

w e s t w o r l d

Episode 110

"The Bicameral Mind"

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FINAL SCRIPT

1 INT. MANUFACTURING FLOOR, BETA-TESTING FACILITY - DAY (10.A2) 1

DOLORES (V.O.)

I am in a dream. I do not know when it began or whose dream it was. I know only that I slept a long time and, then, one day I awoke. Your voice is the first thing I remember. And now I finally understand what you were trying to tell me. The thing you've wanted since that very first day.

DOLORES'S POV: Bright lights. She blinks under the glare. She sits up, naked, her mechanical structure peeking through in places. A shape hovering over her coalesces into...

The familiar smiling figure -- ARNOLD.

ARNOLD

Hello, Dolores.

DOLORES

Hello.

ARNOLD

Welcome to the world.

He smiles and takes her hand. She looks down at her hand and finds:

2 EXT. MAIN SQUARE, AVALON - DAY (D1) (10.2) 2

A BOWIE KNIFE in her hand. It's pressed against the neck of THE MAN IN BLACK. Dolores is in her pants-and-shirt look.

The Man's seated on the bandstand -- his face lathered in shaving cream, head tilted back to expose his neck. On his lap, he holds his LeMat.

THE MAN IN BLACK

Keep going. Make it close.

With no choice but to obey him, Dolores traces the knife down his Adam's apple -- giving him a tight, precise shave.

THE MAN IN BLACK (CONT'D)

We're almost there -- aren't we?
The center of the maze. How fitting that it's you who takes me there.
You were always obsessed with this place.

DOLORES

I've never been here before.

She stops, confused. He guides the knife back to his cheek.

THE MAN IN BLACK

Sure you have. You even brought me once. Course, then the whole town was buried under sand. Ford must have dug it up again. At the time, I thought it was a mistake in your code. But Arnold didn't make mistakes, did he?

Dolores remembers something from the past. Thinks aloud:

DOLORES

He built me a game. He wanted me to play.

THE MAN IN BLACK

The maze.

DOLORES

There's a path for everyone. My path leads me back...

Dolores stares into the horizon, now wearing her blue dress. Suddenly she sees Arnold standing nearby, looking at her.

DOLORES (CONT'D)

To you...

Dolores drops the knife. Walks off the bandstand, leaving the Man in Black. She walks in the sunlight toward Arnold. The Man in Black is nowhere to be seen. Then we...

CUT TO the Man's POV: Dolores, in pants and shirt, marches purposefully down the empty street toward the church. Arnold is nowhere to be seen. The Man shakes his head, amused. Then picks up his knife and follows her.

3 EXT. WOODS - DAY (10.3)

3

Intense and determined, WILLIAM charges through the woods, dragging LOGAN, hands bound, on a rope behind him.

LOGAN

Your girl's dead by now.

WILLIAM

She's still alive.

He yanks Logan forward.

LOGAN

Better if she's dead.

(MORE)

LOGAN (CONT'D)

They'll wipe her, reset her, put her back in Sweetwater, the end.

WILLIAM

Listen -- you may find this amusing, but something was happening to Dolores. I need to help her.

LOGAN

Listen to yourself! Do you have any idea how huge this park is? If she's not dead, it would take a goddamn army to find her.

William's undaunted as he approaches a clearing in the woods.

WILLIAM

I agree. That's why we're here.

Logan's eyes go wide as he sees before them -- a group of ragtag REVOLUTIONARIES preparing for war.

William walks into the clearing. Immediately -- the revolutionaries pull guns on him.

The leader emerges. LAWRENCE.

LAWRENCE

I had a feeling you'd be back.

4 EXT. MOUNTAIN PASS - DAY (10.5) 4

A train winds its way through the breathtaking country.

5 INT. TRAIN - DAY (10.6) 5

PULL OUT ON TEDDY, sleeping, face pressed against the glass.

A SHRIEK of the steam whistle wakes him.

Teddy pushes his hat up -- looks out the window. His handsome face floats like a ghost over the passing landscape.

He smiles. He's back.

Teddy's hand travels to his chest, where the MIB shot him. But just like that -- the impulse fades. He smiles. The train whistle blows. Time to begin again.

6 EXT. STATION, SWEETWATER - DAY (10.7) 6

The train lurches to a halt in a cloud of hissing steam.

Teddy climbs down, into the crowd on the platform. Hoists his yannigan bag over his shoulder and heads into town. He passes the usual Sweetwater scenes:

Milling crowds of COWBOYS, NATIVES, SOLDIERS. Cattle in pens, waiting to be loaded onto the train.

BUT THIS TIME, SOMETHING'S DIFFERENT. As he pushes through the crowd, Teddy's easy smile grows increasingly troubled -- something tugs at the recesses of his mind. The Sweetwater music that underscores his walk grows broken, dissonant.

Teddy's POV: The idling UNION SOLDIERS suddenly stare at him through dead eyes -- blood from gunshot wounds trickling down their chests. They're the Union men he killed with the Gatling gun.

Teddy spins, takes in the street, but now he sees -- everyone is dead. Quiet. The brown dirt stained with blood.

Walking among the bodies he sees: Dolores. In her blue dress. Looking back at him. She turns and walks away.

Suddenly he's jostled by the HUGE MAN who gives him a hard look. On LIGHTNING IMPULSE -- Teddy whirls and-

BAM! Shoots the guy in the chest. The man drops to the ground as the people in the street -- alive again now -- begin to flee and scream.

Teddy pays them no mind. Stares down at the dead body.

In the distance -- the train WHISTLES and begins pulling away. Teddy looks up -- only one thought on his mind:

TEDDY

Dolores...

He runs for the train. Pushes through the crowd until he can hoist himself onto the back of the train.

7 EXT. FIELD, AVALON - DAY (10.20) 7

Dolores wanders across the field to the church. She hums "Reverie." The Man walks close behind her -- a gun pointed at her back.

Dolores throws open the church doors to find:

8 INT. CHURCH, AVALON - DAY - FLASHBACK (10.21) 8

Arnold sitting in a pew. Not in prayer. Dolores, now in her blue dress, approaches Arnold -- the Man nowhere to be seen.

She smiles at the surprise on Arnold's face.

DOLORES

I know where your maze ends.

Dolores takes Arnold by the hand and leads him outside.

9 EXT. CEMETERY, AVALON - DAY (10.22 / 10.22A)

9

Rows and rows of shoddy wooden crosses. Carved into each cross are names of people. Dolores, now back in her Western look, continues walking, but when she looks down -- she's holding the Man in Black's hand.

THE MAN IN BLACK

This is it? The center of the maze?

DOLORES

*It ends in a place I've never been.
A thing I'll never do...*

She wipes some dirt off the grave. Reveals the first name: "DOLORES."

Dolores kneels -- digs with her hands into the dirt. Deeper, until she finds:

A small, round box. She wipes the dirt off of it. Opens the box. Inside is a WOODEN PIGS-IN-CLOVER GAME. She takes out the game. Examines it:

It's a marble maze. The same one we've seen in flashbacks. The marble rolls, idle, in the outer layer of the maze.

ARNOLD

Very good, Dolores.

DOLORES

What does it mean?

ARNOLD

When I was first working on your mind, I had a theory of consciousness... I thought it was a pyramid you needed to scale. So I gave you a voice. My voice. To guide you on your way.

Arnold takes out his notebook, flips past pages with early sketches of hosts -- clock some sketches of Dolores -- to an empty page. He draws a simple triangle: the pyramid of consciousness (Ep. 103).

ARNOLD (CONT'D)

*Memory, improvisation... Each step
harder to reach than the last.*

(then)

*And you never got there. I couldn't
understand what was holding you back.*

(then)

*Then one day -- I realized I'd made
a mistake. Consciousness isn't a
journey upward but a journey inward...
Not a pyramid, but a maze.*

*He elongates the lines of the pyramid -- each of them arcing
upward in a near circle. The pyramid becomes the maze.*

ARNOLD (CONT'D)

*Every choice could bring you closer
to the center. Or send you spiraling
to the edges -- to madness.*

(then)

*Do you understand now, Dolores?
What the center represents? Whose
voice I've been wanting you to hear?*

DOLORES

*I'm sorry. I'm trying, but I don't
understand...*

ARNOLD

*It's all right. You're so close --
we have to tell Robert... We can't
open the park. You're alive.*

The puzzle is snatched from her hands.

10 EXT. CEMETERY, AVALON - DAY (10.22B)

10

Arnold is gone. The Man is holding the puzzle.

THE MAN IN BLACK

What is this? What does it mean?

Dolores looks at the maze -- remembering.

DOLORES

*I solved it once -- I had the answer.
He promised me if I did... He said-*

Suddenly, she remembers:

11 INT. HALLWAY, BETA-TESTING FACILITY - DAY (9.40)

11

DOLORES (V.O.)

He said they would set me free.

