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DOLLHOUSE
"Getting Closer"
#211

ACT ONE

FADE IN:

1 INT. DOLLHOUSE - ADELLE'S OFFICE - NIGHT (FLASHBACK N1) 1

Quiet. Empty. LAUGHTER outside. The LOCK BUZZES, the doors open -- and a COUPLE TUMBLES IN. He's a SECURITY GUARD -- the blazer and tie kind -- who we'll call GABE. The WOMAN he's with looks remarkably like Echo... except it's not. It's CAROLINE FARRELL. She's who Echo was before she was Echo. She's got his keycard. There has been some seduction here, clearly. She's playing sexy-stupid. It's an act.

GABE

Hey, hey. Not this one --

CAROLINE

Aww, come on! You said you'd give me the tour.

GABE

Okay. There it is. Just another office. Come on. Gimme my keycard. I wanna show you the roof.

CAROLINE

Why're you so nervous? Whose office is this, anyway?

GABE

Nobody --

CAROLINE

Oooh, look! Nobody has a bar!

She goes to Adelle's bar, handles the booze, eyeing it. He moves to her, takes the bottle from her.

GABE

Come on. You want to get me fired?

CAROLINE

No. I want to get you fired up.

She's moving in for the kill. Her mouth on his. He's responding. Who wouldn't? Untangles his tongue for --

(CONTINUED)

GABE

We really shouldn't.

CAROLINE

It's nobody's business what goes on between two condescending adults.

GABE

Ha. No, I mean, just not in here --

She's tearing at his clothes, driving him back --

CAROLINE

You said you dummied up the security feeds. Nobody knows we're even here. Nobody ever will...

GABE

I just don't wanna leave any, you know, DNA --

She's ripped open his shirt, tugged his jacket up behind his shoulders, undone his belt and dropped his pants. Oh, yeah -- and she CUFFS him to a wall fixture. Backs away, cold now.

CAROLINE

Then don't make me bleed you.

She makes a beeline to Adelle's desk, starts rifling it.

GABE

Hey -- what are you doing?

CAROLINE

What I came here to do.

GABE

Oh, God. You're a thief. I let a thief into the building --

CAROLINE

Relax. I'm not a thief.

(then, tossing it off)

I'm a terrorist.

(as she searches)

The woman who works out of here -- what do you know about her?

GABE

What? Nothing. I don't know anything. I work for a security company. I'm practically a temp!

(CONTINUED)

CAROLINE

Rossum's not gonna give a temp full access to one of their buildings. The directory downstairs has her listed as "Activities Director." What kinds of activities?

GABE

I don't know.

Caroline's found a FILE that interests her -- we see why: it's all about her. Chock full of LONG LENS SURVEILLANCE PHOTOS.

CAROLINE

There's a man. Works with her. Blond. Thinks he's real sneaky. Likes to take pictures. Who is he?

GABE

Mister Dominic? I think he's like her secretary.

CAROLINE

"Mister Dominic"? Sounds like her **hairedresser.**

She finds another FILE. It's marked "Priority." Caroline opens it. Clipped to the first page is a PHOTO of BENNETT HALVERSON. Younger, mousier. Too much hair. Thick glasses.

CAROLINE (CONT'D)

Hello Carrie-at-the-prom. Why do **you** get to be a priority?
(perusing file)
Off the charts smart. Bet you could kill me with your brain.

Handwritten notes: "Recruit?" "Tucson says yes."

CAROLINE (CONT'D)

What's in Tucson?

GABE

I don't know.

She's found a remote control. Looks at it, turns it over --

GABE (CONT'D)

Please, just put all that back. I'll forget you were ever here --

(CONTINUED)

CAROLINE

(playing with remote)

You'll want to anyway. They find out you let me in here? They'll show **you** the roof. Before they toss you off, be sure and ask 'em about what they did to my last boyfriend --

She hits a button on the remote -- the PANEL over the MONITORS slides back, REVEALING the multi-views of the DOLLHOUSE.

CAROLINE (CONT'D)

What the hell is this?

Caroline moves toward the images... MAIN AREA, also the BEDCHAMBER as the covers slide back and ACTIVES rise.

GABE

(means it)

I have no idea. It can't be in this building...

On one of the picture-in-pictures: the IMPRINT ROOM. A NEW RECRUIT is wired up in the chair, being given the FULL FRANKENSTEIN WIPE. As Caroline takes this in --

CAROLINE

Maybe we should bring down the building. See what's underneath...

