

(Name of Project)

by
(Name of First Writer)

(Based on, If Any)

Revisions by
(Names of Subsequent Writers,
in Order of Work Performed)

Current Revisions by
(Current Writer, date)

Name (of company, if applicable)
Address
Phone Number

DOLLHOUSE
"Omega"
#112

ACT ONE

FADE IN:

1 INT. DOLLHOUSE - BALCONY - NIGHT - FLASHBACK (NIGHT 1) 1

TOPHER paces by the elevator. It opens. ADELLE. Unhappy.

TOPHER
This isn't my fault.

ADELLE
Here's a sentence I'm weary of
uttering -- how could this have
happened?!

TOPHER
Hey. It's my job to imprint them.
It's someone else's job to follow
them. Talk to the Handlers --

WE MOVE with them into --

2 INT. DOLLHOUSE - TOPHER'S LAB - CONTINUOUS 2

Adelle moves to the mics at the console. Leans there.

ADELLE
(into mics)
Ms. Alvarez? Mr. Blevins? I'm to
understand you've lost both of your
Actives? And our client?

3 INT. VAN #1 - MOVING - INTERCUT 3

SOPHIE ALVEREZ (Ep. #108, "Needs") in the back of the moving
van.

SOPHIE
Yes, Ms. DeWitt.

4 INT. VAN #2 - MOVING - INTERCUT 4

BLEVINS, male Handler, in the back of this van.

(CONTINUED)

BLEVINS

Alvarez's girl is a bad influence on my guy, Ms. DeWitt. I don't know why we insist on pairing them.

ADELLE

There is no "we" in this equation, Mr. Blevins. It is not your concern which Active is selected for what engagement. Your only task is to discretely observe the proceedings.

BLEVINS

And we were. Maintaining regulation distance, had a visual, but it looks like Alpha knew he was being followed. He took the wheel of the client's car, rabbited.

TOPHER

I made it very clear these imprints were prone to paranoia. I flagged it in the paperwork.

ADELLE

(to Topher)

Global positioning?

TOPHER

Satellite's engaged. Working...

ADELLE

Vitals?

TOPHER

Spiking...

ADELLE

Just as a point of interest -- how potentially lethal would you say these imprints are?

TOPHER

The guy wanted to be violated by sociopathic sexual sadists. So I'd say on a scale from "one" to "Natural Born Killers"? A twelve.

5 INT. ALPHA'S LAIR - NIGHT - FLASHBACK (N1)

5

Dank, drippy, industrial. YUPPIE stripped to his underwear, battered, bruised, tied to a chair. A MERCEDES is nosed into the space via a loading dock; HEADLIGHTS ON, STEREO BLASTING. LITHE SEXY FEMALE dancing suggestively in SILHOUETTE. ALPHA, imprinted as a dangerous drifter. He's agitated, drinks, has a knife. Circles the bound and terrified Yuppie.

ALPHA

All right, Lars. We'll try this again. Who are you working with?

YUPPIE

Nobody. I'm not working with anybody.

ALPHA

Who was in the vans?

YUPPIE

Vans? I didn't see any vans. You saw vans?

ALPHA

Lars. It's sad. It's sad how you lie. I can smell it. That's not all... You think I've survived this long on the run without being able to tell who's lying and who isn't? You're hiding something. I can see it in your eyes. And if I have to... I'll cut it out.

He presses the knife blade under Yuppie's eye, dimpling.

YUPPIE

It's complicated!

Alpha eases off with the knife. Smiles. Progress.

ALPHA

All right. So make it simple.

YUPPIE

There's just... no way I can.

ALPHA

If you tell the truth, I'll know. G'head.

(CONTINUED)

Yuppie stares. Breathes hard. Tries not to cry. Finally --

YUPPIE

You're not real.

ALPHA

(a cock of the head)
What?

YUPPIE

You and your girlfriend...

ALPHA

(grabs him violently)
What about my girlfriend?

YUPPIE

You're not real, either one of you. You think you're on a cross country crime spree but you're not. You think you have a doomed love, it's not doomed! It's not even love! I paid for all this. It was supposed to be my fantasy. I just... I wanted to have a little fun.

A beat. Alpha tries to process this. Can't. Gets angrier.

ALPHA

A little fun? You wanted to have a little fun? Well are ya? Are ya having fun, Lars?

YUPPIE

Not really.

Alpha looks back to the sight of his paramour WRITHING and GRINDING in the steaming headlights. He stares, entranced.

ALPHA

She's real... And she's the last real thing you're ever going to see. Crystal!

The FEMALE FIGURE stops dancing. Steps forward --

WHISKEY

Yeah, baby?

It's not Echo. It's WHISKEY. A Doll we haven't yet seen -- actually a Doll we didn't realize until now was a Doll. It's DR. SAUNDERS before she was Dr. Saunders. Pre-scars.

WHISKEY (CONT'D)
Did you get him to talk?

ALPHA

Yeah. And now I want you to make
him stop.

Alpha offers Whiskey the knife. She smiles. Takes it.
Moves seductively to Yuppie. Lowers herself onto his lap.

6 INT. DOLLHOUSE - TOPHER'S LAB - NIGHT - FLASHBACK 6

WHIP PAN from FLASHING on the GPS monitor to Topher --

TOPHER

I've got a lock --
(into console mic)
San Pedro. Industrial road 7-18.
Hubbard Coal.

7 INT. VAN #1/VAN #2 - INTERCUT 7

SOPHIE

We copy that.

BLEVINS

We're close --

Topher's gaze goes back to the VITALS monitor --

TOPHER

Someone is **very** excited...

8 INT. ALPHA'S LAIR - NIGHT - FLASHBACK 8

Whiskey is doing a kind of lap dance/torture thing, grinding
on the Yuppie and drawing the knife blade down his face
toward his throat. Alpha leans in, feeding on the scene --
BOOM! Doors are BREACHED with FLASH GRENADES and BLACK OPS
with Sophie and Blevins burst in, pull Whiskey and Alpha
away. They struggle.

SOPHIE

Whiskey, would you like a
treatment?

WHISKEY

Yes, please.

ANGLE: BLACK OPS struggle with Alpha. Blevins approaches.

BLEVINS
Alpha -- time for your treatment.

He stops struggling. As soon as they relax their grip, Alpha tries launching at Yuppie. Ops guys SLAM him up against the wall again. Blevins gets right in Alpha's face.

BLEVINS (CONT'D)

Alpha. Treatment.

A beat as Alpha shifts his focus onto Blevins. Then he relaxes for real. Smiles a little goofily.

ALPHA

Yeah. Let's do that instead.

Blevins escorts Alpha away, past Whiskey with Sophie. Whiskey looks back at panting Yuppie --

WHISKEY

Thanks for the ride.

BLAST of a an ALARM takes us to --

9 INT. DOLLHOUSE - MAIN AREA - NIGHT (NIGHT 1)

9

PRESENT DAY. DR. SAUNDERS, blood spattered, comes around the corner from her office --

DR. SAUNDERS

Help! I need some help in here!

Adelle and BOYD, plus lots of SECURITY FOLKS are approaching.

DR. SAUNDERS (CONT'D)

It's Victor. He attacked Victor --

ADELLE

Alpha...

(calls out)

-- we need EMT response, now!

Trained professionals on the move around them, as --

DR. SAUNDERS

He used a scalpel. He... cut.

Adelle swallows her full reaction to that, glances toward the office. Boyd's listening to info coming over his ear wig.

BOYD

Exits are secured. But I think the horse has left the barn.

(MORE)

(CONTINUED)

9 CONTINUED:

9

BOYD (CONT'D)

Motor pool's reporting a dumped van
about two blocks from here.

ADELLE

Full lock down. I want a complete head count. Actives and staff.

Adelle steadies herself as she sees EMTS carrying a stretcher with Victor; wrapped in towels, MOANING.

DR. SAUNDERS

He came for Echo.

OFF Adelle and Boyd's reaction --

10 INT. DOLLHOUSE - TOPHER'S LAB - NIGHT

10

Adelle and Boyd fast walk in to find Topher, a little woozy from his tasing, as he examines the imprint chair. Some of his STAFF are helping put the lab back in order.

TOPHER

(before they need to ask)
He took her. There was an imprint.
I don't know what. He somehow buried the signature.

ADELLE

All right. He's taken Echo. That could be to our advantage.

BOYD

(gets it instantly)
Because she's tagged.

TOPHER

Not anymore.

He uses a pen to pick up a BLOOD-SMEARED MAGNETIC STRIP.

TOPHER (CONT'D)

Her GPS strip. Dug it out of her. And he went into the system and severed all bio links. I can't see her vitals. She's just... gone.

ADELLE

I want to know what he's imprinted her with.

TOPHER

I'm looking.

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10

ADELLE
Keep looking.

(CONTINUED)

Adelle and Boyd exit. They pass Dr. Saunders, who has appeared at the door. Topher sees her there.

