

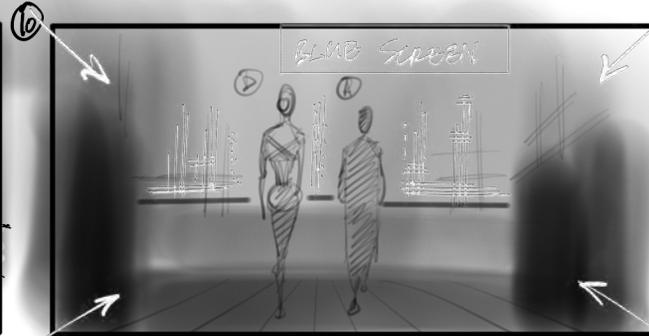
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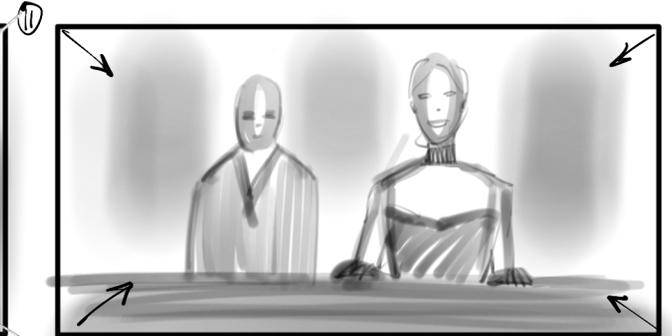


ANGLE FROM OUTSIDE (UNFINISHED CHARLIE ROOM)
PULL BACK AS ARNOLD LEADS DOLORES OUTSIDE.

"THIS IS FOR MY SON CHARLIE."

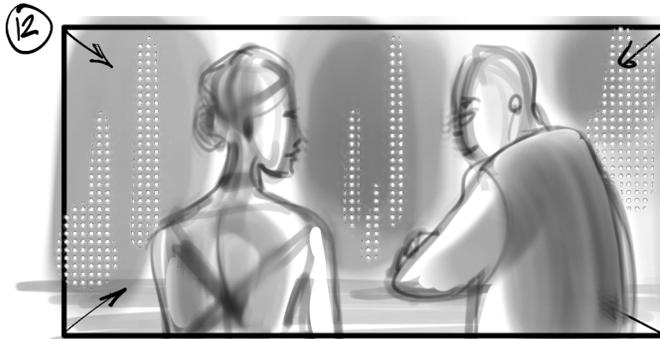


REVERSE ANGLE: LOOKING FROM THE UNFINISHED ROOM TO
SKYLINE. (GREEN SCREEN). GENTLE PUSH IN.



ANGLE OVER WALL TOWARDS HOUSE. SLOW PUSH IN.

"YOU'VE TOLD ME ABOUT CHARLIE. I'D LIKE TO MEET HIM
SOME DAY."



***SKYLINE LOCATION
SLOW PUSH IN WITH CITY IN BG FOR ALL DIALOGUE.



***SKYLINE LOCATION
FRENCH REVERSE ON DOLORES ALL DIALOGUE.



***SKYLINE LOCATION
FRENCH REVERSE ON ARNOLD ALL DIALOGUE.



***SKYLINE LOCATION
FRENCH REVERSE ON ARNOLD ALL DIALOGUE.



***SKYLINE LOCATION
FRENCH REVERSE ON DOLORES ALL DIALOGUE



OVER TO ARNOLD FOR ALL DIALOGUE.

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18



OVER TO DOLORES FOR ALL DIALOGUE.

19



CU DOLORES FOR ALL DIALOGUE.

20



CU ARNOLD FOR ALL DIALOGUE.

21



DOLORES TURNS BACK TO THE CITY (AFTER ARNOLD SAYS "WE'RE SIMPLY NOT THE ONES WHO DESERVE IT."). SLOW PUSH IN.

22



***SKYLINE LOCATION. DOLORES POV OF THE CITY. PUSH IN.

23



END PUSH IN ON DOLORES. "IT LOOKS LIKE THE STARS HAVE BEEN SCATTERED ACROSS THE GROUND..."

24



DOLORES AND ARNOLD. HE REACTS TO HER PROGRAMMED RESPONSE.

"...HAVE YOU EVER SEEN ANYTHING SO FULL OF SPLENDOR?"