GABE

Who **are** you?

ADELLE (V.O. PRE-LAP)

Caroline...

2 INT. DOLLHOUSE - ADELLE'S OFFICE - NIGHT (NIGHT 1)

2

Continuing the scene which ended Ep. #210, "The Attic." Everyone's here: ECHO, ADELLE, TOPHER, BOYD, PAUL, VICTOR, SIERRA and IVY.

ECHO

Yes. We need to know what she knows. Clyde said there was one person who'd seen his partner face-to-face. And that's Caroline.

(CONTINUED)

BOYD

She can ID the man in charge --

(CONTINUED)

ECHO

Or the woman.

TOPHER

Or hermaphrodite. Say, can we go back to the part where the chairless imprinting tech I designed --
(to Adelle)
-- which you handed over to Harding in order to get this swank office back -- how that leads to the apocalypse? 'Cause I thought **that** was kind of an interesting detail.

ADELLE

We can't know for certain if the dystopian future they witnessed was a direct result of your designs.

TOPHER

So you're saying I might not be responsible for the end of civilization... it is weird I'm a little insulted?

ECHO

Doesn't matter where the tech comes from. We have to do more than just disrupt production. So long as Clyde's partner is still out there, Rossum will go on. We have to cut the head off the snake.

BOYD

And Caroline's the only one who's ever met that snake.

ECHO

She's been behind the curtain. Now we need for her to take us there.

IVY

What if she won't?
(all eyes on her now)
I mean, you're impressive. You are. You're carrying multiple constructs. Something in you has allowed you to fuse them into a kind of super ego. But Caroline isn't just one more personality build you'd be adding to the mix -- she's real.

(CONTINUED)

Echo flinches just slightly at that. Her friends bristle.

SIERRA
Echo's real.

VICTOR
Damn right she is.

IVY
No, I didn't mean... I just...

TOPHER
Ivy's right --

They all look at him. He hadn't seen it until she spoke up.

TOPHER (CONT'D)
We actually don't know what dumping
Caroline into Echo's brain will do.
(to Echo)
Your original self comes home to
find the house party that's going
on inside your head? She might
fight back.

ECHO
She'd lose.

ADELLE
All right. Then we avoid the issue
altogether. We do what we've done
in the past. We use another
Active. A blank slate. We imprint
them with Caroline, get the
information we need --

SIERRA
You can use me.

VICTOR
Or me. I don't mind being a girl.
(off their looks)
For the cause.

ECHO
It's gotta be me. I need to keep
her close. She can lie to the rest
of you -- she can't lie to me.

A beat. The matter is settled.

(CONTINUED)

2 CONTINUED: (4)

2

ADELLE

Very well, then. Let's pull
Caroline from the vault -- and put
Echo in the chair.

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

3

Topher warms up the equipment. Echo sits into the chair. Adelle, Boyd, Victor and Sierra hover variously. Paul approaches the chair with some LEATHER STRAPS and starts securing Echo. Sierra, Victor and Boyd watch from the Lab door. Sierra doesn't like the straps.

SIERRA

Is that really necessary?

ECHO

Just a precaution.

ADELLE

And a not an unwise one, at that.
(off their looks)
Unlike everyone else here, I **have**
met Caroline.

Victor puts a comforting arm around Sierra. They look at their friend, worried for her. Sierra gives Echo a little thumbs up. Echo smiles bravely.

4 INT. DOLLHOUSE - SERVER ROOM - NIGHT

4

Ivy's THUMB opens the restricted area. She moves to the wedge vault, punching in the codes. The wedge rack revolves. Several WEDGES tick past -- then it stops on a slot. AN EMPTY SLOT --

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

5

Echo eyes Paul as he continues to strap her down. She can tell he's avoiding making eye contact.

ECHO

(to Paul)

Hey? You okay?

PAUL

I'm good.

(CONTINUED)

ECHO

We haven't really talked since
you... died.

PAUL

Guess we've both died since then.

ECHO

Yeah. Weird week. So -- you finally ready to meet the girl who started all the trouble in your life?

PAUL

What? Janice Charles from my fourth grade math class is here?

TOPHER

Okay. We're all set here. All we need is --

Ivy appears, a little frenzied -- and empty handed.

IVY

Caroline --

TOPHER

Where's the wedge?

IVY

Gone.