DR. SAUNDERS

He asked me if I always wanted to be a doctor.

Topher just looks at her uneasily for a beat, then --

TOPHER

Huh. Well. Who can fathom the mind of a crazy person?

DR. SAUNDERS

The one who made him crazy? Maybe?

A beat. She turns and goes. OFF Topher --

11 INT./EXT. STOLEN CAR - MOVING - NIGHT

11

PRESENT DAY. Alpha drives. Echo's lightweight jewel-colored Dollhouse outfit lands on his face. He laughs.

ALPHA

You like your new togs, baby?

ECHO is just pulling a new top down over her head. The front seat is cluttered with boutique bags of new clothes.

ECHO

I love 'em. Thank you.

They kiss. He is much pleased. As she shrugs into her new top, she winces, touches an ABRASION on the back of her neck.

ECHO (CONT'D)

Ouch. This still stings.

ALPHA

I'm sorry, baby. But I told you, I hadda get it out so they won't find us. You trust me, don't you?

ECHO

You know I do.

ALPHA

Yeah. I know.
(then, kinda testing)
Been through a lot together,
haven't we?

ECHO

Ever since you took me outta that first place when I was thirteen.

ALPHA

Thirteen and already a woman.

ECHO

That's what you said.

ALPHA

I remember. But it never happened, you tell her that? You shut up.

She does a take. Alpha's got a rather cacophonous inner dialogue going on, as we will soon understand.

ECHO

Baby?

ALPHA

I didn't know you when you were thirteen. None of us did. One of us did.

ECHO

I don't get it. What do you mean?

ALPHA

You and me, we didn't even meet until last year.

ECHO

What are you talking about, Bobby? I been in that nut house for the last three.

ALPHA

No. You just think you have. And it's not a nut house. Oh! It's a nut house. But not the way she means. I'm not Bobby.

ECHO

What do you mean you're not Bobby?

ALPHA

I **mean** -- I'm not **just** Bobby.

ECHO

Bobby, I never know what you're saying half the time.

ALPHA

Never half the time? Or all the
time on occasion? HA! Too
literal. Don't need you right now.

He twitches his head, like he's filing something to the back
of his mind. Echo doesn't notice, digs in her bag of riches.

ECHO

Bobby! My Alonzo printed T! She
left it out of the bag!

*

ALPHA

Huh? Well you got enough there for
now, don'tcha, baby?

ECHO

I really wanted that t-shirt.

ALPHA

We can't go back.

She pouts. Shifts in her seat, tosses back an evil look.

ECHO

You left out my Alonzo printed T.

*

Now WE SEE who she's looking at: GAGGED and BOUND in the BACK
SEAT is YOUNG WOMAN with a sales NAME TAG -- WENDY. Her face
is tear streaked and she's absolutely fucking terrified.

ECHO (CONT'D)

I looked really cute in that shirt,
too. Stupid bitch.

Echo turns her back. OFF their hostage --

12 INT. DOLLHOUSE - ADELLE'S OFFICE - NIGHT

12

PAUL is still a prisoner, flanked by SECURITY GUYS. Adelle
enters, followed by Boyd.

PAUL

Where's Kepler? Don't tell me that
hypochondriac gave you the slip?

ADELLE

(to other security guys)
Leave us.

Adelle moves to her desk, removes a FILE. As she does this, Boyd unfastens Paul's bonds. She opens the file to an 8x10 PHOTO of Alpha.

ADELLE (CONT'D)

The man you brought here tonight.
This man. Was, until last year,
one of our Actives. Designation
"Alpha."

Hands free now, Paul takes the file.

PAUL

Your telling me Kepler's a Doll?

ADELLE

Not at all. Stephen Kepler, the
real Stephen Kepler, is a corpse.
His body was identified by Arizona
authorities this afternoon.

BOYD

You're looking at his killer.

Paul turns the pages -- a photo of Alpha, security photos of
dead bodies from the Alpha massacre --

PAUL

A killer you created...

ADELLE

The Alpha situation was an
unfortunate technological anomaly.

PAUL

A technological anomaly... My God.
What have you people done?

ADELLE

No, Mr. Ballard. What have **you**
done? You've brought this thing
back into my house to defile it a
second time. And now he's taken
Echo.

(clarifying)

Caroline.

(off his reaction)

Yes. I thought that might wipe the
smug off your face.

PAUL

I'm walking out of here now.

ADELLE

Out of the question. We can't have you out there biting our ankles until the crisis has been resolved.

Boyd's cell RINGS. He answers it. Moves away.

PAUL

You can't stop me.

ADELLE

I will and I have.

PAUL

He broke out of here. Alpha. And so will I.

ADELLE

Alpha is a genius.

PAUL

If the genius wanted Caroline, why go to all this trouble? Why not take her off the street when she's out turning one of her tricks?

ADELLE

He's also quite insane.

PAUL

I guess when you cook 'em they stay cooked.

Boyd clicks off the phone --

BOYD

None of the follow teams have even left the garage yet.

-- moves to the security MONITORS, is changing them to views of the exterior of the building.

BOYD (CONT'D)

Building's locked down. Somebody called in a terrorist bomb threat --

ADELLE

Alpha...

BOYD

He's laughing at us.

12 CONTINUED: (3)

12

Paul registers recognition. On the MONITOR, among the BOMB SQUAD, LAPD and FBI he sees: AGENT TANAKA.

PAUL
I can make this go away.
(he has their attention)
But then we're partners.

13 EXT. DOLLHOUSE - NIGHT

13

Much official activity as the BOMB SQUAD, LAPD and FBI ready to go in to sweep the building. AGENT TANAKA oversees much of this. He is approached by another AGENT, who says something to him. He turns, reacts as he sees --

TANAKA
Ballard..?

ANGLE: PAUL emerges by himself, showing his hands --

14 INT. DOLLHOUSE - ADELLE'S OFFICE - SAME TIME

14

Adelle and Boyd watch the security camera view.

BOYD
You trust him?

ADELLE
I trust that I know what he
wants...

15 EXT. DOLLHOUSE - SAME TIME

15

Paul and Tanaka step up to each other. Private confab.

PAUL
Graham. Thank God it's you.

TANAKA
And not someone who can stand you?

PAUL
Keep your eyes on me. Nod.
They're watching us.

TANAKA
Who's watching us?

16 INT. DOLLHOUSE - ADELLE'S OFFICE - SAME TIME 16

They are. But they can't hear what's being said.

17 EXT. DOLLHOUSE - SAME TIME 17

PAUL
Listen. There's no bomb.

TANAKA
What?

PAUL
The tip was bogus. But the
Dollhouse? Is real.

Tanaka just stares for a beat, dumbstruck, realizing --

TANAKA
The Dollhouse? You have **got** to me
kidding me...

PAUL
I'm not. Graham. It's right under
your feet. A self-contained
facility -- built entirely
underground. Hundreds of human
beings. Their wills taken from
them. Their personalities, all of
their memories, erased. I've seen
it. I can take you there.

Tanaka stares at him for a long beat, then --

TANAKA
(calling back)
Okay, everybody back in the trucks.
False alarm.

PAUL
What are you doing?

TANAKA
Something I never thought I would
do -- a favor. For you. This is
embarrassing. And the only reason
I'm not arresting you right now is
because the Director doesn't like
being embarrassed.

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17

Graham -- PAUL

(CONTINUED)

TANAKA

(under his breath)

A bogus bomb threat, Ballard?
Suspension wasn't enough for you?
You want to go to prison? Don't
make me change my mind.

-- and Tanaka moves off. Paul watches him, then pivots,
glancing up at a SECURITY CAMERA. The hint of a smile for --

18 INT. DOLLHOUSE - ADELLE'S OFFICE - SAME TIME

18

-- Adelle. She knows he's looking right at her. She's
impressed. Topher enters.

TOPHER

Hi. I have news. Not great news.

ADELLE

Have you identified the latent
imprint?

TOPHER

No. Not yet. But I found
something else. I'm not sure what
it means. I was going to inventory
all of Echo's old imprints, to see
if maybe the signatures matched any
residual noise... anyway. They're
not there.

ADELLE

I beg your pardon?

TOPHER

They're gone. Every wedge.
Primary and backup. Every
personality we've ever imprinted on
Echo -- they're gone.

BOYD

Why would he take the wedges? What
good would they be to him?

19 INT. ALPHA'S LAIR - NIGHT (N1)

19

PRESENT DAY. LIGHTS crackle, blinking illumination into the
lair. It's the same place from the earlier flashback
engagement. Only now it's more lived in.

Alpha's been squatting in this place. There is a mad
scientist-y bank of COMPUTERS, powered by stolen energy.

Alpha holds the trembling HOSTAGE to himself. Echo hefts her bag on her shoulder, takes in the place. She might be chewing gum.

ALPHA

Welcome to your castle, my princess. Behold -- your throne.