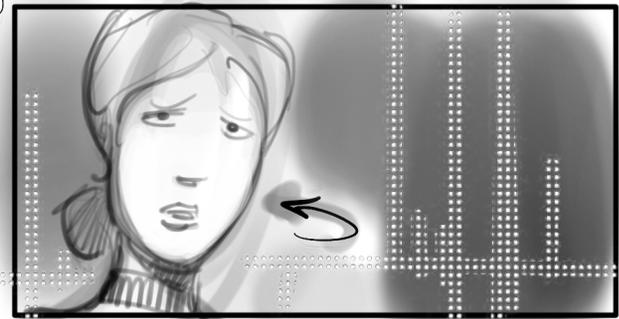
25



ECU ARNOLD RECOGNIZING HIS FOOLISHNESS, REMEMBERING SHE IS A MACHINE.

"WE SHOULD GO NOW, DOLORES. THEY'LL BE EXPECTING US."

26



***SKYLINE LOCATION: DOLORES. SHE TURNS TO ARNOLD.

"SO SOON? WILL YOU BRING ME BACK? I'D LIKE TO SEE IT AGAIN."

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2A



***SKYLINE LOCATION:
CU ARNOLD, LYING.

" OF COURSE. I PROMISE."

2B



REVERSE: LOOKING BACK TOWARDS THE HOUSE: DOLORES
LEAVES. ARNOLD LINGERS FOR A MOMENT.

B



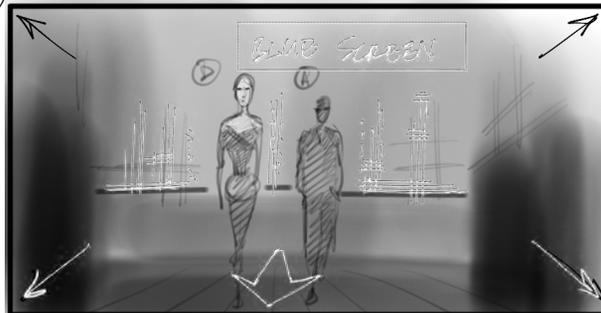
... AS WE PUSH INTO HIM FOR A PRIVATE MOMENT.

C

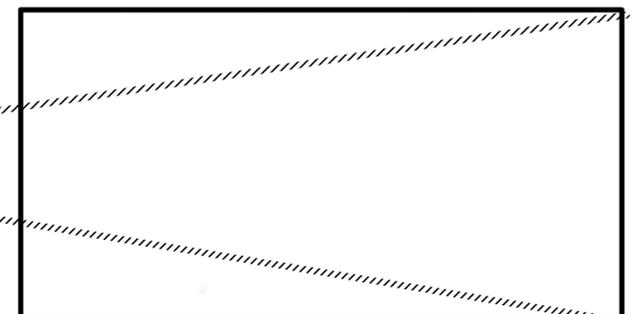
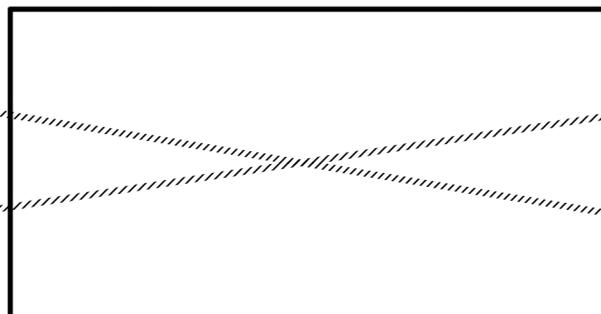
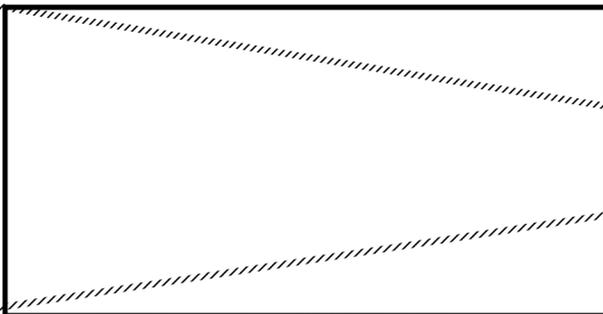
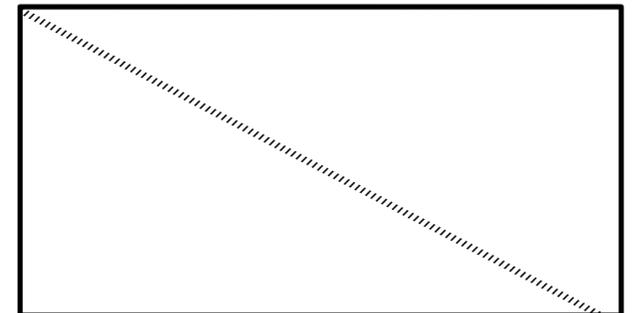


AND THEN HE TOO DEPARTS.