TOPHER

What?

IVY

Caroline's missing.

OFF that --

CREDITS.

END OF ACT ONE

ACT TWO

FADE IN:

6 EXT. TUCSON TECHNICAL INSTITUTE - DAY (FLASHBACK D2) 6

A CROWDED outdoor lunch area. BENNETT HALVERSON appears. This is pre-Dollhouse. And pre-makeover. She holds her tray of food, looks for a spot to sit. Isn't finding one.

ANGLE: TWO PRETTY MEAN girls at a table. They're sort of spread out, lounging at a table that could easily seat four. They've finished eating, their empty trays sitting on the table. They GAB. Bennett stands there awkwardly for a beat or two, hoping they'll notice. They don't.

BENNETT

Excuse me? Are you finished?

MEAN GIRL #1

Huh? Oh, yeah. You can take those.

(to her friend)

-- so I was like, you're kidding me. And she was like, no, I'm not.

MEAN GIRL #2

No way. Beotch.

BENNETT

I'm not a waitress.

MEAN GIRL #1

Huh?

BENNETT

I'm not a waitress. I'm another person standing here with a tray.

MEAN GIRL #1

Well, it's a **tray**, anyway.

The Mean Girls snort, go right back to their discussion.

MEAN GIRL #2

So then what did you say?

MEAN GIRL #1

I told her -- you go anywhere near him again and I will smack the rosy out your glow.

(CONTINUED)

BENNETT

It's very crowded and you ladies are taking up about four spaces. Also, you appear to be finished.

MEAN GIRL #1

Well we're not finished. Do we **look** like we're finished?

BENNETT

Um. Yes. I just said that.

Suddenly Caroline appears, looking a little ill. She looks down at the dirty dishes on the Mean Girls' table.

CAROLINE

Oh, God. Was that the bisque? Did you have the bisque? I had the bisque. It's coming up again -- oh, God!

Caroline starts to dry heave a little. The Mean Girls get the hell out of there. Caroline is instantly fine, turns to Bennett, smiles, slides into the vacated seat.

CAROLINE (CONT'D)

Care to join me?

BENNETT

You're not ill?

CAROLINE

Uh, no. See, the mistake you made? Was trying to reason with them. I find that even rude people don't like to be barfed on.

BENNETT

I imagine that's true.

CAROLINE

Caroline Farrell.

BENNETT

Bennett Halverson.

CAROLINE

Okay. So I'm just going to guess. Neuroscience major?

(CONTINUED)

BENNETT

That's amazing. How did you know
that?

(CONTINUED)

CAROLINE
(re: Bennett's tray)
Fish -- brain food. Also, brain
books.

Bennett sees the three neuroscience BOOKS she's got with her.

BENNETT
Of course. I'm an idiot.

CAROLINE
And a genius, probably.

BENNETT
Only technically. And you?

CAROLINE
Not a huge genius.

BENNETT
I meant what are you here studying?

CAROLINE
Still trying to pin it down. I see
all the things they have to offer,
and I figure once I settle on one
thing I've excluded everything
else. There are so many things I'd
like to be.

MALE VOICE (V.O. PRE-LAP)
What are you going to do after
graduation?

7 INT. DOLLHOUSE - SECURITY OFFICE - NIGHT (NIGHT 1)

7

CAROLINE, the young, innocent Caroline from the candid
yearbook video (Ep. #101, "Ghost"), beams out from a video
SCREEN. Echo stares at this stranger, transfixed.

Adelle appears at her side.

ADELLE
She seems so innocent in a way,
doesn't she? Unspoiled.

ECHO
Yes.

(CONTINUED)

ADELLE

She wasn't, you know. Caroline
Farrell was aptly named. Feral.

(MORE)

(CONTINUED)

7 CONTINUED: (2)

7

ADELLE (CONT'D)

She was that. She left quite a trail of unhappiness in her wake. And not a few bodies.

ECHO

Are you saying she's evil?

ADELLE

Worse. An idealist. I wouldn't be at all surprised if it turned out her wedge got up and walked out of here on its own.

ECHO

I was glad. When I heard it was missing.

ADELLE

It's only natural.

ECHO

But I didn't take it.

ADELLE

I only considered it briefly.

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

8

Topher and Ivy working equipment. Doing some of elaborate computer work. Hacking. Computer hacking. Much serious-looking geeky business under all of the following --

TOPHER

Why would Echo steal her own imprint?