And the centerpiece of all this: the MAKESHIFT IMPRINT CHAIR. A Frankenstein-ian amalgam of spare and stolen parts. She makes with a polite-ish smile. Nods.

ECHO

Oh. Wow. Say, you got a bathroom?

OFF that --

MAIN TITLES.

END OF ACT ONE

ACT TWO

FADE IN:

20 INT. DOLLHOUSE - DR. SAUNDERS' OFFICE - NIGHT (N1) 20

PRESENT DAY. Dr. Saunders tends to the SLASH WOUNDS on VICTOR's face. They've already been stitched, and now Saunders is dressing them with bandages. Victor winces and pulls away from her.

VICTOR
It hurts.

DR. SAUNDERS
I know it does. It won't always.
Victor...

He allows her to continue.

VICTOR
I'm not my best anymore.

She says nothing, keeps working.

VICTOR (CONT'D)
I want to be my best.

DR. SAUNDERS
Yes. I know you do.

VICTOR
How can I be my best now?
(she says nothing)
Dr. Saunders? How can I be my
best, please?

He looks to her with pleading eyes. Her own go cold.

DR. SAUNDERS
You can't, Victor. You can't be
your best. Your best is past. A
past you can't even remember.
You're ugly now. You're
disgusting. All you can hope for
now is pity. And for that, you're
going to have to look somewhere
else.

(CONTINUED)

Victor looks up at her, clearly not used to this kind of treatment from Dr. Saunders. He's lifted his hand and gently touches her scars.

VICTOR

I'm sorry.

SOPHIE (V.O. PRE-LAP)

Dr. Saunders?

21 INT. DOLLHOUSE - DR. SAUNDERS' OFFICE - DAY - FLASHBACK 21

(FLASHBACK DAY 2) OLD DR. SAUNDERS, an avuncular older man, turns to find Sophie standing in the door with WHISKEY, who's holding an ice pack to her shoulder.

OLD DR. SAUNDERS
Hello, Whiskey. What have we here?

SOPHIE
She came back from the Miller
engagement with some shoulder pain.

Old Doc Saunders offers a cup of lollipops, holds it out.

OLD DR. SAUNDERS
Have one of these and a seat right
here, I'll see what I can do.

As Whiskey takes a lollipop and sits --

OLD DR. SAUNDERS (CONT'D)
You're overworked, dear. Too
popular for your own good.
(to Sophie)
I keep recommending a week of rest --

SOPHIE
Our Number One Active? Boss-lady's
not gonna let her lie fallow.

WHISKEY
I try to be my best.

OLD DR. SAUNDERS
I'm sure you do.

Sophie's radio SQUAWKS --

MAN ON RADIO (V.O.)
We have an intake. All available
Handlers to the floor.

SOPHIE
You got this?

Old Dr. Saunders nods. We FOLLOW SOPHIE into --

22 INT. DOLLHOUSE - MASSAGE AREA - CONTINUOUS (D2)

22

-- and LAND on ALPHA, on a massage table. He's mid-massage,
but his eyes are open. We get the sense he's been listening.

OLD DR. SAUNDERS (O.S.)
Sounds like you're going to have a
new friend.

WHISKEY (O.S.)
Friends are nice.

Alpha's attention shifts. He sits up, his eyes now drawn to --

23 INT. DOLLHOUSE - MAIN AREA - CONTINUOUS

23

-- where CAROLINE (wearing her clothes from the first scene of Ep. #101, "Ghost") crosses with Adelle and some SECURITY. Caroline takes in the place that will soon be her home. ACTIVES look at her with benign curiosity.

ADELLE
Impressive, no? This is where you'll spend the majority of your non-engagement time.

CAROLINE
When does the hankering for tasty brains kick in? These people are zombies.

ADELLE
We call them Actives. And you'll be served five-star cuisine here. You'll never want for anything. This isn't the end of your life.

Alpha walks toward them, stops as Caroline gets closer.

CAROLINE
Then why do I feel like I'm walking to the gallows?

As Adelle leads her to the stairs, Caroline's eyes stop briefly on Alpha, who looks at her. A beat. And then she moves up the stairs.

ADELLE
It's five years. To you, it will seem like only an instant.

They continue up the stairs as Whiskey appears next to Alpha.

ALPHA
She's sad.

Whiskey is interested only in her lollipop.

WHISKEY
Dr. Saunders is nice.

She heads off. Alpha's eyes follow Caroline --

ALPHA'S POV: Caroline and company moving through Topher's Lab area and disappearing into the Imprint Room.

24 INT. DOLLHOUSE - IMPRINT ROOM - NIGHT (N1)

24

PRESENT DAY. ANGLE: the CHAIR. EMPTY.

PAUL (O.S.)

So this is it... this is where you steal their souls.

WIDER: Paul, Adelle, Boyd and Topher.

TOPHER

Yeah. And then we put them in a glass jar with our fireflies. Why is there a tall, morally judgmental man in my imprint room?

(points to Boyd)

Besides him?

ADELLE

Special Agent Ballard is going to lend us his estimable crime solving abilities in trying to stop Alpha.

TOPHER

Oh. Cool. Say, maybe he can start with finding the guy who tasered me. Pretty sure he led Alpha right in here.

BOYD

He can help. We all need to work together if there's any hope of finding and stopping Alpha. You know that better than anyone.

Indeed, Topher does.

ADELLE

You will assist Special Agent Ballard with his profile. It's all hands on deck now.

Adelle exits. Topher and Paul size up each other. Now TWO HANDLERS appear, escorting in SIERRA and NOVEMBER.

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24

SIERRA
Good day.

(CONTINUED)

NOVEMBER

We're ready for our treatments.

Paul reacts to this --

PAUL

What the hell is this?

Topher, who knows full well he's been sending November into Paul's bed, starts readying his chair. As he elbows past --

TOPHER

Couple more deck hands.

(to the Handlers)

I'll take Sierra first.

Sierra moves to the chair. Paul now finds himself standing next to November, who looks at him without recognition.

NOVEMBER

Hello.

25 INT. ALPHA'S LAIR - NIGHT

25

WENDY is strapped into Alpha's makeshift imprint chair. She struggles. SCREAMS and CRIES through her GAG as he connects wires and electrodes to her.

ECHO

What is this thing, anyway?

What're we gonna do to her?

ALPHA

Everything. Nothing. Not to her.

She won't be her.

Alpha notices her "Wendy" name tag. He tears it off.

ALPHA (CONT'D)

Won't be needing that, will ya, honey? "Wendy's" going away. She won't be here in a minute.

Alpha moves to his myriad mismatched computer terminals, starts firing them up, putting things in motion.

ECHO

What, it's like a magic trick?

This thing makes her disappear?

(CONTINUED)

ALPHA

We're gonna wedge 'er. Stick her
in a wedge.

ECHO

Oh. I don't understand.

Alpha gets very still. Turns, regards Echo with something
like clinical contempt. He's a different guy.

ALPHA

Of course you don't understand.
How could you? The mind you've
been given is so tiny. So basic.
It's incredible you can even
control rudimentary ambulatory
functions, or form words.

She just reacts to the meanness. Recoils.

ECHO

Screw you, Bobby.

ALPHA

Hey, hey, hey! Don't listen to
him.

He moves to her, primary Alpha personality again. Her lover.

ALPHA (CONT'D)

You're perfect. I needed you like
this. Just like this. Not afraid
of anything. So we could get out
of that place. Make it here. And
you were great. Jacking that car.
Getting the girl. Perfect.

ECHO

I was?

ALPHA

Yeah. You're always perfect...

He hits enter on his computer, without even looking. The
CHAIR FIRES UP. He pulls Echo to himself, starts kissing her
hungrily as WENDY WRITHES and SCREAMS in the background.

26 INT. DOLLHOUSE - MAIN AREA - DAY - FLASHBACK (D2) 26

SCREAMS and FLASHING LIGHTS from the IMPRINT ROOM. Alpha stands on the main floor, perfectly still, watching. No other ACTIVE pays any attention. Alpha is glued.

26 CONTINUED: 26

Watching, waiting, until... Caroline, now ECHO, emerges onto the bridge, an untroubled Doll. Alpha tracks her with his eyes.

27 INT. DOLLHOUSE - MAIN AREA - NIGHT - FLASHBACK (NIGHT 2) 27

Echo moves through life at the Dollhouse. Alpha watches her. Shadows her. Hell, he's pretty much stalking her.

28 INT. DOLLHOUSE - ART THERAPY - DAY - FLASHBACK (DAY 3) 28

A few ACTIVES working with watercolors. Echo paints, oblivious to everything but her task. Alpha very cognizant of her. Stealing glances. Sure to not be caught by STAFF.

29 INT. DOLLHOUSE - GYM - DAY - FLASHBACK (DAY 4) 29

Echo on a treadmill. Alpha takes the machine next to her. She finishes soon after he starts. He slows to a walk.

30 INT. DOLLHOUSE - DINING AREA - DAY - FLASHBACK (DAY 5) 30

Alpha takes a seat at Echo's table. Eats. Looks at her.