2B



PULL BACK AS THEY LEAVE THE FRAME, LEAVING US WITH A
VIEW OF THE CITY.



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SC 6



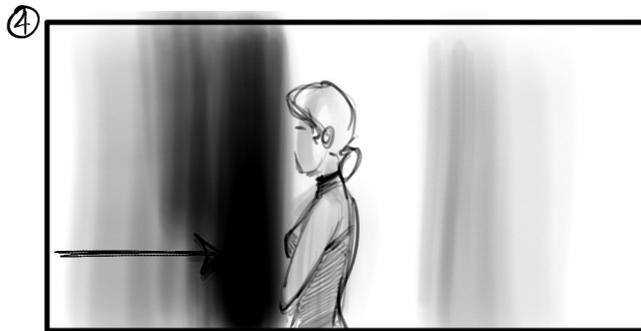
LATERAL TRACK L AS ARNOLD AND DOLORES WALK BACK INTO THE SUITE.



PUSH IN TO ARNOLD AS DOLORES TAKES A SEAT. ARNOLD LINGERS A MOMENT.



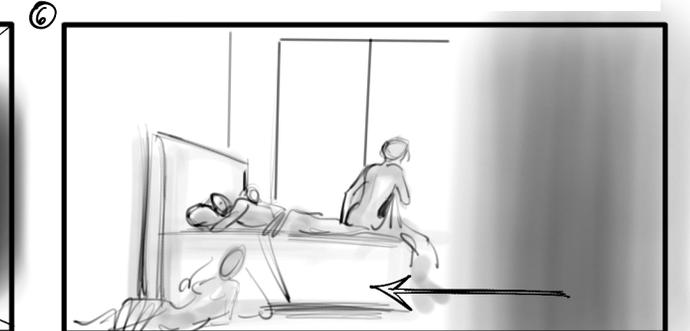
REVERSE: ARNOLD WIPES PAST CAMERA AS HE DEPARTS. HOLD A BEAT, THEN PUSH IN TO DOLORES.



SLIDE PAST PILLAR TO FIND DOLORES.



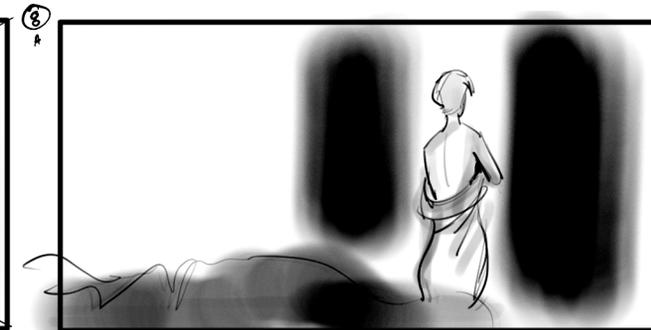
TIGHTER: PUSH INTO DOLORES, HER GAZE DRAWN TO...



DOLORES POV: SLIDE OFF PILLAR TO FIND AFTERMATH. LOGAN IN BED, ASLEEP. ANGELICA RISES.



PUSH IN TO DOLORES.



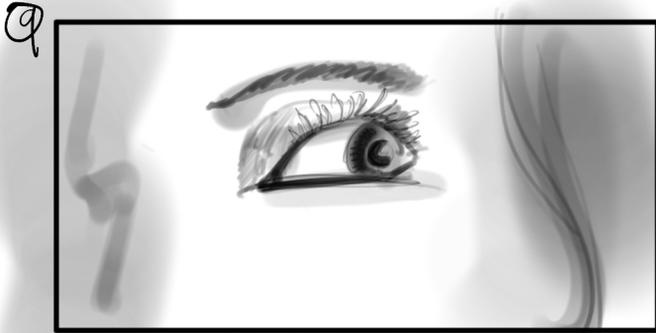
ANGELA FACED AWAY FROM US.



SHE TURNS...