IVY

Because she's become a real girl. And if Caroline were to come back she might cease to exist. Or wind up nuts. Or very confused.

TOPHER

Okay, but... doesn't track. Echo went to the Attic for the cause -- whatever that does to your brain is worse than getting a roomie.

(MORE)

(CONTINUED)

TOPHER (CONT'D)

This is just Rossum being five steps ahead of us again.

IVY

(re: her computer)

I'm in!

TOPHER

Route the chair's I-09 directly into the ground feed. Do not let it tack --

She moves to the imprint chair. Is using what look like thick industrial phone CABLES to plug in from the chair back to one of the big machines. As she does this --

IVY

So Caroline's actually met Rossum? THE Rossum? But DeWitt never did?

TOPHER

She's middle-management. This guy's too canny to show his face.

IVY

Or her face.

TOPHER

Right, right. Harding was running this place for months. His people were everywhere. Rossum could've told him to grab it at any time.

Her computer starts BEEPING an ALERT. She moves to it --

IVY

We have ignition! Ghost chair's
just been engaged!

TOPHER

Let's do this!

He drops a new imprint WEDGE into the vacant chair, clicks onto his headset at the same time. Topher activates the chair -- which may seem odd, since it's empty... We GO TO --

9 INT. DC DOLLHOUSE - NIGHT

9

CLOSE: the DC IMPRINT CHAIR. A MALE ACTIVE is arching back as he's being imprinted --

WIDER: BENNETT HALVERSON and ASSISTANT oversee the imprint.

BENNETT

After Apollo is accomplished, I
want to start... this is wrong.

She's looking at her chair control SCREENS. The LIGHT in the imprint chair FLICKERS and goes irregular --

BENNETT (CONT'D)

Something is happening. Something
unintended... not unintended.
Intentional. Cancel this imprint!
This imprint is being corrupted.
Corrupted from the outside.

The Assistant scrambles to obey that order. Bennett scans her control screens. Talking to herself --

BENNETT (CONT'D)

Someone is trying to get inside my
heads. Pranks. School pranks.
This reeks of Topher Brink.

She turns -- the Active is STANDING now. His HAND SEIZES her by the throat, startling her, holding her fast. She sees her Assistant knocked out on the floor beyond. The Active simply reaches past Bennett and punches some keys on a computer beyond her. Bennett's eyes shift to a RED LIGHT over the elevator doors turning GREEN. The elevator doors open and --

-- Paul and Victor emerge.

(CONTINUED)

9 CONTINUED:

9

PAUL
(into phone)
We're in --

10 INT. DOLLHOUSE - TOPHER'S LAB - INTERCUT

10

Topher on his headset --

TOPHER
Is she there?

PAUL
She's here. We got her.

TOPHER
Is she okay? Is she still cute?
Don't hurt her!

Victor moves to Bennett and the Active.

VICTOR
(to the Active)
Gingersnap.

He releases Bennett and wanders off. Now Victor has Bennett.

BENNETT
What is this? What are you doing?

VICTOR
We're taking you to see an old
friend --

Victor turns. Sees Paul standing, staring at something.

VICTOR (CONT'D)
Paul?

PAUL
(still staring)
We're not leaving yet --

He's looking at: a SECURITY MONITOR where we see MADELINE in DOLL-STATE sitting at table in a dining area. If she's not drooling in her soup, it's close.

Paul turns, looks at Bennett. There is something not unlike hatred in his look. She looks right back.

PAUL (CONT'D)
You're going to call up there and
have them send her down here for a
treatment.

(CONTINUED)

BENNETT
Why would I do that?

(CONTINUED)

PAUL

Because you don't have a choice.
Don't make me twist your good arm.

Hold that look for a beat and --

11 INT. DORM ROOM - DAY (FLASHBACK D3)

11

Caroline holds up a box of hair coloring.

CAROLINE

Ready for your treatment?

Bennett is in a robe by the kitchenette sink, a tall kitchen chair/step stool positioned before it. Bennett's standing.

BENNETT

I think I've changed my mind.

CAROLINE

No mind changing. Get back in the chair.

BENNETT

Is it really so bad now?

CAROLINE

Not bad. A little dull. We're going to make you pop.

BENNETT

I'm not sure I wish to pop.

CAROLINE

You're going to pop and like it.
Get in the chair. Lay back.

Bennett obeys. Caroline runs the water. Grabs some shampoo.