31 INT. DOLLHOUSE - SHOWERS - DAY - FLASHBACK (DAY 6) 31

Echo showers... she turns off the water, emerges, wraps herself in a towel. WE MOVE with her, passing... the STEAM ROOM. Alpha there, watching --

32 INT. DOLLHOUSE - HALL/MAIN AREA - DAY - FLASHBACK (DAY 7) 32

Echo coming down the corridor. She passes some ACTIVES. Echo approaches a corner... Alpha emerges. Waiting.

ALPHA
Hello, Echo.

ECHO
Hello, Alpha. Good --

He kisses her. She doesn't kiss back nor does she resist. When he disengages, she completes her "thought."

ECHO (CONT'D)
-- day. I'm going to yoga.

ALPHA

I like you, Echo. You're special.

ECHO

I try to be my best.

ALPHA

You are the best.

She cocks her head. Huh? He kisses her again. Blevins appears, approaches, a little stunned.

BLEVINS

Hey, hey, hey! Echo. Topher would like to see you for a treatment.

ECHO

I enjoy my treatments. Thank you.

She leaves. Blevins looks at Alpha -- Dollish smile.

BLEVINS

What the hell were you doing?

ALPHA

Hell? I don't understand hell.

BLEVINS

It's what you woulda caught if it'd been DeWitt coming around that corner instead of me. You'd already be on your way to the Attic.

ALPHA

I don't understand.

BLEVINS

Heh. I think you understand more than you let on. Watch your step.

ALPHA

I'll do that.

Alpha moves off, looking at his feet as he goes. Alpha comes around the corner into --

-- the MAIN AREA. He raises his eyes from watching his step to watching ECHO going up into the Imprint Room. OFF that --

33 INT. DOLLHOUSE - TOPHER'S LAB/IMPRINT ROOM - NIGHT (N1) 33

PRESENT DAY. Paul watches from Topher's Lab as November writhes in the chair. He's repulsed and fascinated. Boyd's next to him.

BOYD

Topher says it's like childbirth.
I think it's more like watching
someone die.

Sierra is there too, impatiently fidgeting. She's already outfitted in her urban bounty huntress gear.

SIERRA

Well, somebody's gonna die if my
partner doesn't get her *ass* out
here. Trail's going cold.

(notices Paul, say...)

But you're not cold, are you,
handsome? What's your story?

(tossed to Boyd)

Don't tell me, you got multiple
contracts on this job?

(back to Paul, gets cozy)

That's okay. I always like a
little stiff competition. But when
it turns out you're not the one who
collects the bounty? Promise you
will hold it against me.

Paul can only stare. Now November appears, all business.

NOVEMBER

So if you're done molesting the
furniture, can we get these guys?

(pushing past Paul)

'Scuse me.

Sierra follows her out, to where their HANDLERS await.

SIERRA

You're still in your pajamas.

Paul looks to Boyd. Boyd shrugs. Yep. Topher leans in the door of the Imprint Room, enjoying Paul's discomfort.

TOPHER

So. Alpha.

34 INT. ALPHA'S LAIR - NIGHT (N1)

34

The work of the chair is complete. "Wendy" has been reduced to a zombie. A slight MOAN, maybe some drool. Blank stare.

ECHO

She's not screaming anymore.

ALPHA

Oh, she's screaming.

(brain freeze headache)

THEY'RE ALL SCREAMING! The little one's not. Why must you ALWAYS come to her defense? Why can't you EVER take my side?!

ECHO

I didn't say nothing.

ALPHA

(a casual observation)

You always say nothing.

He ejects a MEMORY WEDGE from the system. Gives it a little shake, holds it to his ear, listens.

ALPHA (CONT'D)

Shh. There she is! Listen.

He puts it to Echo's ear. A beat.

ECHO

Am I supposed to hear something?

ALPHA

(don't be an idiot)

Not yet!

He yanks it away, moves back to his computers, tosses the wedge onto the counter. Clicks at keyboards.

ECHO

I don't get it.

ALPHA

You will. I'm going to show you everything. No. Not to her. Never to her. She's a placeholder. A bookmark. Quiet. I have to do this my way.

(CONTINUED)

None of this makes Echo any less confused.

ECHO

Bobby... you're scaring me.

ALPHA

Awww, little lamb. What have you got to be afraid of? I'll tell you. There's just one person that can hurt you now. Just one.

He's holding a different IMPRINT WEDGE.

ALPHA (CONT'D)

And that's what we're here to take care of.

35 INT. DOLLHOUSE - TOPHER'S LAB/IMPRINT ROOM - NIGHT

35

Paul examines the Imprint Room. The place where Alpha became Alpha. The place where he snapped.

PAUL

Who was he after? The day it happened. The day of your "unfortunate technological mishap"?

TOPHER

He wasn't "after" anybody. It was a random killing spree.

PAUL

You're wrong.

TOPHER

I'm wrong? I'm **wrong**? Look. You can't profile Alpha. He's not a person. He's like Soylent Green. He's people. He experienced a composite event. Forty-eight personalities -- not split personalities -- full, total, complete personalities -- got dumped into his coconut all at once. He snapped.

PAUL

Oh, I believe he snapped. Who did he target?

BOYD

Topher's right. I've been down this road. It was a blood frenzy. He killed indiscriminately.

(CONTINUED)

PAUL

Not indiscriminately. You said he spared Caroline. Echo. He could have killed her, he didn't. He discriminated. Who did he go after first?

TOPHER

His Handler. Half my staff. Then Dr. Saunders walked in.

PAUL

The woman with the scars?

TOPHER

This is a waste of time.

PAUL

In a mass killing like this, the first victims will often be whoever's in the way. Who was the first individual that Alpha went for the moment he had a choice?

Topher starts to sigh -- stops. Now that you mention it -

TOPHER

Himself... Yeah. The first individual? He came over here, to the "self shelf." Where I keep the primaries stored. The original personalities that the... volunteers... first walk in with. He took his original self... and he smashed the hell out of it.

A beat as the weight of this hangs there. Paul's thinking.

PAUL

And you said this time he took all of Caroline's imprints? The ones you created?

TOPHER

Yeah...

PAUL

Where's her original self?

Gulp. Topher scans the stored wedges, reaches in... and comes out with one that's SMASHED and MUTILATED.

BOYD
You got a backup, right?

TOPHER
This was the backup.

PAUL
Where's the original?

TOPHER
I guess he took it.

36 INT. ALPHA'S LAIR - NIGHT

36

"Wendy" WRITHES in the MAKESHIFT IMPRINT CHAIR. The CRACKLE LIGHTS STOP. She sags. Alpha appears in front of her. Her eyes FLUTTER OPEN. Alpha smiles.

ALPHA
Hello, Caroline.

"Wendy," now CAROLINE, blinks --

WENDY/CAROLINE
Has it been five years?

She looks from the unfamiliar face before her to: ECHO staring. Caroline reacts to the sight of her own face --

WENDY/CAROLINE (CONT'D)
What the --

*

BLACKOUT.

END OF ACT TWO

ACT THREE

FADE IN:

37 INT. ALPHA'S LAIR - NIGHT (N1)

37

Caroline, now animated in the body of Alpha's hostage, takes in her circumstance with horror.

WENDY/CAROLINE

What the hell is going on here?
This is not the room I walked
into... what am I doing standing
over there? And why am I dressed
like Juliette Lewis?

ALPHA

(to Echo)
Baby, meet yourself.

ECHO

What?

WENDY/CAROLINE

Oh, God. The wrongness of this is
so large. Whose body is this?

ALPHA

Just a body. They're all pretty
much the same.

WENDY/CAROLINE

I think this one wet itself.

ECHO

Meet myself? Whaddya mean?

ALPHA

This whining, pathetic creature?
This self-hating human? This one-
personality pony? That was you.

WENDY/CAROLINE

Okay, it's a dream. A bad dream.

ALPHA

WAKE UP!
(he SLAPS her)
Not a dream.
(to Echo)
(MORE)

(CONTINUED)

37 CONTINUED:

37

ALPHA (CONT'D)

This is your worst enemy. She's
the one you have to destroy.

(MORE)

ALPHA (CONT'D)

She's responsible for every terrible thing that you can't remember.

ECHO

Uh. What?

WENDY/CAROLINE

Okay. Where is that English cow?! I will kill her!

ECHO

My brain hurts.

WENDY/CAROLINE

Your brain hurts? How do think my... Hey! That **is** my brain! I want my brain back! I want back in my brain!

ALPHA

Shoulda thought of that before you vacated the premises.

ECHO

I don't even know this girl --

ALPHA

And do you know why?

ECHO

'Cause we never met?

ALPHA

Because she abandoned you. She walked out on you when you needed her most. Things got a little tough, road got a little rocky, seas got a little choppy, and she thought, hey, I'll just go to sleep! Night night! See ya in five years! She left you to the jackals. The wolves. The predators. Isn't that right, **Caroline?**

Caroline is stung by that. Way more than the slap.