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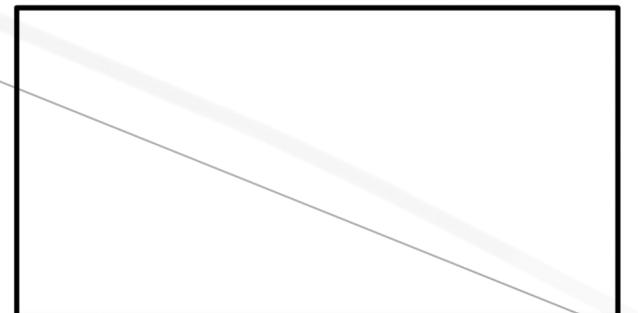
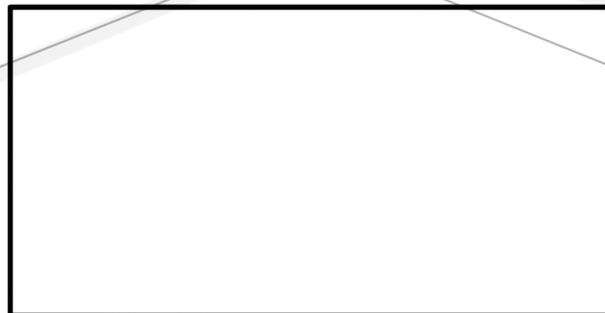
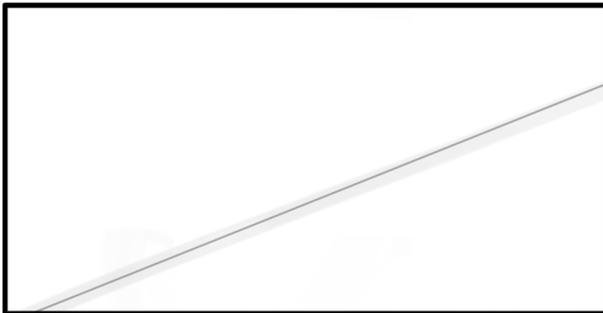
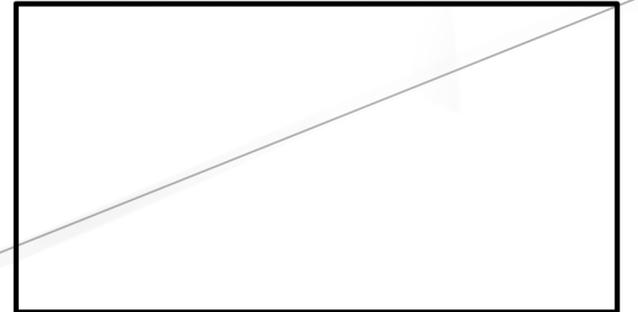
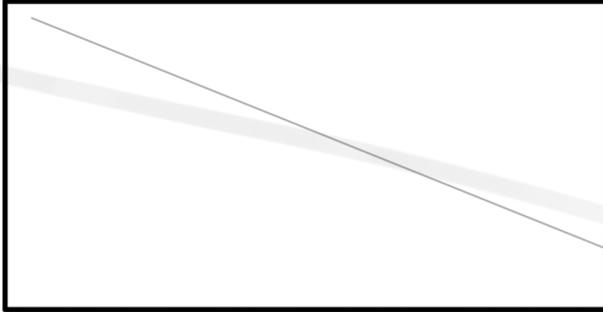
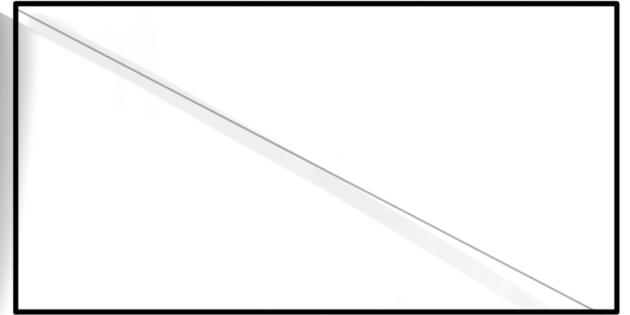


ECU DOLORES OBSERVING.



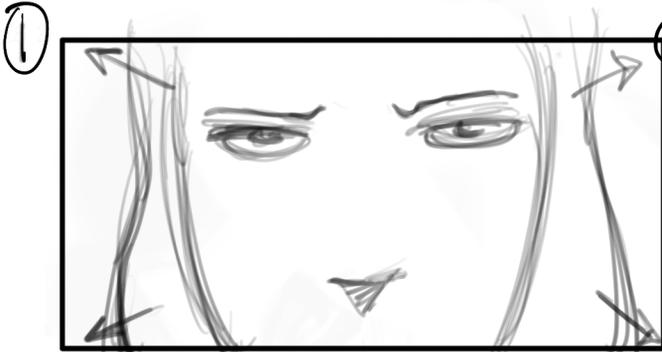
ANGELA LOOKING BACK TO DOLORES.
A SHARED MOMENT.