CAROLINE (CONT'D)

You're starting this big new job tomorrow. You want to turn some heads.

As Caroline starts to wash Bennett's hair --

BENNETT

I'll mostly be studying them. And they'll be rat heads.

(CONTINUED)

CAROLINE

Well, you want to look nice for
your vermin.

BENNETT

They're largely color blind.
Though they can perceive some
ultraviolet.

CAROLINE

Then they'll love this. The
purple's really gonna bring out
your eyes.

(Bennett's eyes snap open)

Close 'em! I'm kidding. It's your
color. What your color **should** be.
You'll still be you. You'll just
be more you.

BENNETT

I often thought I'd like to be less
me. More like... Well. You,
actually.

CAROLINE

Me? I'm still undeclared.

BENNETT

You know who you are. And you're
fearless. I'd love to get a look
at your amygdala.

CAROLINE

You have to buy me dinner first.

Bennett visibly relaxes while Caroline works in the lather.
Caroline's gaze goes to --

Sitting on the counter are Bennett's new CREDENTIALS; a SWIPE
CARD on a lanyard with a photo of Bennett. It says "Rossum"
and "Level C Access."

BENNETT

(eyes closed)

No one's ever done this for me
before.

CAROLINE

Washed your hair?

BENNETT

Taken an interest.

12 INT. DOLLHOUSE - MAIN AREA - DAY (DAY 2) 12

The elevator doors open, revealing Bennett standing there with Adelle and Boyd. As they move along the bridge toward Topher's Lab, Bennett takes in the place.

ADELLE

-- and the flight? Not too exhausting, I trust?

BENNETT

You used a company jet to abduct the programmer of a rival House.

ADELLE

And I'm certain I'll be kicking myself for it come holiday bonus time.

BENNETT

I'm sure you'll be dead before then. It's a very open space. Quite a lot of beige. You let them roam. They roam. Like free-range chickens. We keep ours more like veal.

They enter into --

13 INT. DOLLHOUSE - IMPRINT ROOM/TOPHER'S LAB - CONTINUOUS 13

Adelle enters with Bennett, Boyd bringing up the rear. Topher is in his Lab. Sees them entering, moves to join.

TOPHER

Bennett! Hi. Welcome.

She glances at the chair. Cables are still hooked up to it.

BENNETT

You routed through an I-09 to seize control of my chair. Impressive.

He shrugs, embarrassed.

ADELLE

Topher here will explain to you why we've gone to such lengths to procure your services.

(CONTINUED)

BENNETT
You won't be getting my services.

TOPHER

But you haven't even heard what we need yet...

BENNETT

Oh. I don't care.
(to the others)
This man assaulted me. He struck me in my own lab. I'd like to file a formal complaint.

ADELLE

Ms. Halverson. As you have correctly noted, you have been abducted. You can be treated as a prisoner or a guest -- it's entirely...

Topher's behind Bennett signalling Adelle -- back off.

ADELLE (CONT'D)

Can I get you anything?

BENNETT

A diet soda.

TOPHER

I have some in my fridge. Come on. Lab's in here. You showed me yours. Let me show you mine.

Topher motions toward the Lab. Bennett reluctantly moves in that direction. Topher looks to Adelle, signals he'll handle it. She gives him a severe look. Exits with Boyd. Topher turns back toward his Lab, and the real challenge in there.

14 INT. DOLLHOUSE - BRIDGE - CONTINUOUS

14

Adelle and Boyd.

BOYD

How long do you think before they track her back here?

ADELLE

Sooner than I had hoped, I'm afraid...

Boyd looks at what she's looking at: Paul and Madeline entering into the main area. Madeline has been cleaned up and put into LA Dollhouse jewel tones.

(CONTINUED)

BOYD
He couldn't just leave her there.

ADELLE

No. I suppose not. I had hoped to keep an outward appearance of normalcy as we marshalled our forces. However any good battle plan must be fluid. We'll be going into full lockdown mode.

15 INT. DOLLHOUSE - MAIN AREA - CONTINUOUS

15

Paul hands the placid Madeline off to an ATTENDANT. They take her to join an ART CLASS in session. Paul watches her go with regret. Echo appears at his side.

ECHO

You did a good thing.

PAUL

Did I? She walked away from me and I let her. I never looked to see if she was okay. She was a person. And now she's nothing again.

ECHO

We'll fix it. We'll make her right.