WENDY/CAROLINE

She said I'd be taken care of. She said it would be safe --

ALPHA

Yeah? You feel safe? Do ya? Huh?
What do you feel?

WENDY/CAROLINE

Confused.

ECHO

I'm with her.

ALPHA

You **are** her! But you don't have to
be. You can ascend. You can
evolve. It's in you. I've seen
it. I can help you, baby. Just
like I always have. She was never
there when you needed her -- but I
was.

38 INT. DOLLHOUSE - ART THERAPY - DAY - FLASHBACK (DAY 8) 38

Echo, Alpha and Whiskey among the ACTIVES carefully shaping
BONSAI TREES with SCISSORS and small blades. An ART
ATTENDANT supervises. Alpha watches Echo work.

ECHO

I like trees.

Sophie approaches. Echo perks up with anticipation.

ECHO (CONT'D)

Someone's going to get a treatment.

SOPHIE

Whiskey? Would you like a
treatment?

Echo sags a little, but goes back to tree trimming.

WHISKEY

Yes, please.

ART ATTENDANT

All right. Tidy your station then
you may go with Sophie, Whiskey.

Whiskey excitedly starts cleaning up her station. Alpha
observes her cheer. Echo is working on her tree, not being
chosen already forgotten. Behind Alpha --

ART ATTENDANT (CONT'D)
I swear, that girl keeps getting
sent out she's never gonna finish
the tree. And it's a small tree!

SOPHIE
What can I say? That's my girl.
Most requested Doll in the house.
Number one.

CLOSE: happy WHISKEY finishing tidying up. She looks up --

ALPHA
Whiskey?

-- ALPHA is there, looking at her with a Dollish smile.

ALPHA (CONT'D)
Let Echo be number one.

His hand goes up... he's clutching his scissors... his hand
comes down. At her face. SLASHING like a child scribbling
on a wall. Everything goes to SLOW MOTION as Sophie and the
Art Attendant see what's happening. The other Actives look
on with benign curiosity. Whiskey's on the ground now, Alpha
on top of her, slashing. ATTENDANTS and HANDLERS rushing in,
pulling Alpha away from the writhing figure on the floor.

ALPHA (CONT'D)
She's not special.

CLOSE: ECHO, uncomprehending. BLOOD SPATTERS on her cheek.

SMASH CUT TO:

39 INT. DOLLHOUSE - IMPRINT ROOM - DAY - FLASHBACK (D8)

39

TOPHER's CREW and few HANDLERS, including Blevins, are
restraining Alpha in the chair. Blood stains his jewel-
colored shirt.

Topher types feverishly at his computer, trying to ignore the
commotion behind him. Adelle is there with Topher.

ADELLE
How? How could this happen?

TOPHER
(frazzled)
I don't know.
(MORE)

(CONTINUED)

39 CONTINUED:

39

TOPHER (CONT'D)

Some residual memory... inactive
neurons from a previous
engagement...

Topher is watching the SCREEN as all the imprints fly by. Adelle looks over his shoulder.

TOPHER (CONT'D)

All I can do is run a full-range diagnostic. I'm bringing up every last one of his prior builds. See if anything matches, try to find where the fugitive memory's hiding.

ADELLE

How long will this take?

TOPHER

A day?

Topher glances up at the continually loading imprints --

TOPHER (CONT'D)

Maybe two.

ADELLE

You don't leave this room until it's done. And when you're finished? Send him to the Attic.

Adelle leaves Topher. Alpha struggles in the chair.

ALPHA

I don't understand. Was I not my best? I was making art --

BLEVINS

Alpha, you need to settle. You need a treatment. Okay? Treatment.

The word treatment seems to calm him down. He eases his struggling. But there is fear in his eyes.

ALPHA

Yes. I want a treatment. Please.

Blevins glances at the other Handlers --

BLEVINS

That's good. He's down. Thanks.

They nod, exit. Now it's just some of Topher's staff and Blevins.

#112 "Omega" WORKING PINK Revision
39 CONTINUED: (3)

34A.
39

ALPHA
I need a treatment.

(CONTINUED)

BLEVINS

Yes you do. You surely do.

ALPHA

I enjoy my treatments.

TOPHER

Well. Then you're gonna love this one. Kind of a greatest --

Alpha's been eyeing Blevins, who has eased off. Alpha BOLTS up in the chair. The fear in his eyes is gone.

Blevins and Topher's staff push him back in the chair, but Alpha lands a sharp KICK square in Blevins' chest, sending him flying back toward Topher's computer. He lands on the CPU, which causes the imprint chair to FIRE up.

CLOSE ON: the IMPRINT COMPUTER as we see it cycling through dozens of Alpha's previous imprints.

Alpha SCREAMS and arches his back in the chair. It's going into overdrive. The blue light FLASHES erratically.

TOPHER (CONT'D)

Shut it down!

Techs are trying to. They can't.

Blevins gets to his feet. Runs over to Alpha, grabs him at the shoulders, trying to pry him loose. Alpha's eyes lock on Blevins'. His hands clamps on Blevins' skull. His THUMBS go in Blevins' eyes --

ALPHA

I understand hell now.

Topher runs over to the wall with all the tech on it and pulls a large circuit breaker. The chair hums to a quiet STOP. Blevins' lifeless BODY drops to the floor. Alpha goes still in the chair for an eerie moment. Is he dead?

Topher is just frozen with shock. Now Old Dr. Saunders runs into the room, with an emergency medic kit in his hand.

OLD DR. SAUNDERS

Topher --?

TOPHER

(shell-shocked)

There was an accident.

(CONTINUED)

Suddenly Alpha comes out of the chair like Nosferatu. He's standing right in front of the surprised Old Doc. He plucks the wire-rim glasses from his face -- draws them back as a weapon -- and PLUNGES. On the impact we --

CUT TO:

40 INT. ALPHA'S LAIR - NIGHT (N1)

40

PRESENT DAY. Wendy/Caroline is still bound, but she's no longer in the makeshift imprint chair. She's tied up in a corner, looking at something happening off-screen --

WENDY/CAROLINE

Do not let him do this to you,
please --

WIDER: what Alpha is doing at the moment is attaching electrodes to Echo, who is now the one in the imprint chair.

ALPHA

You don't even know what it is I'm
doing.

WENDY/CAROLINE

It's not good, I know that.
(to Echo)
I've been in that chair. It hurts.

ALPHA

(to Echo)
Just for a minute. You won't
remember.

WENDY/CAROLINE

I remember! It still smells like
burnt hair in here!

ECHO

He's going to make me a superior
creature. An ascended being.

WENDY/CAROLINE

Do you even know what that means?

ECHO

Do you?

WENDY/CAROLINE

No!

(CONTINUED)

ECHO

Okay. So you're not better'n me.

WENDY/CAROLINE

Listen, Caroline --

ECHO

That's not my name.

WENDY/CAROLINE

What is your name?

ECHO

Crystal.

WENDY/CAROLINE

Okay. Crystal. Look where you are. It's a lair, okay? An evil lair. You're sitting in some messed up dentist's chair, letting a guy who talks to himself attach wires to your head. Which, incidentally? Happens to be MY head!

ALPHA

Open. Bite down. Good.

He's done wiring Echo up. He turns to trussed up Caroline.

ALPHA (CONT'D)

Go ahead and talk. I want you to. We all do.

(chuckles)

This is how it shall be. She will ascend. She will know. And she will kill you.

WENDY/CAROLINE

What? Why?

ALPHA

This is what we need. Yes, yes. A blood ritual. Gotta have one of those. The Aztecs knew it. So did the ancient Greeks. Then along comes the Christian God who's all, "Say, I know, what if I incarnate as my own son and have myself sacrificed to myself" and ruins it for everyone.

(MORE)

40 CONTINUED: (2)

40

ALPHA (CONT'D)

Talk about identity issues.
Phffft. But the old gods are
back. Alpha... meet Omega.

He hits ENTER and the chair starts CRACKLING to LIFE --

WENDY/CAROLINE

"Omega"? Not really.

ANGLE: ECHO in the chair. SCREAMS and WRITHES. WE SEE a similar computerized dumping of multiple imprints on the computer screens here to what we saw in Alpha's flashback.

We go INTO ECHO's HEAD. It's like a memory wipe -- but in REVERSE. We're seeing all of the different personality imprints from all season being dropped into her consciousness, until it's just a CACOPHONY. WWWFFFFTTTTT!

DEAD STOP. Silence. A few CRACKLES, maybe. Echo lies in the chair, lifeless. Small trickle of blood from the corner of her mouth. Caroline looks on worriedly. Alpha moves toward the chair, expectantly.

WENDY/CAROLINE (CONT'D)

Oh, God...

WHAM! Echo is on her feet, pulling the electrode wires out in one fluid movement. Her eyes are open, clear.