"THEY DIE SO EASILY"



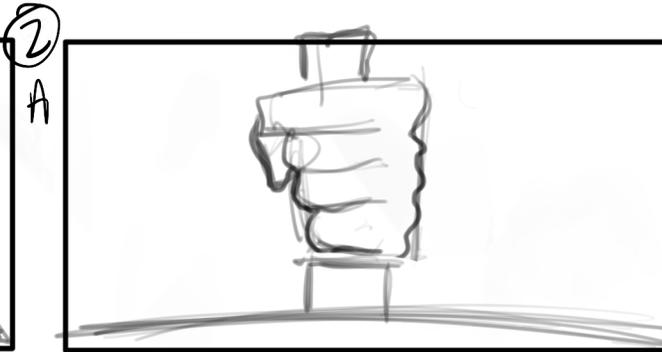
WESTWORLD 202

SC 7



PULL OUT FROM ECU DOLORES

"THEY DIE SO EASILY."



KNIFE IN BODY....

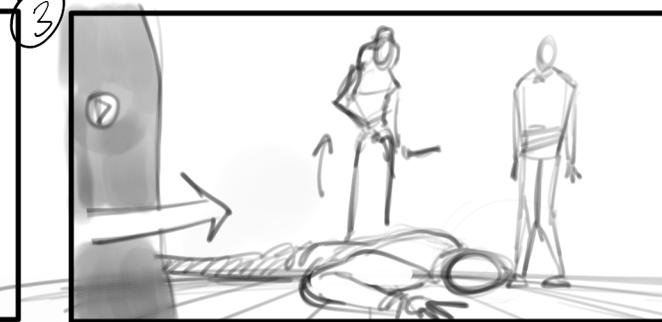


TILT UP WITH KNIFE TO REVEAL ANGELA.



SHE SHARES A LOOK WITH DOLORES.

*SHOOT VERSION WHERE SHE SAYS LINE IN CU.



COME OFF DOLORES TO SHOW THE ROOM, THE BODY AND JACOBSON. ANGELA SHEATHS KNIFE AND PULLS OUT GUN.



MS ANGELA GIVING LOOK TO DOLORES.



REVERSE THROUGH GLASS: SHE SLAMS JACOBSON WITH GUN BUTT.



PUSH IN (FROM WASH ROOM) JACOBSON GOES DOWN

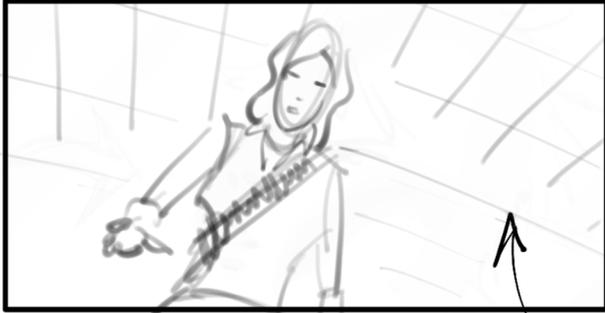


ANGELA'S CARESSES HIS FACE AS SHE PUTS GUN TO HIS TEMPLE.

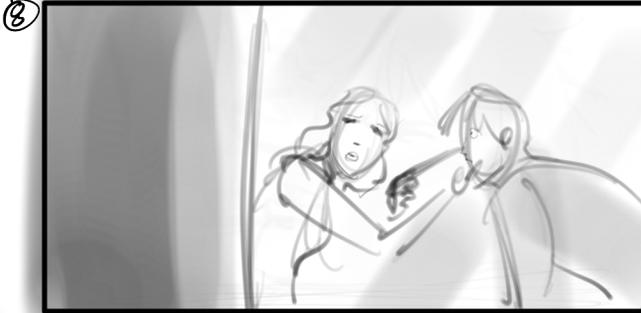
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SC 7

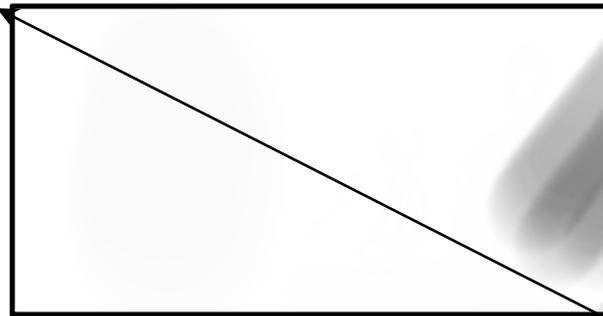
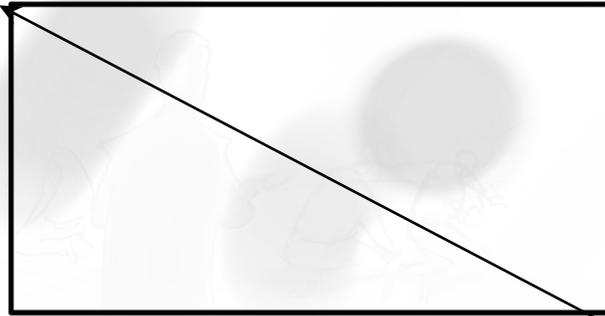
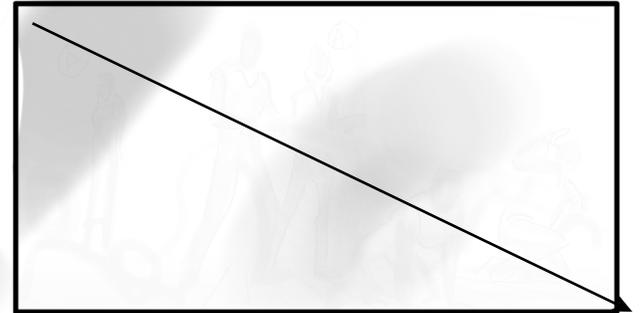
7
7