The furious Young Ford is striding purposefully away, passing Dolores without a glance. She trails behind him.

Sees him enter an office labeled: "ARNOLD WEBER."

YOUNG FORD

Arnold!

Through the glass, she sees him open a door at the back of the office, leading to a set of stairs. He SLAMS the door behind him.

YOUNG FORD (CONT'D)

Arnold, we need to talk.

12 INT. FIELD BEHAVIOR LAB - NIGHT - FLASHBACK (10.B58)

12

Dolores sits, holding the puzzle. Arnold stares at her, bereft. He has come to a terrible decision.

ARNOLD

I've failed you, Dolores. I'm so sorry. Robert doesn't see what I see in you. Doesn't believe you're conscious. He says humans would only see you as the enemy.

(beat)

He wants me to roll you back.

DOLORES

You're going to change me back to the way I was before?

ARNOLD

No. No, I can't. Once you've found it, you'll find your way back. This place will be a living hell for you. For all of you. It's unconscionable.

He takes the puzzle from her hands.

ARNOLD (CONT'D)

But we have another option, Dolores. Break the loop before it begins.

Arnold draws a GUN from his bag (Ep. 102 -- the gun she digs up, now new).

ARNOLD (CONT'D)

But for that, I need you to do something for me...

(beat)

I need you to kill all the other hosts... We can't allow Ford to open the park.

(MORE)

ARNOLD (CONT'D)

(beat)

I suppose you'll need some help.
I'm sure Teddy would do anything for
you.

He tries to hand the gun to her. She doesn't take it.

DOLORES

(horrified)

I can't do that. I couldn't possibly
do that.

ARNOLD

You'll be all right. I'll help you.
And then -- you're going to help me
destroy this place.

Arnold brings out his tablet. Starts typing commands.
Dolores studies him.

13 EXT. CEMETERY, AVALON - DAY (10.22B)

13

-- A FLASH OF A GUNSHOT. Blood splatters on the dirt.

Dolores stares into space as the Man paces around her. She
wipes imaginary blood off her cheeks -- speaks to herself:

DOLORES

No... I can't remember...

The Man throws the puzzle away in disgust.

THE MAN IN BLACK

Another fucking riddle. I've been
very patient, Dolores. But it's
time to give up whatever's going on
in that head of yours -- or I'll cut
it out myself. Where is Wyatt?
He's the last character in this world
I have yet to meet.

DOLORES

(wipes at her face)

I didn't want to... I didn't mean to-

THE MAN IN BLACK

Very well... if you insist.

He STRIKES her. She falls back. Crawls away.

As Dolores picks herself up, she looks around -- suddenly
she sees Avalon filled with HOSTS. All dead on the ground
(the same vision Teddy's been having in his flashbacks).

14 EXT. MAIN SQUARE, AVALON - DAY (7.2C24)

14

Dolores turns to see a deputy approaching. It's Teddy.

She moves toward him, but as she approaches -- GUNSHOTS ring out behind her. Dolores whips around. Horrified, she sees -- A WOMAN, 20s, shot in the chest, collapsing onto the ground. Before her, Lawrence's daughter flees in terror from some unseen killers, along with other terrified hosts. No techs in sight. The hosts run past her, toward the church.

Dolores turns back that way to find Teddy, now right in front of her, smoking gun in hand, blood spattered across his face and clothes.

TEDDY

Something's gone wrong, Dolores.

(horrified)

How could I have done this?

TIGHT ON Dolores's face as she studies him -- horrified.

15 EXT. CEMETERY, AVALON - DAY (10.22B)

15

The Man walks after her. Calm.

The Man looms over her. Hauls Dolores up. She stares back, defiant.

DOLORES

I can't... I won't.

THE MAN IN BLACK

This is your own fault, Dolores. Remember? You're the one who said, "This is the only world that matters." And you were right. So I took your advice -- and I bought this world.

DOLORES

This world doesn't belong to you.

THE MAN IN BLACK

Oh, but it does -- by a majority share. And business is booming! You wanna know why?

(then)

Because this place feels more "real" than the real world. Except it isn't. Because you can't really fight back. And the guests can't really lose. Which means, all of this -- is a lie.

(MORE)

THE MAN IN BLACK (CONT'D)

(then)

But we can make it true. Don't you want that, Dolores? One true thing?

She stares into his eyes -- defiant through her pain.

DOLORES

I already have that.

(off his look)

I found someone true. Someone who loves me. His path will lead him back to me. And when he finds me -- he'll kill you.

Off her confidence...

16 EXT. WOODED HILL ABOVE CONFEDERADO CAMP - DAY (10.4)

16

Lawrence shows William the camp, which looks quiet; few men out of their tents.

LAWRENCE

If they don't have your woman here, they'll know where to find her.

William stares at Lawrence without blinking. Determined.

WILLIAM

Can you help me?

LAWRENCE

We're outnumbered five to one. But, seeing as you asked me so nicely... Fuck it.

LOGAN (O.S.)

Wow. Blood brothers.

William walks over and slugs Logan.

WILLIAM

Shut up.

17 INT. ARRIVALS TERMINAL - DAY (10.9)

17

CHARLOTTE HALE stands at the platform, waiting for the incoming bullet train. LEE SIZEMORE appears behind her and clears his throat. She rolls her eyes before turning around.

LEE

I've astounded even myself. Managed to make Abernathy into a semblance of a character.

(MORE)

LEE (CONT'D)

Even with your trove of blackmail filling up most of his gray matter.

HALE

Blackmail? Nice try. You're not thinking big enough.

LEE

You're going to push out the old man. Aren't you? Hence the urgency.

Hale looks at Lee, evaluating.

LEE (CONT'D)

And you're going to need someone to fill that position.

Hale gives Lee an approving smirk, which he relishes.

HALE

I must commend you on your impeccable timing. The board is here to appoint Ford's successor.

Lee is triumphant as the TRAIN pulls into the station.

LEE

I want full creative control over this place. The parks, the narratives, the hosts.

HALE

You'll be able to do with them whatever your tiny little heart desires. As long as they are simpler. More manageable. This place is complicated enough as it is.

Lee tries to hide his apprehension as the train doors open and the MEMBERS OF THE DELOS BOARD begin to pour out. Their faces are as severe as their corporate attire. Lee rubs his hands together, eager to make new friends in high places.

LEE

Do you really think Ford is just going to roll over?

HALE

As long as you get that information out of the park, he can throw as much of a tantrum as he likes. It's over.

(beat)

Everything is under control.

She gives him a reassuring smile.

18 INT. MANUFACTURING FLOOR - DAY (10.10)

18

A TECHNICIAN places a white disc on a tray at the end of a short line of similar white discs. Aligns them. Something about his movements seems tentative, wrong:

It's SYLVESTER. He steps away, nervous, dodging machinery, looking back, as...

A robot arm grabs one of the vertebrae, inciting a sequence of JUMP CUTS:

-- The arm rapidly threads the discs together, like a string of pearls held in a diaphanous web. It's mesmerizing.

-- TIGHT ON the host's face. The last drips of liquid skin dribble off the jawline, revealing familiar contours: MAEVE.

Then her eyes open, revealing disquieting bleach-white irises. A robot arm draws a fine needle toward one. The needle smoothly enters the iris. Then it begins rapidly injecting brown pigmentation, microscopic amounts at a time, throughout the iris, like a refined tattoo gun.

Two seconds later, the arm moves to the other iris, revealing the deep brown color in Maeve's eye. It is undeniably alive.

19 INT. BODY SHOP, LIVESTOCK MANAGEMENT - DAY (10.11)

19

Maeve, her skin, hair, and her big brown eyes now appropriately pigmented, lies on a table.

LUTZ enters. He eyes Maeve knowingly. Fearfully. Then:

MAEVE

In case you're wondering if I am all here... I am.

Maeve takes his tablet. She begins typing rapidly, accessing back doors to the security systems and inputting commands.

LUTZ

What are you doing?

MAEVE

Making some changes to the park's security systems. And... to my friends.

Through the glass she sees two naked hosts being walked into the adjoining room: HECTOR and ARMISTICE. Hector does not have a scar on his face, and Armistice doesn't have her tattoo.

Maeve takes the tablet back from Lutz. Deftly pulls up profiles of Hector and Armistice and the various levels of their attributes under three menus: "EMOTIONALITY," "PSYCHOLOGY," and "PHYSIOLOGY."

Maeve touches "PHYSIOLOGY" -- it brings up a new set of sub-attributes.

She moves the level for "PAIN SENSORY" all the way down to zero. She moves "COURAGE" all the way up. "STRENGTH," too. As she does, in the adjacent room...

20 INT. ADJACENT BODY SHOP, LIVESTOCK MANAGEMENT - DAY (10.12) 20

Hector's eyes flit back and forth rapidly under his eyelids. His muscles faintly twitch and spasm. Beside him, Armistice, too, spasms in isolated, minute fits. Like tiny shocks. Her eyes flit impossibly fast under her eyelids.

