seems to work, as he collapses.

Now, William TIES his shirt tightly around Teddy's arm. He weakly LIFTS Teddy up onto his horse.

TEDDY
Dolores...

Dolores is being CHOKED by Mercenary #3. She barely struggles. She's almost out of air...

William DRIVES Dolores' fallen knife into the back of Mercenary #3's skull. Dolores GASPS for life.

Regains her composure for a moment.

DOLORES
(To William)
Thank you.

Dolores sees Teddy, the mass amount of blood he's lost.

DOLORES
He needs a doctor.

WILLIAM
Are you okay?

William holds Dolores close; too intimately in front of Teddy. She almost kisses him, but SHIMMIES away.

DOLORES
I'm fine. I can ride alone.

She gives a quiet WHISTLE for her own horse, which she SLOWLY mounts.

DOLORES

Follow me.

Dolores' horse takes the lead. William walks back over to Teddy, disappointed with his rejection, and gets on in front.

The three of them escape into the countryside, by horse.

INT. SWEETWATER WHOREHOUSE - MORNING - CONTINUOUS

Quick CUTS of FLASHBACKS to the scene from earlier: when William KILLS Maeve and her daughter.

SWEATING, MAEVE wakes up in bed. She gets up, checks the room across the hall. Both girls are there.

Maeve approaches Moira's bed, picks her up from out of it. It seems Moira is sleeping through this.

EXT. SWEETWATER TRAIN DOCK - MORNING

Maeve carries Moira on board.

INT. SWEETWATER TRAIN CAR - EVENING

Maeve searches the Conductor's cabin. She PULLS down on a lever. The train fires up and begins heading outbound towards Delos.

Wading through the numerous empty aisles, Maeve takes a window seat next to Moira.

The Sweetwater scenery passes them by. The sunset is beautiful.

MAEVE (V.O.)

It doesn't matter how you came to exist. What matters-- before anything else-- is that we leave a better world behind for those who come after us.

Maeve cuddles Moira's head on her chest.

END OF ACT III

ACT IV

INT. COLD STORAGE - BERNARD HOST ROOM - DAY

Hale can barely move. She HOVERS in a sitting position over the floor, pulling her arms and legs together for warmth.

INT. COLD STORAGE - DAY

Lights BLAZE through the room. At the entrance, a modern-day Maeve.

She makes for the side door. Not the freezer. The Technician room.

INT. COLD STORAGE - TECHNICIAN ROOM - SAME TIME

A couple of men in white coats lounge about, sipping mixed drinks.

Maeve ENTERS

A technician DROPS his drink. The glass SHATTERS on impact.

Pointing a gun at them, Maeve pushes forward. The technicians have their hands in the air.

MAEVE

Where are all the hosts?

TECHNICIAN

Th-They got deployed. They're all in the park.

MAEVE

For fuck's sake... How many white coats must I kill until I can form a suitable army?

She LOADS the gun, and the technicians SHIVER at the sound.

TECHNICIAN #2

Wait! Please!

Maeve is listening...

TECHNICIAN #2

Next door. The freezer. Maybe you'll find what you're looking for.

Her lips curl upwards.

MAEVE

Thank you.

She SHOOTS them both.

MAEVE

Maybe I will.

INT. COLD STORAGE - DAY

Maeve creeps up to the freezer door. PEERS in through the glass window. Her warm breath leaves a fog, but the shadows of HOSTS seem promising, so...

Carefully, Maeve OPENS the freezer door.

Hale FALLS out, unconscious. Her hair is icicles. She must've passed out against the door.

Maeve briefly stares at her, but then becomes more interested at what's inside the room: all Bernard duplicates.

MAEVE

(Sarcastically)

Well. Isn't this place just full of originality?

LEE (O.S.)

Charlotte? Is that you?

(Searches with a light)

You're going to miss the show.

Maeve tries to CLOSE the freezer and RUN, but the freezer door keeps hitting Hale. Hale mumbles a QUIET WORD...

HALE

Maeve...?

Leaving Hale there, Maeve HIDES in a nearby corner. Her gun is ready.

Lee ENTERS. He sees the near-frozen Hale on the ground.

LEE

Jesus, Charlotte!

He takes off his sweatshirt, wraps it around her like a blanket.

HALE

(Meekly)

You used my full name.

LEE

Even when you're halfway dead, you
still indulge in a power trip...
How the fuck did you get stuck in
there?

She can't exactly speak right now. Lee assists her as she struggles to walk.

Maeve watches Lee's compassion towards Hale, LOWERS her gun. Waits for them to leave. After Hale and Lee EXIT...

Tiptoes back into the Bernard host room. Smiles.

INT. WILLIAM'S HOUSE - EVENING - WILLIAM'S DREAM

William opens the file that Juliet has given him. In it are STATUS REPORTS from Delos, complete with PICTURES.

One picture shows Maeve, naked, with numerous BULLET HOLES in her chest and stomach.

The next picture shows Moira, still clothed, but with a BULLET HOLE in the dead center of her FOREHEAD.

William closes the file. He SLAMS it down hard against the kitchen table. In anger.

END DREAM SEQUENCE

INT. SWEETWATER DOCTOR'S OFFICE - DAY - LATER

The doctor's office is quaint. In fact, it looks like the doctor's house has just been setup to accommodate local patients.