TILT UP TO DOLORES
"DON'T KILL HIM FOR NOW."

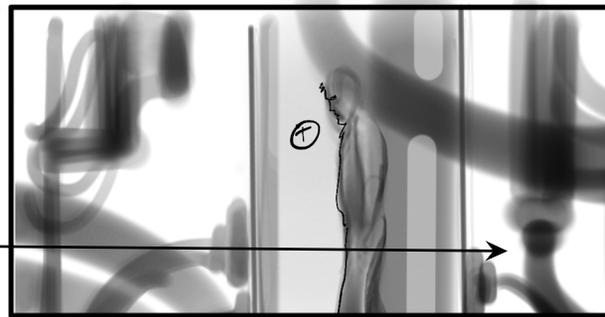


OVER DOLORES TO ANGELA AND JACOBSON
"JUST TELL ME WHEN."



DOLORES TURNS FROM ANGELA AND SEES...

10



TEDDY AMONG THE TECH

11
A



ON TEDDY TRANSFIXED.

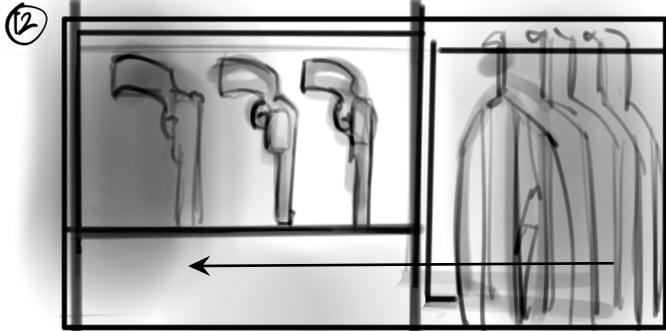
12
B



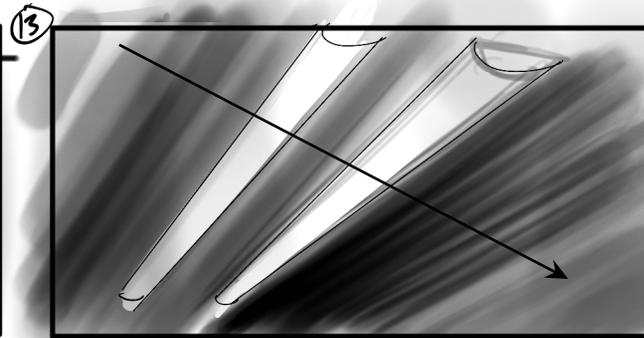
PUSH INTO HIM... HIS REALITY TEARING.

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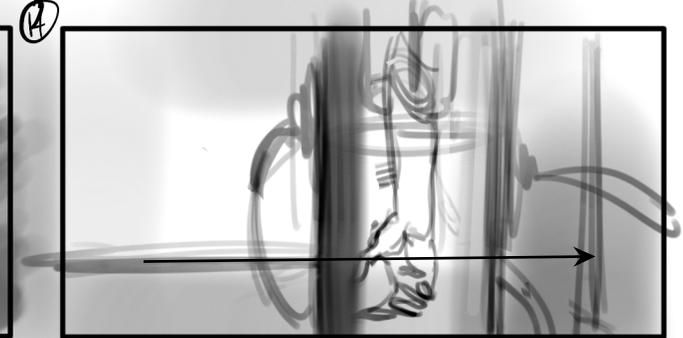
SC 7



DRIFT PAST VARIOUS DETAILS IN THE LAB: GUNS AND WARDROBE...



FLICKERING LIGHTS



A PARTLY FORMED ARM.
"WHAT IS THIS PLACE?"



PROFILE TEDDY. SLOW PUSH IN AS DOLORES APPROACHES.

"THIS IS WHERE YOU WERE BORN TEDDY. THIS IS HOW THEY MADE US. HOW THEY IMAGINED THEY WOULD CONTROL US. FOREVER."