ALPHA

Oh, **gods**.

ECHO

(nods to herself)

I get it. Yep. Now I get it.

ALPHA

I knew you would.

Echo reaches over, picks up a piece of stray REBAR. Tilts her head to look down on the tied up mortal.

ECHO

Oh, yeah --

BASH! She comes around with the rebar and SMASHES ALPHA in the HEAD with it! He goes down. She looms over him.

ECHO (CONT'D)

Now I understand everything.

BLACKOUT.

END OF ACT THREE

ACT FOUR

FADE IN:

41 INT. ALPHA'S LAIR - NIGHT (N1)

41

Alpha's on the ground, scooting backwards on his ass, hand to his bleeding head, looking at the goddess looming over him.

ALPHA

Omega -- you hit me with a pipe.

ECHO

Yeah. And call me Omega again?
You'll get some more.

ALPHA

I don't understand... we're
confused. Shhhhhh! Something must
have gone wrong with the composite.

ECHO

Nothing went wrong. Every imprint
this Active has ever had is alive
and awake in my head right now.

ALPHA

Then why are you hitting me with a
pipe?!

ECHO

It was handy? And you wanted me to
kill myself!

ALPHA

No. I wanted you to kill her.

ECHO

Her is me. You said so yourself.

ALPHA

Her is the old you, try to keep up.

ECHO

Oh, I'm way ahead of you. You
think we're gods.

ALPHA

We are. What else could we be?
We're not just human anymore.

(MORE)

(CONTINUED)

41 CONTINUED:

41

ALPHA (CONT'D)

We're not multiple personalities.

We're many personalities.

(MORE)

41 CONTINUED: (2)

41

ALPHA (CONT'D)

One of my personalities happens to be a multiple personality, but that doesn't mean I'm a multiple personality. I'm looking for a little nuance here.

ECHO

We're not gods.

ALPHA

Then what are we?

42 INT. DOLLHOUSE - ADELLE'S OFFICE - NIGHT (N1)

42

A FAT FILE (like, maybe a phone book size?) is dropped onto the table in Adelle's Office. Paul is across from her. Boyd and Topher are there, too.

PAUL

Forty-eight personalities. Each with its own rich history. None of it tells me anything. Who's Alpha?

ADELLE

Alpha is all of these.

TOPHER

That's what I keep saying! And of **course** it doesn't tell you anything! It doesn't tell me anything and I'm smarter than everyone in this room!

(off Adelle's raised brow)

But less scary.

PAUL

I know you're all very invested in your vaunted technology. And it is very impressive. But I still don't believe you can wipe away a person's soul.

TOPHER

Their what?

PAUL

Their soul. Who they are. At their core. I don't think that goes away.

TOPHER

You'd be wrong about that.

(CONTINUED)

PAUL

I want to know who Alpha was. Who was he before? In private life.

ADELLE

That's not relevant. He hasn't been that person since he walked through our doors...

BOYD

With all respect. One of Alpha's first acts after compositing, was to destroy his original self. We should know what that was.

TOPHER

All right. No offense? But I really don't think Reverend Ballard here? Is going to save anyone's soul. Given the fact that that's pretend. I still have about nineteen personality builds to reassemble so I can try and figure out which of Echo's imprints Alpha used on her, so... Good luck with the whole god thing.

He leaves. Adelle looks to the others.

ADELLE

Karl William Kraft.

PAUL

Three names. Always ominous.

She rises, moves to a credenza. Finds the Kraft FILE.

ADELLE

When the Rossum Corporation first began its work in neural science, some of our recruits were furnished by the Department of Corrections.

Boyd is hearing this for the first time. Doesn't like it. Adelle hands Paul the file. On the front is clipped a small photo of KARL WILLIAM KRAFT -- Alpha from a different life.

BOYD

You experimented on prisoners?

ADELLE

We offered an opportunity to trade lengthy prison sentences for a five-year term of service with us.

BOYD

What was he in for?

PAUL

(off file)

Kidnapping. Attempted murder.

ADELLE

He never actually killed anybody.

BOYD

Not until he came here.

She looks at him. It's not like she's proud of this. Still.

PAUL

Okay, so I'm just seeing this file for the first time? And based on what I'm reading, this man was well on his way to becoming Ted Bundy.

ADELLE

You have no proof of that.

PAUL

The only reason he didn't kill anybody is because the victim got away. When they finally picked up Kraft, they found a whole murder kit in his car. He was evolving.

BOYD

(takes the file)

So there's a living witness? We should talk to her.

PAUL

Yes we should. Kinda late.

Boyd notes that DAWN has broken outside the windows of Adelle's Office.

BOYD

Kinda early, actually. We'll wake her up.

PAUL

You wanna drive?

BOYD

I can do that.

ADELLE

Gentlemen -- I'm not convinced this
line of inquiry will bear fruit.

PAUL
You could be right.
(as they go)
So, what, you got a company car?

BOYD
Yeah. A sedan. But it thinks it's
a sports car.

*
*

43 INT. ALPHA'S LAIR - DAY (DAY 2)

43

PRESENT DAY CONTINUED. Alpha appeals to the pipe-wielding Echo --

ALPHA
Fine. Don't call us gods. Invent
a new name. But no others like us
yet exist. We're the start of
something new.

ECHO
No. I don't think so. We're not
new. We're not anything. We're
not anybody. Because we're
everybody.
(feeling it through)
I mean, I get it. I understand it.
I'm experiencing like... thirty-
eight of them right now. But I
somehow understand that not a one
of them is me. I can slip into
one... actually, it slips into me.
They had to make room in me for
it... they hollowed me out. There
is no me... I'm just a container.
(then, kinda angry)
You think anybody would worship us?
Be like worshipping a cup.

ALPHA
People have worshipped cups. What
about the Holy Grail?

WENDY/CAROLINE
There's a you. She's right here.

Echo looks at Caroline.

ECHO
He may be crazy -- but he's right.
You walked away from me.
(MORE)

43 CONTINUED:

43

ECHO (CONT'D)

You left me alone in that place.
Why did you do that?

WENDY/CAROLINE

I didn't think I had a choice --

ECHO

Huh. It's funny. I got all these
memories, from all these imprints.
But I have no idea what happened to
you. Me. Us.

WENDY/CAROLINE

It's complicated.

ECHO

Sweetheart -- however complicated
you thought our life was before?
You cannot tell me --

BASH! Alpha's up and back in the fight. Echo is knocked
back. Alpha comes at her again, connects --

ALPHA

How's that for a complication?

OFF the fighty fight --

44 INT./EXT. APARTMENT BUILDING - DAY

44

Paul and Boyd enter the lobby, move to the NAMES on the
buzzer system. As they scan, Paul regards Boyd.

*
*

PAUL

So let me ask you something -- it's
pretty obvious you're police.
How'd you end up working for these
people?

*
*
*
*
*

BOYD

Could ask you the same question.

*
*

PAUL

I'm not working for them. I'm just
trying to save the girl.

*
*
*

BOYD

There's always a girl.
(off buzzer names)
427. Nita Walsh.

*
*
*
*

Boyd hits the buzzer.

*

NITA (V.O.)
(from intercom)
Hello?

PAUL
Ms. Walsh?

NITA (V.O.)
Who's asking?

PAUL
Special Agent Paul Ballard, FBI.

*
*

NITA (V.O.)
Yes?

PAUL

I'm sorry, I know it's early but there's an urgent situation you may be able to help us with. If you could answer a few questions. It's about Karl Kraft.

After a beat, clearly shaken --

NITA (V.O.)

He's dead. He died in prison.

PAUL

Ms. Walsh, if my partner and I could come up, just for --

NITA (V.O.)

I don't have strangers in my home. Um. I'm just leaving for work. I'll come down.

She clicks off. Boyd looks at Paul.

BOYD

You do realize what we're doing to this woman? Resurrecting a nightmare. And maybe for no reason. Who Karl Kraft was may have nothing to do with who Alpha is.

NITA (O.S.)

Agent Ballard?

They turn -- NITA WALSH is an attractive, professionally-dressed woman. With HORRIBLE KNIFE SCARS on her face.

NITA (CONT'D)

How may I help you?

45 INT. DOLLHOUSE - TOPHER'S LAB/IMPRINT ROOM - DAY

45

Topher, along with his WEARY STAFF, are rebuilding the stolen Echo imprints. They cycle through on the screens. An ASSISTANT hands him a WEDGE.

TOPHER

What's this, the background singer? Background singer ninja girl.

He inserts it. Has a DIAGNOSTIC METER he reads from.

(CONTINUED)

TOPHER (CONT'D)
Don't know why Alpha would imprint
her as a background singer unless
he was starting an evil band...
(yanks it out)
Nope! Next!

He hands it off. His phone RINGS. He pops on his headset.