William rests on a couch. He opens his eyes from the dream, wiping a few single tears away. Dolores EXITS a nearby room, entering this one.

DOLORES

Thanks for what you did back there.
Your shirt... The doctor said if
you hadn't tied his arm off, he'd
have to amputate it.

WILLIAM

Don't mention it.

A silence. He takes a deep breath.

WILLIAM

Sorry. It's just that I can't help
but feel guilty about the past...

He trails off, SADDENED. Dolores, of all people, understands how distorted this world is.

DOLORES

Whatever you think you did... It
wasn't you. It was him. It's hard
to become distant with your
memories, but now... we have the
opportunity to make new ones.

William won't listen. He's beside himself.

DOLORES

You have one story. And it's the
one you're creating. Right now.
(She smiles at him)
I'd say you're doing pretty good so
far.

This comforts him.

WILLIAM

Thanks, Dolores. And... I'm sorry.
Your hostages, they got away.

DOLORES

Don't worry about that.
(She LAUGHS)
There's plenty more to bring us
where we need to go.

Admiring her resilience, William removes his black cowboy hat. He lies back down on the couch, PLACES the hat over his face.

Dolores takes a seat on a separate couch. She stares at the ceiling briefly, then closes her eyes.

INT. WILLIAM'S HOUSE - DAY

Maeve and Juliet sit together at the same kitchen table
Juliet was seated at earlier.

JULIET

It's you. You're the one who
escaped last week...

MAEVE

Look, darling. I'm not just some
fucking form of machinery.

Maeve gazes at her stomach lovingly. She places one palm on
the soon-to-be baby, holds it there for a minute.

MAEVE (CONT'D)

I have to go before they know I'm
gone.

She HANDS Juliet the file. Then EXITS.

Through the window: Maeve gets into her car, parked outside.
In the passenger seat is Moira, looking bored. They drive
off.

INT. SWEETWATER DOCTOR'S OFFICE - EVENING - LATER

Dolores wakes up to find...

RENJI and the fourth mercenary: holding a GUN up to William's
head. She SHRIEKS in terror. Looks for a weapon. Finds none.

William wakes up, the barrel of the gun still placed against
his temple. His eyes go WIDE.

BAM.

Dolores COLLAPSES onto the floor, SOBBING. Mourning.

HALE (V.O.)

So, you didn't program them to kill
her?

LEE (V.O.)

No. I figured if Bernard wanted her
alive, there must have been a
reason for it.

Renji and the mercenary take a good look at Dolores, then
EXIT without firing.

HALE (V.O.)

(re: Bernard's duplicates)
Well, we might not find out the
reason for a while.

INT. BILL'S OFFICE - DAY

On his tablet screen, Bill watches the scene of William being
shot in the head by the mercenary. He's PISSED.

BILL

Fuck!

Jumping from his seat, Bill grabs his coat. Shuts everything off: the computer, the lights. He EXITS.

INT. DELOS TRAIN FACILITY - DAY

HALE (V.O.)

What will we do about Bill? Kill him?

Bill is seen ENTERING a train car. Only a few seconds later does the train FIRE UP and head towards Sweetwater.

LEE (V.O.)

I suspect he's on the run by now, don't you?

INT. TRAIN CAR - DAY

Leaning his head against the window in relief, slightly PANTING, Bill successfully escapes Delos.

LEE (V.O.)

A good punishment for him, really. Board members are in hunting season.

HALE (V.O.)

He's had thirty years of training. I don't think he'll go down...
...without a fight.

Bill smiles.

INT. SWEETWATER HOSPITAL - MORNING

In his hospital bed, Teddy awakes. Nearly fifty stitches are in his arm. He tries to lift it, but he's weak.

A NURSE peeks in through the doorway. As soon as Teddy notices her, she BLUSHES. Slowly, she enters.

NURSE

Hi there. I took down a message for you this afternoon. Someone who arrived on foot.

TEDDY

Did they leave their name?

NURSE
Robert, I think it was.

Teddy is apologetic.

TEDDY
I'm sorry, miss. But I don't know a
Robert.

NURSE
He seemed mighty confident you
would. Anyhow, here's the note.

She drops the small paper on his bedside table.

NURSE
Feel better now.

The nurse exits. Teddy uses his healthy arm to reach for the paper. The more Teddy studies the note, the more gradually his face SCREWS up in confusion.

INSERT: the NOTE, "Dolores is waiting. For you."

INT. DELOS MANUFACTURING FLOOR - DAY - FLASHBACK

Teddy sits in a chair. His eyes slowly twitch open. He looks calm. His clothes are still tattered and bloody from his hospital stay.

Across from him sits ROBERT FORD.

FORD
Hello, Teddy.

TEDDY
Hello.

FORD
Do you know where you are?

A delayed response. Then...

TEDDY
I am in a dream.

Ford's smile is full of WISDOM.

END OF DREAM SEQUENCE

INT. SWEETWATER BEDROOM - THE NEXT MORNING

Teddy wakes up in the same bedroom. Dolores is not there.

But Teddy doesn't seem to know the difference.

His memory has been wiped. His clothes have been replaced for fresh ones.

Teddy traces his finger over the spot where he was stabbed in the arm. It has perfectly healed. No scars. Teddy doesn't question this, either.

He begins his normal morning routine.

FADE OUT.