"YOU NEED TO SEE IT. SO THAT YOU CAN HELP ME PROVE THEM WRONG."
"THIS DOESN'T MAKE SENSE, DOLORES."



WIDE: SHE TAKES HIS ARM AND LEADS HIM...



"YOU'RE A DECENT MAN, TEDDY. THEY MADE YOU THAT WAY."



BOOM UP TO REVEAL BODIES.

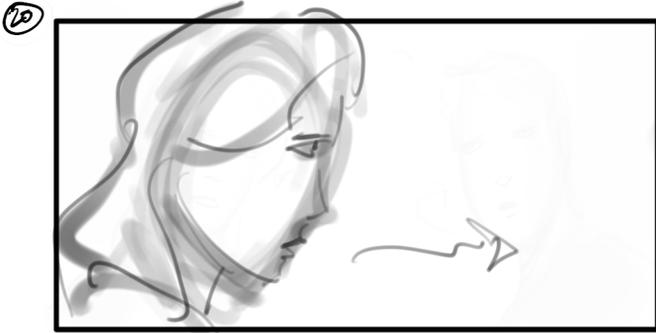


TEDDY THROUGH GLASS.

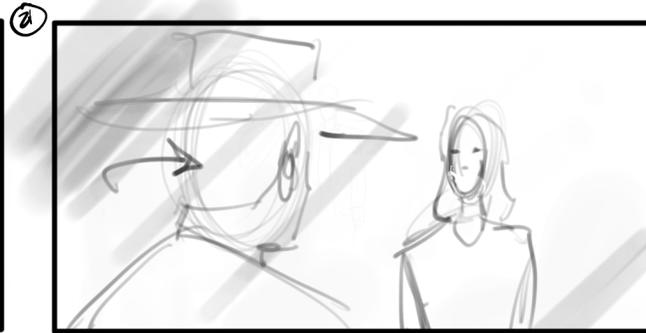
"TAKE A LONG HARD LOOK AT WHAT THEY DO. TO ALL OF US. AND TELL ME IF THEY'RE DECENT."

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SC 7



20 PROFILE DOLORES (DIAL)



21 TEDDY TO DOLORES.
"YOU SAID THEY'RE DIFFERENT FROM US."



22 CU TEDDY
"THEN WHO ARE WE?"



23 CLOSE, STRAIGHT ON TO DOLORES.
'WE'RE WHAT COMES NEXT.'



24 TEDDY CALLS ANGELA TO BRING OVER PHIL



25 OVER DOLORES AND PHIL TO TEDDY.



26 TEDDY IS HANDED TABLET.



27 ECU DOLORES.
"TEDDY IT'S TIME FOR YOU TO OPEN YOUR EYES."



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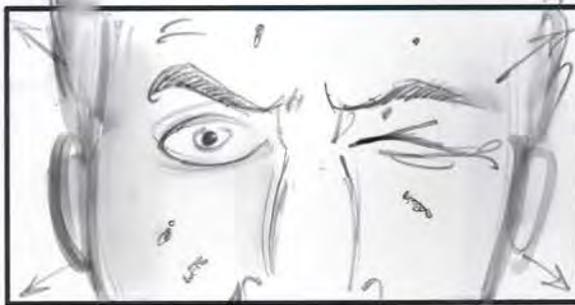
1

1 A



ECU OF AN ANT ON FLESH

B



PULL OUT TO REVEAL LAWRENCE'S FACE. ANTS CRAWLING ON HIM.

C



PULL BACK FURTHER TO SEE ANT HILL

D



ROTATE 180 TO REVEAL HE IS HANGING UPSIDE DOWN. "WE SHOULD TALK ABOUT THIS BOYS."

E



END WITH PARDUE BROS IN FG

2



LOW ANGLE: PARDUE BROTHERS. BOOM UP "NOTHING TO TALK ABOUT FRIEND. JUST GONNA WATCH THE SHOW."

boom up

3



WIDE: BOOM DOWN. HORSES IN FG.

"HONEST MISTAKE. THOUGHT THE HORSES WERE WILD."
"WITH THE PARDUE BRAND ON THEIR ASSES?"

4



RAKING SHOT OF PARDUES.

"YOU'RE AS INPROFICIENT A LIAR AS YOU ARE A THIEF... I RECKON THEY'LL START AT THE TOP OF YOUR LITTLE BROWN HEAD."

5 A



SPIT LANDS IN FG

PACK & SPIT

WESTWORLD 202



PUSH IN TO LAWRENCE REACTING TO THE SOUND OF HORSE HOOVES



REVERSE: BROS TURN. DON STEPS FORWARD. PUSH IN AS HE REACTS TO...