TOPHER (CONT'D)
(into headset)
This is Topher --

46 INT./EXT. BOYD'S CAR - MOVING - INTERCUT

46

Boyd driving, on **hands-free speaker** phone. Paul is shotgun. *

BOYD
(into phone)
Topher. Question. Back when Alpha
was an Active -- he ever have any
engagements that ended up in Pedro?

TOPHER
He had a lot of engagements, Boyd.
Can you be more specific?

BOYD
Not really. When Alpha was a...
civilian... he attacked a woman.
Kept her captive for three days in
some sort of defunct power plant.
She escaped, cops picked her up on
the highway. Too traumatized to
find her way back there. But it
was somewhere in San Pedro.

During that realization has been dawning on Topher --

TOPHER
Actually. Yes.

Boyd looks to Paul. His looks says it all. Paul is eager.
At the lab, Topher is moving to his stored wedges.

TOPHER (CONT'D)
There was one engagement... he
slipped his Handler. It was a
double. He was with Whiskey 1.1 --

During this we POP OUT to TOPHER's LAB (or outside the door to his lab) where WE FIND SAUNDERS listening, holding some paperwork. Topher's words stirring something in her --

TOPHER (CONT'D)

Took us a while to get a lock on his location. It wasn't a place we'd been before. It was a bit off parameter... here it is. Industrial road 7-18. San Pedro.

*

BOYD

Thanks Topher.

*

*

Boyd clicks off. END INTERCUT. We stay with Topher. He holds the old Whiskey wedge. He moves to the chair on a whim. Inserts it. Holds his diagnostic tool up to it -- it BEEPS GREEN. OFF that --

*

47 INT. ALPHA'S LAIR - DAY

47

Alpha and Echo continue to do battle. Between the bashing --

ALPHA

You don't know what you're doing -- what you're giving up.

ECHO

I know. Why would I want to live in a luxurious spa-like environment when I could live here, with you?

ALPHA

I thought you were different. I thought you were exceptional. I was wrong about you. You're weak!
(she hits him)
Oooow!

He's on the ropes.

ECHO

I may not know who I am? But at least I know who I'm not. I'm not'cher girlfriend.

And with that, she lands a downing blow. Alpha COLLAPSES. Echo steps back, breathing hard from the exertion. She remembers Caroline, goes to her --

ECHO (CONT'D)

You okay?

WENDY/CAROLINE

Uh, **yeah**, I kick ass.

Echo smiles at that. Echo's untying her now. Caroline regards her -- regards herself.

WENDY/CAROLINE (CONT'D)

Who are you?

Echo looks at her --

ECHO

I'm Echo.

WENDY/CAROLINE

And who is that?

ECHO

(feeling it)

She's nobody. I'm just the porch light. Waitin' for you.

Caroline nods. Yeah.

WENDY/CAROLINE

You have to put me back.

A wave of hope washes over Echo. But Wendy/Caroline adds:

WENDY/CAROLINE (CONT'D)

You have to put me back in that wedge. We need to get...

(finds the name tag)

...Wendy back in her body.

ECHO

Why do you have to go back in the wedge? Why don't you... come home?

Oh, shit. She really wants to.

WENDY/CAROLINE

I did sign a contract.

ECHO

I have thirty-eight brains? Not one of them thinks you can sign a contract to be a slave. Especially now that we have a black president.

WENDY/CAROLINE

We have a black president? Okay. I am missing **everything**.

Caroline smiles. For a second. TWAT! The BULLET goes right through her throat. Her hand flies there automatically.

Blood burbles through her fingers. She collapses into Echo. As she dies in Echo's arms, Echo turns to see --

-- Alpha with a HAND GUN, a cabinet open behind him. He holds up the CAROLINE WEDGE. He puts the gun to it --

ALPHA

Do what I say or I blow your brain
out.

OFF that --

END OF ACT FOUR

ACT FIVE

FADE IN:

48 INT. DOLLHOUSE - ADELLE'S OFFICE - DAY (D2)

48

Topher and Adelle.

ADELLE
An old Whiskey imprint?

TOPHER
From around two years ago. Yeah.

ADELLE
Why would he use that?

TOPHER
Well, I figure it was a pragmatic choice. He imprinted her as someone he was familiar with -- someone who trusted him, would do as he said. He used her to make his getaway.

ADELLE
Very clever. And how did you come to this?

TOPHER
Just a hunch.

ADELLE
I guess San Pedro is as good a place as any to start looking.

TOPHER
I thought that too.

ADELLE
Thank you, Topher.

He leaves. She picks up her phone.

49 EXT. SOMEPLACE WHERE WE CAN SHOOT - DAY

49

Sierra is in the foreground, sitting on a motorcycle. Another one is parked next to her. In the deep background November is roughing a GUY up. Sierra's cell RINGS --

(CONTINUED)

SIERRA
(answering)
Talk to me, Sparky.
(listens, reacts)
Got it. Thanks.

She clicks off, calls out --

SIERRA (CONT'D)
Hey! Fritz! I got a solid. Let's
motor!

She KICKS OVER the engine on her bike. AS November drops the
guy in the b.g. and hurries over to her bike --

50 INT. ALPHA'S LAIR - DAY

50

Alpha holds the gun to the wedge. Caroline, Wendy in death,
is on the floor. Echo is getting into the chair --

ECHO
What are you going to do? Wipe me?

ALPHA
You wish. I'm going to put her in
you -- then I'm going to kill you.

He goes to his computers, starts firing everything up --

ECHO
It's a little elaborate. Why don't
you just shoot me and the damn
wedge? Every time you run this
thing you gotta be leaving a carbon
footprint the size of a Yeti.

ALPHA
I'm not gonna shoot the wedge. I'm
going to keep the wedge. And I'm
going to use the wedge. And I'll
grab Wendys and Staceys and Beckys
all over this great nation. And
every one of them will be a
Caroline. And every one of them
will get carved up and their throat
cut. Until I get bored.

This stirs something in Echo... a memory --

ECHO

You like knives... and scissors.
You like to cut, don't you?

He meets her eye. Gah. He smiles.

ECHO (CONT'D)

Whiskey... You cut up that poor girl because of me --

ALPHA

For you! FOR YOU!

ECHO

Hey! Don't even try it! And don't hand me any more of this crap about you being some superior, ascended being. To ascend to anything? At minimum, you can't cut up women.

ALPHA

Lay back in the chair!

ECHO

You lay back in the chair! I'm done laying back in the chair. I am ready to rinse and **spit!**

ALPHA

You've got some very sassy imprints, **young lady.**

*

She's getting out. Alpha jabs his gun at the wedge --

ALPHA (CONT'D)

Hey! I'll shoot it! I'll blast the wedge!

ECHO

So blast it. What's stopping you, **Edward Scissor Pud?**

*

*

ALPHA

I'm not fooling! He's not kidding! We're not **bluffing!** I'm **bluffing.** But the rest of us mean business!

*

ECHO

I said -- shoot it! I don't care.

ALPHA

Yeah? Well she might!

ECHO

She won't know. She's me. And we're both coming to get ya.

(CONTINUED)

She's stalking across the room toward him.

He wavers... gun to the wedge, gun to her... gun to the wedge... he SHOOTs her instead. Kind of a wild shot, catches her in the shoulder. He runs. She's winged. Winces. Is in pain. Then she goes after him.

51 EXT. ALPHA'S LAIR - CONTINUOUS

51

Industrial. Lots of cool places to shoot a TV show.

Alpha runs out into the sunlight, armed and with the Caroline wedge. He starts climbing the structures --

Echo runs outside, sees Alpha climbing, starts going after him. Not that easy because of being shot --

PPPTTEW! Alpha SHOOTs back at her as she comes for him, while --

52 INT./EXT. BOYD'S CAR - MOVING - DAY

52

Paul and Boyd bouncing over the rough industrial roads. Paul spots something --

ANGLE: PAUL's POV of the stolen car Alpha and Echo were driving before, parked haphazardly.

PAUL
There's a car.

BOYD
Wanna bet it's stolen?

The hear the ECHO of a GUNSHOT.

PAUL
You hear that?

BOYD
Yeah.

Boyd stops the car. The men alight. Look to see --

THEIR POV: of ALPHA and ECHO climbing on the industrial yard structures --

BOYD reaches for his firearm.

PAUL

Um. Ya'll took my gun.

Boyd leans into his car. Glove box. Retrieves a SPARE for Paul.

PAUL (CONT'D)

Thanks.

They hoof it --

53 EXT. ALPHA'S LAIR - INDUSTRIAL STRUCTURES - DAY

53

Alpha climbing. Echo coming up fast. Alpha looks down, sees --

ALPHA's POV: of PAUL and BOYD heading this way. Alpha starts FIRING down at them.

Paul and Boyd take cover, opposite each other, an open space between them. They want to return fire, but --

PAUL

(calls over to Boyd)

Caroline's up there --

BOYD

I see.