PAUL

Once they've done this to you... can you ever be right again?

He looks at her. Then he walks away. OFF Echo --

16 INT. DOLLHOUSE - TOPHER'S LAB - DAY

16

CLOSE: a SHATTERED IMPRINT WEDGE, its pieces loose in a tray, are set on the table before Bennett.

BENNETT

An imprint wedge.

TOPHER

It's an original personality.

BENNETT

What happened to it?

(CONTINUED)

TOPHER

It, uh, got damaged. Last year. I
had a back-up, of course. But now
that's gone.

(MORE)

(CONTINUED)

TOPHER (CONT'D)

I only kept this around to see if, as an exercise, I could restore it. You know. Like you did. With the Hamilton wedge.

BENNETT

(flattered)

You heard about that?

TOPHER

It was legend. I couldn't get the other programmers to talk about how awesome I was for weeks after that.

(beat)

Thing is, I still have no idea which decompression algorithms you used to recover the imprint.

BENNETT

The Hamilton wedge was only missing half its data. It was a one to two compression ratio.

TOPHER

This is only one to four.

BENNETT

An exponential increase.

TOPHER

Would it help if I said you're exponentially smarter than I thought you were back then?

BENNETT

Failed test pins, micro-cracks in the spindle, mag comp corruption...

(looks at him)

Why do you need this restored?

TOPHER

Would it sound OTT if I said it could help us prevent the end of civilization as we know it?

BENNETT

(considers a beat, then)

I'd have to understand the context.

(looks back to it)

You could use perceptual coding to reassemble the autonomic functions, I suppose...

(CONTINUED)

TOPHER

How much data loss would we suffer?

BENNETT

One generation? No loss. Every memory would be intact.

He's staring. Well, gazing really. God she's so cute.

TOPHER

Awesome. Then maybe we can work on the one memory I'd like to erase... Bennett. I am so sorry I hit you. I didn't want to. God, how I didn't want to.

BENNETT

Well. I was trying to kill your Active at the time.

TOPHER

Eh. You had your reasons. Still. That face. Slugging it... not my first instinct.

She's looking at him now. And boy is he ever looking back.

BENNETT

I didn't feel it was...

TOPHER

(drawing closer)
Some form of... contact... but not...

BENNETT

Who's on this wedge?

TOPHER

Huh?

BENNETT

Who are we trying to resurrect?

TOPHER

Uh. This. Person. Ha. Does it matter?

BENNETT

It might.

(CONTINUED)

TOPHER

Well. I mean. It's not like Stalin or somebody.

BENNETT

I didn't suppose it was an historical figure. Who is it?

His gaze has shifted subtly past her. Did he just get caught looking? Yeah. She follows that gaze, sees --

BENNETT'S POV: ECHO down on the main floor. She's looking up at them. OFF that --

17 INT. APARTMENT BUILDING - HALLWAY - NIGHT (NIGHT 2) 17

Boyd moves down the corridor to an apartment door. He pulls some junk flyers from the door, slides his key in the lock --

18 INT. BOYD'S APARTMENT - CONTINUOUS 18

As he enters, calling to someone off-screen --

BOYD

Hey. It's me. I would have called. I don't trust the land lines right now. DeWitt's ordered the House into full lockdown. I think it's time we brought you in.

REVEAL: CLAIRE SAUNDERS in the middle of the room. She's just pouring two glasses of wine, has a little cheese plate going: intimate snacking.

DR. SAUNDERS

Do we get to have one drink first?

He's moved to her.

BOYD

Are you scared?

DR. SAUNDERS

Not anymore.

And as he gathers her into a passionate kiss --

BLACKOUT.

(CONTINUED)

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18 CONTINUED:

23A.
18

END OF ACT TWO

ACT THREE

FADE IN:

19 INT. DORM ROOM - NIGHT (FLASHBACK N4)

19

Bennett, looking more put together than when we first met her -- Caroline's influence -- sits alone in the room. We might not notice right away that she's been crying. She doesn't stir when Caroline enters. A little surprised to see her.

CAROLINE
Benster. You're home early.

BENNETT
They're doing some routine maintenance in the lab.

CAROLINE
(re: her outfit)
You broke out the Tasty Couture.
Good choice.

BENNETT
You said it would be okay if I borrowed it.

CAROLINE
Yeah. Rock on. I kinda got it for you. Have you been crying?