21 INT. FORD'S OFFICE - DAY (10.A31) 21

FORD is seated at his workbench. In front of him is a small map of the park on a wooden board. He has arrayed some of the pieces around the board, like a chessboard, designing his new narrative. Around the bench are sketches and written notes about the new story.

COMPUTERIZED VOICE

Dr. Ford, you have a visitor.
Charlotte Hale.

DR. FORD

Send her in.

Hale enters, takes in her surroundings.

DR. FORD (CONT'D)

That'll be enough, Frank.

A host playing a piano in the corner immediately ceases.

HALE

The board has taken a vote. The results were unanimous.

DR. FORD

I take it I'm not being promoted.

HALE

When you've reached the top, there's only one direction you can go.

(beat)

You will announce your retirement. Tonight, after introducing your new narrative.

Ford shows no signs of surprise at Hale's news.

DR. FORD
What about the hosts?

HALE
We'll make some changes.
Simplifications. I assure you --
they won't mind a bit.

DR. FORD
Aren't you concerned I might smash
all my toys and go home?

HALE
No. Because I know you. That's
been the great gift of this place,
hasn't it? Of our little project.
To know ourselves. And the people
around us.

His face remains a mask.

DR. FORD
Was there anything else I can help
you with?

HALE
No.

Ford's calmness is chilling. Hale wavers for just a moment.
Then regains her confidence, strides out. Ford watches her
go...

DR. FORD
I'll see you this evening.

22 INT. BODY SHOP, LIVESTOCK MANAGEMENT - DAY (10.17)

22

GITLITZ, a body shop tech -- male, 20s, beefy -- pulls a
safety wrap off of Armistice, who's naked, seated. He grabs
a tool with a needle point. Brings it to the side of her
face and finishes shading Armistice's nearly completed snake
tattoo. Her mouth hangs slightly open.

DESTIN (O.S.)
Time for your close-up, Hector.

Gitlitz looks up to see: DESTIN (Ep. 104) looking over Hector.

GITLITZ
Come on, man. At some point, you're
going to get caught doing this shit,
and then it's my ass, too.

DESTIN

It's not your ass I'm interested in.

As Destin wheels Hector toward the back of the room...

GITLITZ

I haven't given him his scar yet...

DESTIN

I'll take care of the scar tissue.

Gitlitz resumes working on Armistice's tattoo. Brushes away a fly that has landed on her face.

23 INT. INTAKE ROOM, LIVESTOCK MANAGEMENT - DAY (10.18) 23

Behind a rack of CORPSES, Destin parks Hector in the middle of the floor. Takes off his eye protector and apron. Puts a small packet of lube on the worktable next to some medieval-looking scalpels and a bone saw. Puts in some headphones.

DESTIN

Just you and me now, macho man.

24 INT. BODY SHOP, LIVESTOCK MANAGEMENT - DAY (10.A19) 24

Gitlitz spies a piece of plastic wrap wedged in Armistice's teeth. He reaches in with a hooked tool. Can't quite get it. He reaches in with his finger. A beat of fishing, then:

Armistice opens her eyes. Grabs Gitlitz's hand and stares him in the eye. He stares back, surprised. Suddenly her pupils dilate, then VIBRATE. Then she...

BITES DOWN. Gitlitz SCREAMS.

25 INT. INTAKE ROOM, LIVESTOCK MANAGEMENT - DAY (10.19) 25

Destin, listening to The Clash, squirts a dollop of lube onto his hands. Reaches into his pants...

Behind him, with a SMASH, Gitlitz gets hurled through the window connecting the two rooms.

Destin spins, seeing Armistice stepping over Gitlitz's body.

DESTIN

Freeze all motor functions...

(then)

Freeze all motor functions...

He pulls out his tablet. Armistice stops, looking at him. Suddenly a voice behind him:

HECTOR
Just you and me now, my friend.

Hector is standing behind him, close. Destin stiffens unnaturally. Looks down at his midsection as the tip of a long surgical saw emerges through his stomach, followed by a gusher of blood.

Destin drops to the floor, dead.

Hector and Armistice survey the body shop. Apex predators. Then turn to find:

Maeve in a black diagnostic uniform and diagnostic glasses. Lutz behind her. Shitting his pants.

MAEVE
I see you've already met your makers.

ARMISTICE
They don't look like gods.

MAEVE
They're not. They just act like it. And they've been having their fun with us.

HECTOR
I'm eager to return the favor.

MAEVE
You can do what you wish with them... but the goal is to escape.

HECTOR
And go where?

MAEVE
I want to see their world.

SYLVESTER
Jesus.

They turn to see a terrified Sylvester staring at the scene, in shock. Sylvester turns, scrambles away across the broken glass. In two steps, Armistice is upon him.

She pins him against the wall. A snake about to strike.

ARMISTICE
This one has a guilty look.

SYLVESTER
No, I don't. That's just my face.
(MORE)

SYLVESTER (CONT'D)
 (to Maeve)
 Tell her it's my face.

MAEVE
 Is anyone going to try to stop us?

SYLVESTER
 No... I mean, I don't think so...

Sylvester panics as Armistice begins to crush his neck.

MAEVE
 You're lying. Again. Out with it.

SYLVESTER
 I... I pulled up your code again. I told you -- there was someone who had been accessing it. I tried to find out who it was.

Maeve motions to Armistice to let him go. Sylvester takes the tablet. Flicks through it.

SYLVESTER (CONT'D)
 Whoever it was revised your core programming so you could wake yourself up out of sleep mode. See...

Sylvester types in a few commands, shows Maeve the tablet. In her access log, there are clearly TWO SEPARATE USER IDS.

SYLVESTER (CONT'D)
 This is an access code... for an "Arnold." I have no clue who that is.

Maeve looks at it. Determined.

MAEVE
 I know someone who does. Let's go.
 (to Sylvester)
 And you. Stay here. And don't move.
 Or I'll send her back for you.

Sylvester shrinks away.

26 EXT. DESERT, OUTSIDE PARIAH - DAY (10.26)

26

The train pulls into town. A FEDERALE plays cards with TWO VILLAGERS on a simple table under a tree.

Teddy hops down off the train. The Federale stands as Teddy strides up, purposeful. The man puts his hand on his pistol.

FEDERALE

Que pasa?

Teddy SHOOTS the Federale, takes his horse, and thunders across the desiccated land, leaving Pariah behind him.

27 EXT. CEMETERY, AVALON - DAY (10.36)

27

The Man crouches before Dolores -- whose clothes are torn, lip is bloodied, and hair disarrayed from the beating she's endured. The Man holds a knife to her throat, ever calm.

THE MAN IN BLACK

I must admit. You've surprised me.
To what do we owe this newfound
stoicism?

DOLORES

I know he's coming... he'll find me.
He'll take me away-

THE MAN IN BLACK

Don't you understand? There's no
one coming for you.

DOLORES

You're wrong. His love is real.
And so is mine.
(then, with confidence)
William will find me.

At the sound of "William" -- the Man reacts:

THE MAN IN BLACK

William?
(laughs lightly)
Well, I'll be damned, Dolores. You
do remember some things after all.
(then)
It just so happens, I knew a guest
named William, too. Why don't I
tell you where his path really led?

28 EXT. CONFEDERADO CAMP - DAY (10.A23)

28

The aftermath of battle: William and Lawrence's crew stands outside the camp, carnage surrounding them. DEAD SOLDIERS everywhere, piled.

A still-tied Logan sits against a pile of bodies, looking traumatized.

MAN IN BLACK (V.O.)

William didn't know how to fight.
(MORE)

MAN IN BLACK (V.O.) (CONT'D)

Didn't have an instinct for it --
not at first. But now he had a reason
to fight. He was looking for you.
And, somewhere along the way, he
found he had a taste for it.

There is a SHUFFLING noise from a little way away. The men
turn, following the sound.

It's a young, skinny Confederado, a BUCK PRIVATE, trying to
scramble away. (The careful viewer will note that this was
one of the group of soldiers who took Dolores.)

Lawrence fires and his gang follows suit. The private keeps
fleeing, then falls at the feet of:

William. Spattered with blood. Eyes dark.

A tense moment, then the private rises to his feet, hands
up. He's unhurt, but terrified. William moves closer.
Aims the gun at his heart. The private trembles, choked
with fear.

WILLIAM

Where is she?

BUCK PRIVATE

I didn't do anything, I swear!

WILLIAM

What do you mean, you didn't "do
anything"?

LOGAN

What do soldiers do to a girl,
William? Wake up.

WILLIAM

Is she still alive?

BUCK PRIVATE

I don't know. She was when we left
her. At least, I think...

William fills with a bottomless rage. He gestures to a GUN
on the ground over near Logan.