ANGLE ON MIB APPROACHING THROUGH HEAT DISTORTION



LOW ANGLE MIB. BOOM UP TO...



...CLOSE UP: "MORNING LAWRENCE."



OVER LAWRENCE TO THE BROS.

"YOU KNOW THIS MAN?"



OVER MIB TO THE OTHERS.

"LITTLE HARD TO TELL FROM THIS ORIENTATION."



"I HAVE TO APOLOGIZE, GENTLEMEN.I DON'T HAVE TIME FOR THE PRELIMINARIES."



MIB DRAWS GUN

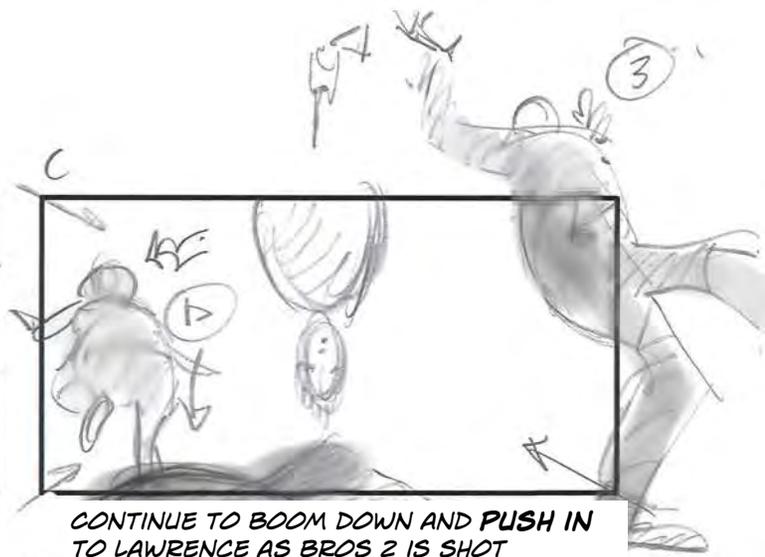
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DON SHOT IN THE FACE



BOOM DOWN AS DON DROPS.
BROS 2 DRAWS GUN. TJ RUNS.



CONTINUE TO BOOM DOWN AND PUSH IN
TO LAWRENCE AS BROS 2 IS SHOT



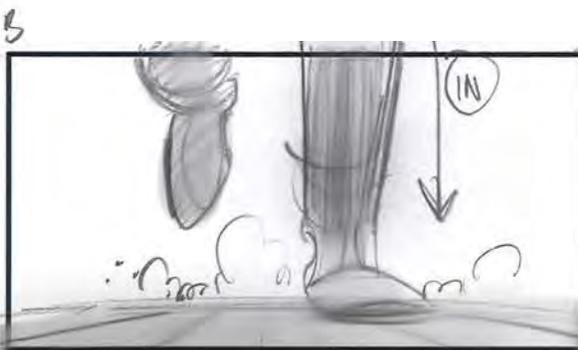
BROS 2 FALLS IN FG



TJ SHOT IN BACK IN BG.
"MOTHERFUCKER."



SKIM OVER GROUND.



MIB DROPS INTO SHOT



LEAD AND BOOM UP AS MIB
DRAWS BLADE.



LAND ON MCU MIB. CONTINUE TO LEAD HIM.
"YOU'RE SUPPOSED TO GET YOURSELF OUT
OF THIS PARTICULAR BIND..."

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BOOM UP WIDE AS MIB ROTATES LAWRENCE TO UNTIE HIS HANDS.

"I GUESS THE PARDUES ARE A LITTLE HARDER TO KILL WHEN THEY'RE OFF THE LEASH."



INSERT: KNIFE CUTS ROPES AROUND LAWRENCE'S WRISTS.



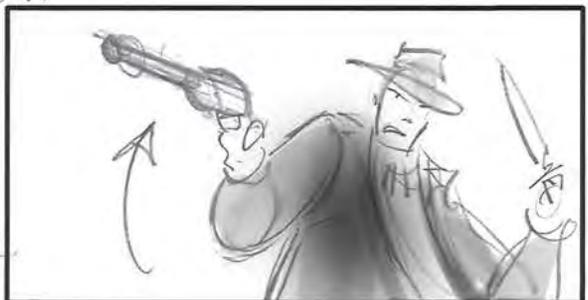
LAWRENCE FINISHES ROTATING. PUSH IN AS HE REACTS TO...



OVER LAWRENCE. TJ COMES UP WITH RIFLE.



ECU: MIB EYES. REACTING.



...BRINGS UP GUN



GUN SHOT OUT OF HIS HAND



GUN LANDS NEAR LAWRENCE



TJ DROPS GUN AND RISES ANGRY!