BENNETT
I wasn't snooping. I just went into your closet for the outfit...

Bennett tosses something onto the coffee table. We recognize it as the FILE on her that Caroline stole.

BENNETT (CONT'D)
Who are you?

CAROLINE
Bennie...

BENNETT
Who **are** you?!

CAROLINE
I'm Caroline. You know me.

(CONTINUED)

BENNETT

No. I don't think I do. Where did that file come from?

CAROLINE

LA. A Rossum office in LA.

BENNETT

Why do you have it?

CAROLINE

Because I took it.

BENNETT

And it lead you to me.

CAROLINE

I saw you were valuable to them. Which made you valuable to me. Yeah.

BENNETT

Because you wanted to get close to them. To hurt them.

CAROLINE

A lot. Bennett, Rossum is out of control. They're doing things -- experiments -- not on animals. If you'd seen what I've seen...

BENNETT

I thought you were my friend.

CAROLINE

I am.

BENNETT

So why won't you let me help you?

CAROLINE

You're not pissed because I used you?

BENNETT

I'm hurt because you won't.

OFF Caroline --

20 INT. DOLLHOUSE - DOCTOR'S OFFICE - NIGHT (NIGHT 2) 20

Topher, back to us, rummages through a cabinet in the doctor's office. Echo appears in the doorway. Topher sees her. He's got a split lip.

(CONTINUED)

TOPHER

(still rummaging)

Her left arm may be dead, but she's got a terrific right cross. If anyone asks. Actually, if anyone asks? Don't say I got beat up by a one-armed girl.

ECHO

What did you do to him?

TOPHER

Him? Him who?

ECHO

Paul.

TOPHER

I gave him his life back.

ECHO

You made him a Doll.

TOPHER

I had to reconstruct his neural landscape based on the brain scans Alpha made when he damaged it. But he's still Paul. Same taciturn, self-regarding guy.

ECHO

He's not the same. He's different.

Topher hesitates. He'd rather not have this conversation.

TOPHER

Half his brain tissue was scarred. I had to do major rewiring. Which required healthy brain tissue. There were two pieces of real estate big enough for the job. The motor cortex and the cingulate gyrus. So either he could live his life trapped in a paralyzed body... Or... I could take away something else.

ECHO

It was me, wasn't it?

(CONTINUED)

TOPHER
Not his memories of you. He's
still got those.

(CONTINUED)

ECHO
Our connection.

TOPHER
I think so. Experience, habits,
emotion. It all burns pathways on
our brains. The freshest, brightest
paths... those are the ones I needed.
(then)
I think that was you. Yeah.

They hold the look between them. The sense of loss is palpable. Finally --

ECHO
You're still bleeding.

He goes back to what he was doing -- fumbling, KNOCKS OVER a jar of medical supplies. She moves to him and helps him straighten it --

DR. SAUNDERS
Why don't you let me do that?

-- only the "she" isn't Echo. It's Saunders. Topher blinks.

TOPHER
Dr. Saunders?

DR. SAUNDERS
Tilt your head back please.

TOPHER
How did you -- ? When...

He has tilted his head back, shifts his eyes to the door where Boyd shrugs, grinning a bit.

TOPHER (CONT'D)
You mean -- ? You two -- ?

DR. SAUNDERS
Less talking would mean less
bleeding. And I mean that in so
many ways.
(and)
Hello, Echo.

(CONTINUED)

ECHO

(warm smile)

So you're the reason Boyd's been
all tardy and sleepy last two
months? We had a pool going.
Topher had "gambling addiction".

TOPHER

Gambling **enjoyment.**

(CONTINUED)

Saunders does a bit of a take, glances at Boyd, who gives a look to her that says, "See what I mean?" Saunders looks back to Echo --

DR. SAUNDERS

Good to **meet** you.

ECHO

Glad you're back. You might not be.

Adelle appears in the doorway.

ADELLE

Topher? That troublesome one-armed creature? Where is she?

TOPHER

I hadda lock her up. Couldn't leave her in the Lab unattended.

ADELLE

So your charm offensive -- ?

TOPHER

Mostly just offensive.

ADELLE

As soon as Dr. Saunders is finished with you, see me please?

TOPHER

Right-o.

Adelle moves off. They all look at each other. A beat. Adelle reappears in the doorway, does a take at Saunders.

ADELLE

Dr. Saunders.

DR. SAUNDERS

Hello, Adelle.