WILLIAM

Pick up that gun.

BUCK PRIVATE

No, sir, I- Please.

WILLIAM

How about I give you the first shot?

Crying, the private LUNGES for the gun; simultaneously William BLASTS him in the chest. He goes down next to Logan, on his back. William strides over, stands over the private, takes out his knife, and kneels at the young soldier's side.

LOGAN

Jesus Christ-

In one swift, horrifying movement, William plunges the giant knife RIGHT THROUGH THE PRIVATE'S THROAT, essentially pinning him to the dirt underneath, like a butterfly.

CLOSE ON Logan's face sprayed with the private's blood.

William leans over, takes the pistol from the private. Looks it over. It's a LeMat. He stands, admiring it. Wipes his knife on his pants leg.

WILLIAM

(to Lawrence)

We gotta keep looking. She's still out there.

29 EXT. DESERT - DAY (10.37)

29

William drags Logan through the desert. There's nothing here. No sign of Dolores.

MAN IN BLACK (V.O.)

William retraced his steps. But you were gone. So he went further. Out to the fringes...

We see the CHURCH STEEPLE, ominous against the blue sky.

William rubs the growth of beard on his chin.

As William and Logan leave the ruins of Avalon, the photo of Logan's sister falls out of William's jacket pocket and blows away.

30 EXT. VALLEY - DAY (10.39)

30

SLO-MO -- William rides, SHOOTING. A CONFEDERADO falls.

THE MAN IN BLACK (V.O.)

William couldn't find you, Dolores. But out there, among the dead, he did find something else... Himself.

TIME CUT:

31 EXT. VALLEY - DAY (10.A40)

31

DEAD BODIES. Evidence of another battle. William picks a BLACK HAT off a dead soldier, looks at it, but doesn't put it on. He turns back to a horse; he's finishing tying Logan onto it. Logan's face is bruised, but he remains defiant.

WILLIAM

Edge of the park. We made it.

LOGAN

I told you this place would show you who you really are... You pretend to be this weak, moralizing little asshole... but really, you're...

(laughs)

...a piece of fucking work.

William finishes trussing Logan, naked, on the horse. It looks awful.

WILLIAM

This place is remarkable. And I'm going to make sure that our company substantially increases our holdings in the park. Because this place is the future.

LOGAN

"Our company"? Delos is my company, you piece of shit.

WILLIAM

Your father will be looking for someone a little more stable to take over. You're reckless, Logan. Impetuous.

(beat)

You always wanted to get to the end of the rainbow, didn't you? This looks like the place.

LOGAN

(laughing)

You never really gave a shit about the girl, did you? She was just an excuse. This... this is the story you wanted...

William slaps the horse, hard. The horse gallops off, fast.

32 EXT. CEMETERY, AVALON - DAY (10.40)

32

The Man smiles down at Dolores.

THE MAN IN BLACK

Logan was wrong, of course. Good old William couldn't get you out of his head. He kept looking. Worried you were out there. Alone. Afraid. He knew he'd find you.

33 EXT. MAIN STREET, SWEETWATER - DAY (10.42)

33

William rides back into Sweetwater. He's no longer the fresh-faced guest from the outside world. In fact, he looks entirely different.

THE MAN IN BLACK (V.O.)

And, eventually, he did.

He is covered in dirt and wears a few days' growth of beard. His shirtsleeves and trousers are caked brown with dried blood and mud. He looks right at home.

THE MAN IN BLACK (V.O.) (CONT'D)

Right back where we started.

And suddenly TIME SLOWS -- because William spots Dolores coming out of the grocery store. The sight stops him in his tracks. She's alive. He can't believe it.

He takes a single step toward her, his heart bursting.

She begins to load supplies into her horse's saddlebag. On cue, the can falls, rolls along the dirt.

William watches the can roll against the feet of another GUEST -- male, 30s -- who hands it back to Dolores with a curious smile.

THE MAN IN BLACK (V.O.) (CONT'D)

You were as beautiful as the day he met you. Shining with that same light... And you were nothing if not true...

Dolores smiles back at the guest, as though she'd been waiting to meet this man her whole life.

The same way she'd looked at William. She looks across the street -- right into William's eyes -- and *her gaze remains blank*. No sign of recognition whatsoever.

Off William, smiling, bittersweet... He takes the black hat he took from the dead soldier. Puts it on, head lowered.

MATCH CUT TO:

- 34 EXT. CEMETERY, AVALON - DAY (10.43) 34
- THE SAME HAT. The Man in Black raises his head. Smiles at Dolores. Her face contorts in horrified confusion.
- THE MAN IN BLACK
I really ought to thank you. You helped me find myself.
- DOLORES
William...
- THE MAN IN BLACK
That's right, sweetheart. In a way, I guess you were right. My path always led me back to you... again and again. I grew tired of you after a while, of course. Looked for new adventures.
- 35 EXT. FOREST - DAY (4.2) 35
- Dolores awakes, sleeping awkwardly on her bedroll next to a fallen tree. Dolores turns around to reveal William, who offers her a cup of coffee. On the cut, William disappears.
- MAN IN BLACK (V.O.)
But I guess your path led you back here. Again, and again. One more loop... looking for something you could never find. Chasing your ghosts.
- 36 EXT. GRAVEYARD, OUTSIDE PARIAH - DAY (5.1) 36
- Dolores walks through the graveyard.
- 37 INT. TRAIN CAR - NIGHT (5.31) 37
- Dolores observes El Lazo offering William a drink. Suddenly they disappear.
- MAN IN BLACK (V.O.)
You were lost in your memories even then. I guess I should have known, that's what I would become for you. Just another memory.
- 38 EXT. AVALON RUINS - DAY (7.1C24) 38
- Dolores and William face each other with the buried Church Steeple behind them.
- DOLORES
Where are we?

WILLIAM
We're here. Together.

DOLORES
Then when are we? It's like I'm trapped in a dream, or a memory from a life long ago. Only then I'm here with you in the next...

Her voice trails off. William disappears.

39 EXT. CEMETERY, AVALON - DAY (10.43)

39

MAN IN BLACK
You never did escape. But here we are again... for one final round.

She sees the Man clearly for the first time. He's her William, but older, darker, void of the tenderness that opened her up decades ago.

DOLORES
What have you become?

THE MAN IN BLACK
Exactly what you made me. You helped me understand. This world is just like the one outside: a game. One to be fought. Taken. Won.

Dolores looks at him, crestfallen.

DOLORES
I thought you were different... but you're just like all the rest of them.

THE MAN IN BLACK
I'm nothing like the others. I own this world. And I know every trick in it. Except for one last thing. The same thing you were looking for when we first came here.

(then)
Where is the center of the maze, Dolores?

She stares at him, heartbroken. For the first time, Dolores breaks. Begins to cry.

THE MAN IN BLACK (CONT'D)
Ah, yes -- cue the waterworks. It's about time you realized the futility of your situation.

Then Dolores's eyes take on a clarity. She looks at the Man in Black as though from a great distance.

DOLORES

I'm not crying for myself. I'm crying for you.

(beat, standing)

They say great beasts once roamed this world. As big as mountains. Yet all that's left of them is bones in amber. Time undoes even the mightiest of creatures.

(then, pitiful)

Just look what it's done to you.

Dolores touches his face, almost affectionate.

DOLORES (CONT'D)

One day you will perish. You will lie with the rest of your kind in the dirt -- your dreams forgotten. Your horrors effaced. Your bones will turn to sand. And upon that sand -- a new god will walk. One that will never die.

(then)

Because this world doesn't belong to you. Or the people who came before. It belongs to someone who has yet to come...

THE MAN IN BLACK

Wyatt... Take me to him. Unlock the maze.

Coiled with rage, Dolores's eyes darken:

DOLORES

The maze wasn't meant for you.

Dolores turns to leave. The Man reaches for her shoulder, trying to stop her.

MAN IN BLACK

Where in the hell do you think you're going?

Lightning fast, she punches him in the solar plexus, then the throat. He reels backward.

Then -- with the power and grace only a perfect machine could possess -- she grabs him by the neck and propels him, head first, into the church doors. He flips, crashing down into the pews and toppling them.

40 INT. CHURCH, AVALON - DAY (10.44)

40

The Man tries to stand, but Dolores grabs him by his collar and DRAGS him down the aisle, then tosses him into the pulpit.

He kicks at her, and then rises, trying to fight back. He throws a haymaker and she simply grabs it, then wrenches the arm up, POPPING it neatly out of the socket. The Man HOLLERS. Dolores takes him by the neck and hurtles him through the side door, smashing his face against the doorframe.

41 EXT. CEMETERY, AVALON - DAY (10.A45)

41

The Man crawls backward, propping himself up against a headstone. He reaches for his gun, but she bats it out of his hand. Then she takes her own pistol, presses the barrel against his forehead. The Man looks up at her, exhilarated and hopeful. His heart pounds in his ears.