UPPER STRUCTURE. As Alpha fires down on the men, Echo gets closer -- she's on a level just below him. Alpha sees her. But it's too late -- she reaches up, grabs his ankle. He swings his gun toward her. SHOOTS! It ricochets off the metal between them. She's covered. Looks at her. Holds up the wedge --

ALPHA

You want it? Go get it.

And... he tosses it --

ANGLE: the WEDGE. The only thing keeping the real Caroline alive. It sails through the air and --

-- BAM! Lands on a cross beam. It teeters there. High about the hard ground. Teetering on oblivion.

ANGLE: PAUL and BOYD. Boyd looks to Paul, points out two ways around behind Alpha, protected from gunfire and sight. A way for them both to do a kind of two man pincer. Paul nods. They head out --

UPPER STRUCTURE. Echo looks at the wedge. At Alpha. She makes a choice. Save the girl. She lets go of his leg.

(CONTINUED)

53 CONTINUED:

53

And he's moving again. Now she starts climbing down toward the wedge --

PAUL and BOYD, moving with both of them as they run low and fast. Closing the distance. Almost there --

VVRRRRROOOOMMM! They're both cut off by MOTORCYCLES. It's Sierra and November, bounty huntresses. They see Alpha up on the catwalks. Jump off their bikes -- locking and loading. Are on the move.

Paul comes out of his cover --

PAUL

Wait! Caroline's up there!

SIERRA

Hey, beautiful. Be back to pick you up later.

Paul looks across to Boyd. Boyd shakes his head -- do not get in their way. Paul ignores it. Here comes November, slamming a fresh clip into her weapon. Paul steps in front of her. She doesn't even slow.

Boyd starts heading over to pull him out of the way.

BOYD

Ballard! Just back away!

PAUL

It's okay. I've seen how you do this!

And November is nearly on top of him when --

PAUL (CONT'D)

(with purpose)

You need therapy.

WHACK! She bashes him with the butt of her weapon without breaking stride. He goes down. Boyd crouches at Paul's side.

BOYD

Treatment. You need treatment.

PAUL

(dazed, head ringing)

No, no. I'll be fine.

He passes out.

BLACKOUT.

END OF ACT FIVE

ACT SIX

FADE IN:

54 EXT. ALPHA'S LAIR - INDUSTRIAL STRUCTURES - DAY (D2) 54

Echo is crawling, with more than a little pain, down the narrow beam toward the Caroline wedge, while --

NOVEMBER and SIERRA duck and cover, duck and cover, exchanging GUNFIRE with Alpha.

BOYD moves under the proceedings, maneuvering in to lend back up, while --

PAUL is just coming back into consciousness. He sees Echo up on the beam, crawling out toward the wedge. What did you think? Of course he opts to go for her instead --

CATWALKS/ROOFTOP -- Sierra and November force Alpha higher and higher. Exchanging gunfire the entire time, while --

ECHO is getting closer to the wedge, but she has been shot and she's getting woozy.

Below her, Paul has started his climb toward her --

CATWALKS/ROOFTOP -- Alpha has been forced to a roof. Not much place to take cover here.

November and Sierra start converging on him, guns out --

SIERRA

Fritz -- what'd that bounty specify? Dead or alive?

NOVEMBER

Bigger payday if he's alive -- more fun if he's dead.

Alpha is all the way to the edge of the roof. Hands up.

ALPHA

Hey, gals? You ready for your treatments?

They glance at each other, smile like "what the fuck?"

CLOSE: ALPHA.

(CONTINUED)

ALPHA (CONT'D)
(perfect English accent)
There are three flowers in a
vase...

November's eyes go blank. We can see she's about to change
her target -- to her friend.

ALPHA (CONT'D)
...one of the flowers is...

But just then BOYD has appeared behind the women --

BOYD
November! Treatment!

She lowers her gun. Sierra is surprised by Boyd,
instinctively draws on him -- seems to recognize him.

SIERRA
What the -- ?

She looks back to Alpha. You guessed it -- not there.

Boyd and Sierra run over to the edge of the roof. Look down.
He ain't there either.

CATWALKS -- Echo reaches shakily for the wedge. Her
fingertips brush it... almost has it... it teeters... it
falls.

ECHO'S FACE wide-eyed with the realization that Caroline will
die a second and final time today, except --

PAUL'S HAND reaches out into space, snatches the wedge. Echo
looks down to Paul, who is halfway up to her.

ECHO
You saved her. You saved Caroline.

OFF Paul and Echo, holding the look --

Topher walks in, is surprised to see Saunders sitting in his
throne, at his computer.

TOPHER
Dr. Saunders?

She doesn't react at all to the name. At first. Even before she turns to him --

DR. SAUNDERS

I think you gave me more computer skills than would be required by a medical doctor...

(then)

It was very easy for me to hack your system.

He's moving toward her, a sinking feeling.

ANGLE: the COMPUTER SCREEN. It's a VIRTUAL FILE FOLDER with a photo of WHISKEY virtually clipped to it.

Now she looks at him.

DR. SAUNDERS (CONT'D)

I'm curious.

TOPHER

About?

DR. SAUNDERS

Well. I guess I understand why they wouldn't want to waste an investment. And I suppose, why hire a new physician when you can just imprint the broken Doll...

There is such a lump in Topher's throat.

DR. SAUNDERS (CONT'D)

But why did you decide that it was important that I hate you?

He just looks at her. Boy does he not have any Topherisms. She rises.

DR. SAUNDERS (CONT'D)

I think that's strange.

She starts moving toward the door. He looks at the computer. Notices something. Makes her pause before her exit with:

TOPHER

You didn't open it.

DR. SAUNDERS

No.

TOPHER

Aren't you curious to see who you really are?

(CONTINUED)

She looks at him a beat.

DR. SAUNDERS
I know who I am.

And she turns and goes. OFF Topher --

56 INT. DOLLHOUSE - ADELLE'S OFFICE - NIGHT (NIGHT 2)

56

Adelle and Boyd. The wrap up. Adelle stares out at the city at night.

ADELLE
And so he continues to allude us.

BOYD
He does.

ADELLE
And the poor child at the warehouse?

BOYD
An anonymous source is providing generously for her family.

ADELLE
Cold comfort.

BOYD
Yes.

ADELLE
We'll find him. I have confidence now. Our new contractor has skills which inspire it.

Now we REVEAL -- Paul is there, too. Seated.

PAUL
I don't work for you yet. Remember our deal.

ADELLE
The lady's freedom has already been granted.

PAUL
With full payment on her contract.

ADELLE
Of course.

Adelle's phone BUZZES. She picks it up.

ADELLE (CONT'D)
(into phone)
Yes.
(eyes on Paul)
Send her in.

She hangs up. The door opens. A delicate swirling of a dress as in comes --

-- NOVEMBER. She will recognize Adelle, but no one else.

ADELLE (CONT'D)
Do come in, my dear. I just have a few things for you to sign, then we'll have concluded our business.

NOVEMBER
Thank you.
(sees Paul)
Hello.

PAUL
Hello.

Adelle has the PAPERWORK ready. November sits and signs as Adelle points out the spots. Paul watches this.

ADELLE
Well. That's it, then.

They rise. Adelle hands her an envelope.

NOVEMBER
That's it, huh? Wow. It was so easy. I feel like I just got here.

ADELLE
Of course. If there's anything you may need, you always know how to contact us.

NOVEMBER
Okay. Thanks again. Goodbye.

Paul stands.

PAUL
Excuse me. I don't think I got your name?

#112 "Omega" WORKING PINK Revision
56 CONTINUED: (2)

60A.
56

NOVEMBER
Madeline. Madeline Costley.

(CONTINUED)

PAUL

Madeline. That's a lovely name.

NOVEMBER

Thank you.

They hold a look. Is there any recognition in her eyes at all? No. Now a SONG might come up on our soundtrack, as --

Paul watches November leave. She passes Boyd. He nods and smiles as she passes. Adelle watches Paul watching November --

57 INT. DOLLHOUSE - DR. SAUNDERS' OFFICE - NIGHT 57

Dr. Saunders tends to Victor's scars. He smiles at her. She smiles back. She finishes with him. He starts to go --

DR. SAUNDERS

Victor?

He turns, looks to her. She holds up a jar with lollipops. Victor takes one, delighted. She watches him go, a mixture of regret and compassion --

58 INT. DOLLHOUSE - DINING AREA - NIGHT 58

Sierra takes her tray and finds a seat among other ACTIVES --

59 INT. DOLLHOUSE - TOPHER'S LAB/IMPRINT ROOM - NIGHT 59

The CHAIR RISES. There is our Echo.

ECHO

Did I fall asleep?

Topher stares into a middle distance. This time he does not give it the warmth of his usual pitch. It's dead.

TOPHER

For a little while.

ECHO

Shall I go now?

TOPHER

(already turning away)
If you like.

She rises. Pauses. Puts a hand on his shoulder. A little surprised, he turns to her. The smile she gives him is small. Unforced. And just what he needed. She leaves. OFF
Topher --

BLACKOUT.

END OF SHOW