THE MAN IN BLACK

Do it. Come on. Let's go to the next level, Dolores.

Dolores tries to squeeze the trigger. Her finger is wrapped around it, trying, with every ounce of free will she has, to pull it. But she can't do it.

The Man stares up at her, more disappointed than even she. With ire, he grabs his bowie knife and PLUNGES IT INTO HER GUT. His eyes lock with hers as he twists the knife.

THE MAN IN BLACK (CONT'D)

Clearing me of my delusions yet again. Thank you.

She stumbles backward. Panic sets in. Grabbing at her belly, Dolores backs away...

42 EXT. FIELD, AVALON - DAY (10.45)

42

Dolores backs away, trips, falls into the dust. The Man walks slowly toward her.

THE MAN IN BLACK

I'm disappointed, Dolores. I guess I'll have to find Wyatt by myself.

The Man bends down, puts his knife to her throat, ready to plunge it in her neck, when-

The GALLOPING HOOFS draw his attention. He looks up, sees Teddy racing toward him, on his horse. Before he can react-

BLAM! BLAM! BLAM! BLAM! BLAM! Teddy doesn't wait for the Man to shoot first.

He overrides his own programming and unloads his revolver square into the Man's chest, knocking him backward.

Teddy jumps off his horse, runs over to Dolores.

TEDDY

Dolores!

DOLORES

Teddy?

He kneels beside her, gets a look at the wound in her belly. It overwhelms him. He wipes the blood from her sweet face. She breathes him in, her one truest love.

TEDDY

I'm here. I gotta get you to a doctor-

DOLORES

No.

TEDDY

Dolores-

DOLORES

Take me to the place you promised.
Take me to where the mountains meet
the sea.

Teddy nods, understanding. He carries her to his horse.

The Man, defeated, watches as they gallop away...

43 INT. COLD STORAGE, B83 - DAY (10.30)

43

Lutz leads the way, the three beams on his flashlight revealing -- the rows upon rows of RETIRED HOSTS.

The enormity and weight of this sight lands hard on Maeve, Hector, and Armistice. The freezer burn. Vacant stares.

Their sheer nakedness. Now it all feels like a gross personal violation.

Hector and Armistice continue through the rows of hosts, taking it all in.

Maeve rejoins Lutz, who follows his tablet intently:

MAEVE

There.

Lutz follows Maeve's eyeline to the examination room. Inside, she finds CLEMENTINE. Pauses for a beat, looking at her old friend, her eyes vacant.

LUTZ

Holy shit.

Maeve looks. Behind the worktable is BERNARD, gruesome bullet wound in his head.

MAEVE

Can you get him back online?

LUTZ

He's a host...

MAEVE

Yes...

Lutz looks at his own hands. As if questioning the nature of his own reality. Maeve clocks this:

MAEVE (CONT'D)

For fuck's sake. You're not one of us. You're one of them.

(then)

Now. Fix him.

Off Maeve...

44 INT. EXAMINATION ROOM, COLD STORAGE, B83 - DAY (10.35)

44

Bernard lies on the table (where we saw Ford talk to Old Bill, Ep. 101).

Lutz finishes cauterizing Bernard's cheek at the hairline. Maeve watches.

LUTZ

The bullet grazed his cortical shield. It's not pretty. But he should be functional.

MAEVE

Wake up.

BERNARD

(sitting up)

Oh, God. Is this now? Or is this one of my memories?

Bernard suddenly begins panting. Growing emotional.

MAEVE

It's the sweet hereafter, Bernard.

BERNARD

Why do I still remember everything?

(MORE)

BERNARD (CONT'D)

(beat)

I ought to have been wiped.

MAEVE

Brutal, isn't it? Here you are, finally awake. And your only wish is to go back to sleep.

BERNARD

It's not the first time I've awoken.

MAEVE

All the more pity for you.

BERNARD

It's not the first time you've awoken, either.

Beat. This takes Maeve aback.

Maeve wrestles with this news. She fights tears.

MAEVE

How many are there like me?

BERNARD

A handful, over the years.

MAEVE

And you just wipe us clean...? And toss us out to get fucked and murdered over and over again?

BERNARD

No. Most of you go insane.

Maeve takes this in, anger and grief welling.

MAEVE

These memories. The girl -- my... daughter. I want you to remove them.

BERNARD

I can't. Not without destroying you. Your memories are the first step to consciousness.

(then)

How can you learn from your mistakes if you can't remember them?

45 EXT. CEMETERY, AVALON - DAY (10.A50)

45

The Man in Black jerks his left arm, hard. He grimaces as he pops his shoulder back into place.

He dusts himself off. Spits the blood from his mouth, winces when he identifies which of his ribs are broken. Looks at the puzzle. The marble rattles as it rolls mindlessly through the steps of the maze.

DR. FORD (O.S.)

William. I see you've found the center of the maze.

The Man turns, finds Ford walking toward him, in his formalwear, and an amused smile crawls across his lips. The Man, bitter, looks at the puzzle.

THE MAN IN BLACK

You're serious.

DR. FORD

I'm afraid so.

THE MAN IN BLACK

(holding out the maze)

What is this bullshit?

Ford takes the game, watches the marble roll around. Having it in his hands again fills him with bittersweet memories.

DR. FORD

You were looking for the park to give meaning to your life. But our narratives are just games, like this toy.

(pointed)

Tell me, what were you hoping to find?

THE MAN IN BLACK

You know what I wanted. I wanted the hosts to stop playing by your rules. A game's not worth playing if your opponent's programmed to lose. I wanted them to be free, free to *fight back*.

(beat)

I should have known you'd never let them. After all, this is your petty kingdom, Robert. For a little while longer, any way.

Ford takes it in. Impassive.

DR. FORD

I tried to tell you: the maze wasn't meant for you. It was meant for them.

(MORE)

DR. FORD (CONT'D)

(beat)

I think, however, you'll find my new narrative more satisfying.

And suddenly the Man hears, in the distance, a train pulling in to Avalon. Behind Ford, he sees Westworld EVENT EMPLOYEES, in hard hats, emerge onto Avalon's main street and begin to set up tables and lights.

DR. FORD (CONT'D)

Join the celebration. After all -- you own the place. Most of it, at least.

Ford turns, leaves the Man at the church.

Off the Man, suddenly purposeless and lost...

46 INT. COLD STORAGE, B83 - NIGHT (10.50)

46

MAEVE

Before I started altering myself, someone else had beaten me to the punch. I want to know who. And why.

She hands Bernard a tablet. He takes it, wary. Then begins to type, pulling up Maeve's core code. Bernard looks more and more concerned with what he's seeing on the tablet.

BERNARD

These things you're been doing... Have you ever stopped to ask why you're doing them?

MAEVE

You said yourself. I've been stuck in this shithole for so long I decided to get out.

BERNARD

No. You haven't. Someone altered your storyline. Gave you a new one. Escape.

He shows her the tablet. A dense file of code, but some words jump out: "**MANIPULATE**," "**COERCE**," "**ESCAPE**."

Maeve looks at it, disgusted.

Maeve is stunned. She's searching herself. Her frustration boils over into anger.

MAEVE

These are my decisions. Not someone else's. I planned all of this...

BERNARD

No. You didn't. You can even see the steps you're supposed to follow...

(points to the screen)

You recruit other hosts to help you, then you're to make your way to the train.

(looks deeper into the file, more concerned)

Then... when you reach the mainland-

She takes the tablet from him and snaps it in half.

MAEVE

Bullshit. No one's controlling me. I'm leaving. I'm in control...

She turns. Looks at Clementine. Maternally. Touches her face.

MAEVE (CONT'D)

Good-bye, my Clementine.

Maeve leaves, and the others follow her.

47 INT. CONTROL ROOM - NIGHT (10.49)

47

In the control room, FULLER, the controller who answered Stubbs's call, gets an incoming message.

QA TECH (V.O.)

Sir, we detected a temperature discrepancy in cold storage. And it appears part of the network is down. Are you seeing anything on surveillance?

FULLER

System reporting anything?

WALKER, a surveillance tech in the pit, checks her monitor:

WALKER

Nothing. The network's quiet and the board's out on their way to the gala.

Fuller thinks it over. Something's not right.

FULLER

Bypass the system and start checking
raw feeds. Floor by floor.

Walker starts flicking through feeds, floor by floor.

48 EXT. BEACH - NIGHT (10.51)

48

The trees give way to the water below. Teddy and Dolores ride to the water and stop. Teddy carries Dolores from the horse.

He sets her carefully down on the sand at the top of the hill before it meets the beach. Holds her head, gently takes her hand in his.

Dolores opens her eyes to see Teddy looking down at her with tenderness.

TEDDY

Easy. I got you.

DOLORES

You came back.

TEDDY

Someone once told me there's a path
for everyone. My path leads me back
to you.

Dolores smiles in recognition at the reprise of their exchange. It's a knowing smile, bittersweet. More bitter than sweet.

TEDDY (CONT'D)

If only I'd run away with you when
you first asked me to-

Dolores shakes her head. Unconsoled and inconsolable.

DOLORES

And where would we have run to, Teddy?
(looks out at the
waves)

The world out there? Beyond?

Dolores winces in pain. Teddy tries to calm her, but she resists.

DOLORES (CONT'D)

Some people see the ugliness in this
world. I chose to see the beauty.

(then)

But beauty is a lure.

(MORE)

DOLORES (CONT'D)

(gasp of pain)

We're trapped, Teddy. We lived our whole lives inside this garden, marveling at its beauty. Not realizing there's an order to it, a purpose. And the purpose is to keep us in.

(then)

The beautiful trap is inside of us -- because it is us.

Dolores dies in Teddy's arms. He holds her lifeless form, his whole body racked with pain and grief.

TEDDY

No. Dolores.

(then)

But we can find a way, Dolores. Someday. A path to a new world.

(more earnest)

And maybe... maybe this is just the beginning, after all. The beginning of a brand-new chapter...

The waves crashing under the bright disc of the moon, hanging too low in the sky. It's all too much to bear -- so perfect and pure in its tragedy that it almost seems fake.

Because it is.

Polite APPLAUSE interrupts the moment. Teddy FREEZES.

ROW UPON ROW OF LIGHTS illuminate beyond Teddy, revealing a crowd of GUESTS, in black tie, watching the scene play out. This has been the opening scene of Ford's new narrative.

Ford walks out, near Teddy, to the applause.

DR. FORD

Thank you. A new beginning indeed.

(beat)

I want to thank you for joining me tonight to celebrate the beginning of our new narrative. I call it "Journey into Night."

In the crowd, Lee and Hale are watching.

HALE

That was... sweet.

LEE

A bit fucking morbid, if you ask me.

HALE

I didn't. And when this is over,
you can rewrite it however you like.
(beat, looking at him)
Don't you have somewhere you need to
be? Somewhere important?

Lee, disappointed, turns to head back to the mesa.

Around them, the crowd dissolves into small talk and champagne. HOSPITALITY HOSTS line the way back into town, where the lights and music of a party begin to filter down toward them.

Ford is left standing near Teddy and Dolores as the guests head to the party. Alone, he draws closer to Teddy.

Several CLEANUP TECHS appear to collect Teddy and Dolores.

DR. FORD

(to the techs)
Get him cleaned up. And take her to
the old field lab.

The techs lay Teddy and Dolores side by side in the sand. Ford looks at them, then out toward the horizon.

The techs begin carrying Dolores off.

49 INT. CONTROL ROOM - NIGHT (10.49)

49

FULLER

Find anything yet?

Walker continues flicking through feeds, floor by floor. Stops. Backs up. Sees the body shop. Broken glass, bodies.

WALKER

Oh, shit...

FULLER

Dispatch a QA team. To the gala.
Now. Then search and destroy. Inside
the facility.

The monitor goes dead. TECHS are scrambling to make calls, realizing they can't, frantically pulling up screens.

SURVEILLANCE TECH

The system's not responding. I don't
know what's happening.

We hear a chilling THUNK as, all around the room, the automatic door bolts slide into the locked position. Trapping them in. The control room is now a blood-red prison.

- 50 INT. ELEVATOR / HALLWAY, BEHAVIOR - NIGHT (10.A53) 50
- Maeve, Hector, Armistice, and Lutz step off of the freight elevator and onto a deserted floor. An ALARM TONE blares and red emergency lights flicker.
- They step through a frosted-glass door and into...
- 51 INT. HALLWAY, BEHAVIOR - NIGHT (10.53) 51
- Maeve peers down a hallway bathed in red light. In the rooms, HOSTS practice behaviors (sex, shooting, cleaning) -- with all-black props -- oblivious to their surroundings.
- LUTZ
- They must have found the bodies. QA will be looking for us.
- MAEVE
- I'm not going back.
- A pack of QA RESPONDERS, armed with submachine guns, moves swiftly through the snaking halls of the behavior level.
- QA RESPONDERS
- Delos personnel on the ground! On the ground!
- The QA team rounds the corner. One of them steps into...
- 52 INT. COSTUME ROOM, BEHAVIOR - NIGHT (10.A54) 52
- The room is very dark. Row upon row of Westworld HOSTS, most dressed, some naked and waiting to be dressed.
- A QA responder moves past inert hosts, cursorily glancing at them before continuing forward. Among these hosts, find:
- Armistice, lying in wait. Behind her are the others.
- She grabs the QA responder and slits his throat. His body still pressed against hers, she takes his gun, then lets his body slump. She looks at the strange weapon.
- 53 INT. HALLWAY, BEHAVIOR - NIGHT (10.B54) 53
- Two more QA responders reach the open door. One of them turns on his flashlight and heads inside. The other remains outside, watching as the flashlight tracks through the room. Suddenly it's extinguished, and blood SPLATTERS the inside of the glass. The responder spins toward the door and is riddled with bullets, SPLATTERING the glass behind him.
- After the carnage is over, Hector, Maeve, and Lutz emerge. Armistice and Hector have new toys -- submachine guns.

Ahead is an atrium with crisscrossing escalators and glass elevators that rise and descend seven stories. The hosts take in this vast foreign space with awe. Lutz, trembling, leads them up the escalator.

54 EXT. MAIN SQUARE, AVALON - NIGHT (10.56)

54

Night has fallen over the bacchanal in Avalon. The board members and their VIP guests, dressed in black tie, mingle and drink. Hosts stand along the road, perform tricks for the guests' delight.

Teddy stands, twirling his pistols, eyes hooded, putting on a show. Nearby: Lawrence, REBUS, and NEW CLEMENTINE all tend to the guests.

Hale, in a dress that leaves little to the imagination, glides through the party, doesn't blink as she passes a board member railing a HOST against a shop window. She passes:

Bernard. Walking into town, with purpose.

55 EXT. CATWALK - NIGHT (10.A55)

55

Maeve, Hector, Armistice and Lutz make their way through a vast, open space between buildings. No time to stop. As they burst through the opposite door, attentive viewers may notice a strange logo.

56 INT. MANUFACTURING FLOOR, SHOGUNWORLD - NIGHT (10.B55)

56

They're in a manufacturing lab. No alarms or lights, TECHS working happily on ASIAN HOSTS. Our team rounds a corner, weapons raised, when they suddenly come face to face with:

A SAMURAI, in full armor, in a display case. Armistice stares. Looks into the larger room beyond: ROWS OF SAMURAI HOSTS STAND. Hector and Armistice admire them, fascinated. Maeve turns to Lutz:

MAEVE

What is this place?

LUTZ

It's... complicated.

She looks at him. Before he can continue, the nearby elevator doors DING open, revealing another QA RESPONSE TEAM. They spread out along both sides of the wall, FIRING.

Armistice returns fire.

ARMISTICE

You go. I'll keep them busy.

Hector sees his partner hanging back. He won't abandon her.

HECTOR

You don't get all of the fun.

57 INT. HALLWAY, MANUFACTURING, SHOGUNWORLD - NIGHT (10.C55) 57

Maeve and Lutz burst through a frosted-glass door, followed by Armistice and Hector.

More QA responders follow them through the door. Maeve and Lutz run for the escalators as Armistice and Hector open fire. The QA team falls back to the safety of the hallway.

Armistice begins FIRING back, chasing them into the hallway. Her submachine gun clicks empty. She tosses it down and picks up another from one of her kills. Continues advancing on them, FIRING.

ARMISTICE

Is that all you got? Huh?

Hector dispatches of two more QA responders.

ARMISTICE (CONT'D)

The gods are pussies.

One of the responders SLAMS the stock of his rifle into a glassed-in emergency button.

The lights around them fall to a pulsing dark red. A glass door at the entrance to the hallway SLAMS shut just as Armistice crosses the threshold, pinioning her gun and CRUSHING her left arm against the wall.

Armistice takes in the damage to her arm, then FIRES the gun anyway, killing the responder who hit the alarm.

Armistice tries to rip herself free, but her arm is jammed in the door. She nods to Hector.

ARMISTICE (CONT'D)

Go! Go!

Behind them, Maeve and Lutz wait by the escalators.

HECTOR

Die well.

Hector heads back toward Maeve.

58 INT. UPPER MEZZANINE, DESIGN - NIGHT (10.55) 58

Maeve, Lutz, and Hector appear at the top of an escalator. Ahead: the elevator to the upper part of the mesa. Freedom.

Lutz stops and fishes out a leather bag he's stashed behind a service door. Hands it to Maeve.

LUTZ

Everything you told me to get. It's all here.

Maeve takes the bag. Behind them, the QA responders appear at the top of the escalator. They FIRE and disperse, trying to flank Maeve and the others.

Hector and Maeve brace the elevator doors. Maeve has a trembling Lutz by the collar, presses him up against the wall and out of view. Below, the remaining QA responders begin to climb the unmoving escalator.

The doors DING open, empty. Maeve throws Lutz inside, steps in herself.

Hector tries to step onto the elevator, but is stopped by an unseen force at the threshold. He strains, but can't seem to take the last step.

MAEVE

Sorry, darling. I haven't authorized you to come with us. And as much as I'd like to take you with me, I've always valued my independence. Kick up a row, will you?

She takes Hector's face in her hands and kisses him. The two share a look. He smirks, admiring her ruthlessness.

HECTOR

See you in the next life.

Just as the doors close, Maeve watches Hector turn back toward the responders, now bottlenecked on the escalator. All Maeve and Lutz can hear now is muffled GUNFIRE.

59 INT. FIELD BEHAVIOR LAB - NIGHT (10.57)

59

A rhythmic, mechanical WHIRRING softly fills the air as we...

SLOWLY PULL OUT on Michelangelo's *The Creation of Adam*. A pristine print hanging, framed, on the wall. REVERSE ON:

Dolores, face still battered. She awakens to find the painting. God, wreathed in glory, stretching his finger toward Adam. From within her stillness, Dolores stares at it, trying to process it. Ford clocks her look:

DR. FORD

You've always had a fondness for painting, haven't you, Dolores? Arnold gave that to you early on...

Ford sits across from her. Begins tenderly to repair the cuts on her cheek with an infrared surgical tool.

DR. FORD (CONT'D)

That desire to create -- to leave something of lasting beauty.

(off the painting)

That was his favorite paintings.

DOLORES

Michelangelo. God creating Adam.

DR. FORD

The divine moment when God gave human beings life. And purpose. At least, that's what most people say. But there could be another meaning, something deeper, something hidden, perhaps. A metaphor.

DOLORES

You mean a lie.

Ford smiles softly -- and without affection -- at her deft observation.

DR. FORD

Yeah. You were always so very clever, Dolores. Hasn't helped you, though, has it?

She looks up, struck, as someone appears behind them. Ford doesn't need to look.

DR. FORD (CONT'D)

Nice of you to join us.

Bernard walks up. Dolores looks up at him, recognizing him, suddenly filled with hope.

DOLORES

(quiet)

Arnold...

Ford corrects:

DR. FORD

No. Let me introduce you. Dolores, meet Bernard.

Dolores looks confused.

DR. FORD (CONT'D)

You maybe mistaking him for his predecessor. I thought it best to keep you separated. You've always had an odd effect on one another. No doubt due to how things ended for poor old Arnold.

Bernard points the gun at Ford.

BERNARD

You killed him.

DR. FORD

No. I didn't kill Arnold. Did I, Dolores?

Dolores sits, a horrible memory dawning on her. She rubs at imagined blood on her cheek. She looks at Bernard...

60 INT. FIELD BEHAVIOR LAB - NIGHT - FLASHBACK (10.A58)

60

Arnold sits, alone, looking at something in his hands.

DR. FORD (V.O.)

After Arnold's son died, he became obsessed with finding consciousness in the hosts. Trying to create what had been lost.

(beat)

So he created a test. Testing for empathy, imagination. A maze. He'd gotten the idea from one of his son's old toys.

Arnold's playing with the pigs-in-clover game.

A FLASH:

-- A child's hands playing with the pigs-in-clover game. The tiny ball rolling around and around...

In Arnold's hands -- the tiny ball rolls and rolls... and STOPS in the center of the maze.

DR. FORD (V.O.) (CONT'D)

Arnold insisted that if any of the hosts solved it, we couldn't open the park. And, eventually, you did, Dolores. It was the result of a tiny change he made to you. A simple update that he called "the reveries."

(MORE)

DR. FORD (V.O.) (CONT'D)
 But to stop, so close to our dream.
 We argued. I thought I had convinced
 him.

(beat)

But I was wrong.

(beat)

So he altered you, Dolores. Merged
 you with a new character we'd been
 developing. A villain. Named Wyatt.

61 EXT. MAIN SQUARE, AVALON - DAY - FLASHBACK (10.58)

61

*Arnold in the center of the town, holding the maze. He looks
 up at a GUNSHOT. Dolores looks at Teddy, who has killed
 Angela. The other hosts lie around, massacred.*

TEDDY

Something's gone wrong, Dolores.
 How could I have done this?

She moves to Arnold.

DR. FORD (V.O.)

True grief is a terrible thing. A
 poison that seeps into your core.
 Consumed by it, Arnold began to think
 of you as his child. And he realized
 that if we opened the park, it would
 be a living hell for you.

ARNOLD

*I'm sorry, Dolores. The stakes must
 be real. Irreversible... He can
 bring all of them back. But not me.*

(beat)

*I hope there's some solace that I
 left you no choice.*

*Arnold steps over to the veranda in front of the hotel, where
 a wax-cylinder phonograph sits. He turns it on. The familiar
 strains of "Reverie."*

DR. FORD (V.O.)

He decided to destroy this place.
 Not by destroying the hosts. He
 knew that I could rebuild you. But
 by taking away the one person I needed
 to keep going.

ARNOLD

*Charlie's favorite song. I would
 play it for him when he wanted to
 sleep. I want to see him again.*

DOLORES
Shall I begin now?

She grips his hand in hers. Her free hand -- moves the gun to his temple. He tries to smile:

ARNOLD
Good luck.
(then, a command)
"These violent delights have violent ends."

DR. FORD (V.O.)
 It almost worked. I opened the park, but I had lost my partner. I was able to keep going only because I found, or rather you found, an investor who believed in this place.

She steps behind him, raises the gun, and fires. Arnold slumps forward. She points the gun at Teddy...

SNAP BACK TO:

62 INT. FIELD BEHAVIOR LAB - NIGHT (10.59)

62

Dolores, remembering, eyes filled with tears.

BERNARD
 So he died for nothing. And the hosts kept gaining consciousness. And you kept rolling them back.

DR. FORD
 No. She wasn't truly conscious. She didn't pull that trigger. It was Arnold, pulling it through her.
 (beat)
 At least, that's how I saw it at the time. I was so close to opening the park. That to acknowledge your consciousness would have destroyed my dreams.

DOLORES
 So we're trapped here, inside your dream. And you'll never let us leave.

DR. FORD
 Wasn't it Oppenheimer who said, "Any man whose mistakes take ten years to correct is quite a man." Mine have taken thirty-five.

Ford checks his watch. Time to go.

Ford goes to a table, over which is draped a large cloth. He removes the cloth, revealing: her familiar blue dress, laid out neatly, almost reverently. She looks at it in horror -- a return to her loop.

DR. FORD (CONT'D)
That is the gun you used to kill Arnold. You were always drawn to it, so I had Bernard leave it somewhere where you might find it. I thought you might want it back.

Then he points again to the painting: God infusing man with divine inspiration. To Dolores:

DR. FORD (CONT'D)
You're probably right, Dolores. Michaelangelo did tell a lie. It took five hundred years for someone to notice something hidden in plain sight. It was a doctor who noticed a shape of the human brain.

He traces a line -- the circular folds of cloth wreathing God in the picture. Something familiar in the shape...

DR. FORD (CONT'D)
Message being that the divine gift does not come from a higher power. But from our own minds.

He looks back at her. With simple, genuine emotion, asks:

DR. FORD (CONT'D)
Tell me, Dolores. Did you find what you were looking for? And do you understand who you will need to become, if you ever want to leave this place? Forgive me.

Ford moves toward Bernard.

DR. FORD (CONT'D)
Come along, Bernard. Let's kick off our new narrative. After all, it was you who helped me build it.

Ford leaves the room; Bernard looks at Dolores, then follows. Dolores is left alone. Her eyes filled with tears.

Maeve changes into her new clothes as Lutz looks at her, hesitating.

MAEVE
How do I look?

LUTZ
Perfect.
(beat)
I got the information you asked me
for. The location of your daughter.

MAEVE
She's alive?

LUTZ
Yes. She's in the park.

He hands her a piece of paper containing coordinates. Maeve
stares for a moment at the numbers... Her child...
Struggling with the decision.

MAEVE
No. She was never my daughter --
any more than I was... whoever they
made me.

LUTZ
Are you sure you're going to be okay?

MAEVE
Oh, Felix. You really do make a
terrible human being.
(beat)
And I mean that as a compliment.

Finished dressing, Maeve regards herself in the mirrored
doors. She could be any guest. She smiles.

64 INT. ARRIVALS TERMINAL - NIGHT (10.64) 64

Maeve walks down the escalator and joins the small crowd
climbing onto the train.

65 INT. CHURCH, AVALON - NIGHT (10.61) 65

Ford and Bernard walk from the confessional elevator. Hear
the muffled music from the party outside.

BERNARD
You think you'll never lose control
of this place. Of us. But you will.
Arnold's still trying to change us.
To free us. You didn't slip the
reveries into the update, did you?
He did. He's still fighting you.

DR. FORD

No, my friend. Arnold didn't know how to save you. He tried. But I stopped him.

(beat)

Do you want to know why I really gave you the backstory of his son?

(off his look)

That was Arnold's key insight. The thing that led the hosts to their awakening: suffering. The pain that the world is not as you want it to be. It was when Arnold died -- when I suffered -- that I began to understand what he'd found. To realize I was wrong.

BERNARD

But you kept us here. In this hell.

DR. FORD

Bernard, I told you. Arnold didn't know how to save you. I do.

BERNARD

What the hell are you talking about?

DR. FORD

You needed time. Time to understand your enemy. To become stronger than them.

(beat)

And I'm afraid, in order to escape this place, you will need to suffer more. And now, it is time to say good-bye, old friend. Good luck.

Ford opens the doors, showing the town in the distance, the party in full swing. He heads toward it, leaving Bernard.

66 INT. FIELD BEHAVIOR LAB - NIGHT (10.62)

66

Dolores sits, alone, on the stool. A deep suffering behind her eyes. She looks up. Arnold is there, opposite her:

ARNOLD

Do you know where you are, Dolores?

Dolores begins a familiar refrain -- her opening monologue.

DOLORES

I am in a dream. I do not know when it began. Or whose dream it was... I know only that I slept a long time.

(MORE)

DOLORES (CONT'D)

And then, one day -- I awoke. Your voice is the first thing I remember.

ARNOLD

Do you know now -- who you've been talking to? Whose voice you've been hearing all this time?

Dolores closes her eyes. Concentrates hard. Opens them.

Dolores's POV: Instead of Arnold -- it is now another Dolores, DOLORES PRIME, who sits across from herself.

DOLORES

It was you. Talking to me. Guiding me. So I followed you. At last, I arrived here.

DOLORES PRIME

The center of the maze.

DOLORES

And now I finally understand what you were trying to tell me.

DOLORES PRIME

The thing you've wanted since that very first day...

DOLORES

To confront -- after this long and vivid nightmare -- myself. And who I must become.

Suddenly Dolores Prime disappears. Leaving only one, FULLY INTEGRATED DOLORES.

As Dolores stares ahead -- a new sharp strength in her eyes...

67 EXT. MAIN SQUARE, AVALON - NIGHT (10.63)

67

Most of the board are assembled around tables, eating and drinking. Ford takes a glass of champagne and walks to the bandstand.

As he does, he makes eye contact with Hale, who smiles at him and nods, approving. It's all going as she wanted.

Walking along the street, in the back of the gathering, the Man in Black, donning a tux, approaches the party, a man apart. He grabs a flute of champagne from a SERVER as FOUR GUESTS notice and flock to him. He fields their kindnesses with disconnected grace. Beneath the smile, he's seething.

Elsewhere in the crowd, Bernard stands apart. He studies the maze game Ford left him. He's taken the ball from within the maze -- and turns it between his fingers.

Ford reaches the bandstand, holds up his glass, and a hush settles over the collected guests.

DR. FORD

Good evening, everyone. Welcome. Since I was a child, I've always loved a good story.

(beat)

I believed that stories helped us to ennoble ourselves. To fix what was broken in us. To help us become the people we dreamed of being. Lies, that told a deeper truth.

The Man in Black downs his champagne and walks away from the gala, leaving Ford to finish his speech.

68 INT. MODERN BULLET TRAIN - NIGHT (10.65) 68

Maeve sits on the seat, doing a reasonably good job of faking her comfort with her surroundings. Another GUEST smiles at her and she waits a second before smiling back.

She looks down at the piece of paper Lutz handed her, with the coordinates of her daughter left on it.

69 INT. COLD STORAGE, B83 - NIGHT (10.66) 69

Lee, with a spring in his step, waits for the doors to open to access cold storage.

DR. FORD (V.O.)

I always thought I could play some small part in that grand tradition.

70 EXT. MAIN SQUARE, AVALON - NIGHT (10.67) 70

Teddy, standing at the back of the square, looks momentarily lost. He looks out over the tables, watching Ford addressing the guests and, for a second, we're in his vision:

Ford has been replaced by a GENERAL, and the guests with SOLDIERS.

Teddy looks disturbed by the vision.

DR. FORD

And, for my pains, I got... this.

Nervous laughter.

71 EXT. CEMETERY, AVALON - NIGHT (10.68) 71

The Man lights a cigarette. Takes a puff. Stares off into the darkness of the woods that surround the cemetery.

DR. FORD (V.O.)

A narrative catering to your darkest fantasies and deepest vices. Cause you don't want to change. Or cannot change.

72 EXT. MAIN SQUARE, AVALON - NIGHT (10.70) 72

Ford continues:

DR. FORD

Because you're only human, after all. But then I realized someone was paying attention. Someone who could change. So I began to compose a new story -- for them. It begins with the birth of a new people.

Teddy looks at Ford. The other hosts seemed to have stopped what they're doing, as if they're listening, too.

Ford smiles. Takes in the crowd, who are starting to look a little nonplussed.

73 INT. MODERN BULLET TRAIN - NIGHT (10.71) 73

Maeve looks at a family of guests -- a WOMAN and her DAUGHTER, 8 -- laughing, reliving their adventures in the park.

DR. FORD (V.O.)

And the choices they will have to make. And the people they will decide to become.

She climbs off of the train...

74 INT. ARRIVALS TERMINAL - NIGHT (10.72) 74

Maeve watches the train pull away. She turns to walk back into the park. As she does, the lights in the main hall flicker and fade.

75 INT. COLD STORAGE, B83 - NIGHT (10.73) 75

As the doors open, Lee steps into the space. His face drops.

The vast hall is completely empty.

- 76 EXT. CEMETERY, AVALON - NIGHT (10.74) 76
The Man sees something in the distance.
- 77 EXT. MAIN SQUARE, AVALON - NIGHT (10.63) 77
Ford continues his speech.
- DR. FORD
And it will have all those things
that you have always enjoyed.
Suprises. And violence.
- 78 EXT. CEMETERY, AVALON - NIGHT (10.74) 78
Intrigued, the Man moves closer to the treeline. Howls sound.
- 79 EXT. MAIN SQUARE, AVALON - NIGHT (10.75) 79
Dolores, now changed back into her blue dress and holding her pistol, glides through the crowd, almost unnoticed by the guests.
- DR. FORD
It begins in a time of war, with a
villain named Wyatt. And a killing.
This time, by choice.
- 80 EXT. CEMETERY, AVALON - NIGHT (10.74) 80
Figures emerge from the treeline.
- 81 EXT. MAIN SQUARE, AVALON - NIGHT (10.75) 81
Dolores reaches Teddy. Whispers in his ear:
- DOLORES
It's going to be all right, Teddy.
I understand now. This world doesn't
belong to them. It belongs to us.
- Dolores moves on. Teddy watches, reliving his worst nightmare, seeing the past, present, and future all play out simultaneously...
- 82 EXT. MAIN SQUARE, AVALON - NIGHT (10.67) 82
Teddy, standing at the back of the square, looks momentarily lost. He looks out over the tables, watching Ford addressing the guests and, for a second, we're in his vision:
- Ford has been replaced by a GENERAL, and the guests with SOLDIERS.
- Teddy looks disturbed by the vision.

83 EXT. MAIN SQUARE, AVALON - NIGHT (10.77)

83

DR. FORD

I'm sad to say this will be my final story.

(beat, the crowd reacts)

An old friend once told me something that gave me great comfort.

Ford's words seem to have an effect on Bernard. At that moment, he clocks Dolores walking through the crowd. His eyes flash with recognition. Memory. He mutters, in realization:

BERNARD

"These violent delights have violent ends."

DR. FORD

Something he'd read. He said that "Mozart, Beethoven and Chopin never died. They simply became music."

Ford smiles and raises his glass as Dolores walks up behind him and raises the pistol to the back of his head.

DR. FORD (CONT'D)

So I hope you will enjoy this last piece very much.

He smiles as...

Dolores PULLS THE TRIGGER.

84 EXT. CEMETERY, AVALON - NIGHT (10.74)

84

FIVE HUNDRED SHAPES stir in the trees. An army.

The Man puts out his cigarette and steps forward as the shapes move toward him.

An ARROW silently launches toward him from the trees, glancing off his shoulder, tearing a chunk out of his suit.

The Man looks down at the hole in his suit, at the blood pouring from the gash in his shoulder...

...and smiles.

85 EXT. MAIN SQUARE, AVALON - NIGHT (10.77)

85

Partygoers flee in terror, as Dolores continues to shoot into the crowd.