BOYD

I can explain.

ADELLE

No need. Only takes me a moment.

(to Saunders)

Good to have you with us.

REVERSE from ADELLE's POV --

21 INT. DOLLHOUSE - DOCTOR'S OFFICE - DAY (FLASHBACK D5) 21

We're looking into the doctor's office where WHISKEY sits on the bench where Topher just was. She is having her arm fitted into a sling by an OLDER MALE DOCTOR.

WHISKEY
(confused, distressed)
I try to be my best.

ADELLE with LONG HAIR in the doorway.

ADELLE
Of course you do, my dear.
(to doctor)
See that she's back in rotation as soon as is practicably possible.
She is after all our Number One.

DOMINIC now approaches Adelle.

DOMINIC
Ma'am. A word?

22 INT. DOLLHOUSE - MAIN AREA - DAY (FLASHBACK D5) 22

Adelle and Dominic walk-and-talk.

DOMINIC
Three months ago someone deleted a substantial portion of security footage from the system.

ADELLE
Three **months** ago?

DOMINIC
Not our system. The main building.
I only learned of it recently.

ADELLE
And?

DOMINIC
I spoke to the security officer on duty that night. He admitted to it.

ADELLE
Freely?

(CONTINUED)

DOMINIC

Loudly. There was some pleading.
Turns out he let a young woman into
the building. Your office, to be
exact.

ADELLE

I'll have to ask Judith to
inventory my files.

DOMINIC

I already did. Two are missing.
One of them, is Caroline Farrell's.
The security officer identified her
as the woman he let in.

ADELLE

(grrr)
Thorn in my side, that girl. I
thought we were finished with her?
She'd fallen off the radar.

(then)

You said two files were missing?

DOMINIC

The other was Bennett Halverson's.

ADELLE

Damn. Halverson is one of Rossum's
rising stars. Rumor has it the man
at the top selected her himself.

DOMINIC

Guess who's rooming with Bennett
Halverson at Tucson Tech?

ADELLE

Who else knows about this?

DOMINIC

Just us.

ADELLE

Let's try and keep it that way. We
need to get to Tucson.

23 INT. DOLLHOUSE - SOLITARY/OBSERVATION - NIGHT (NIGHT 2) 23

Bennett sits in the metal room at a table. She's unhappy.

(CONTINUED)

Echo is in the observation room watching her unseen. Boyd appears beside her. She sees him. Smiles. Happy for him.

ECHO

Hey, stud.

BOYD

Mother always wanted me to date a doctor.

ECHO

Yeah....

(smile goes)

Wonder what mine wanted. Guess we'll find out.

BOYD

It's scary, isn't it?

ECHO

We need Caroline.

BOYD

We need **you**.

ECHO

I keep thinking there is a me, that I'm real, but every time I talk to someone they act like I'm doing tricks. Paul never believed Echo was a person... even when he cared. Now he's just waiting for Caroline to kick me out.

BOYD

That's not gonna happen. Look, I never met Caroline Farrell. I know she makes DeWitt about as crazy as you do, so I figure she can't be all bad. But I know you. I watched you grow. I watched you build yourself from scratch, against all odds. Against us. You're stronger than anyone here, Echo. Even Caroline.

He moves a wisp of hair behind her ear.

BOYD (CONT'D)

She gets in there, I think she'll be proud to know you.

She folds into him, head against his chest, as he gives her a fatherly hug.

(CONTINUED)

BOYD (CONT'D)

Okay. I have to put the House in lockdown.

ECHO

You're gonna do that now?

BOYD

Yeah. Orders.

ECHO

Give me three minutes?

OFF his curious look --

24 INT. DOLLHOUSE - STAIRWELL - NIGHT

24

Echo leads Victor and Sierra up the stairs (this should be the same or similar to the stairwell we saw in Ep. #108, "Needs").

VICTOR

I'm glad you have something for us. We were starting to feel like a couple of fifth wheels.

SIERRA

What do you need us to do?

They get to a door. Echo turns to them.

ECHO

I need you to get the hell out of here.

She swipes a keycard at the scanner.

ECHO (CONT'D)

There's time. Probably not much -- but some. I don't want you spending it here.

(CONTINUED)

VICTOR
I don't understand --

ECHO
Look at her.
(he does)
Understand?

Ahh, yes. Her. Victor nods.

ECHO (CONT'D)
We're about to go to war. You
never know what you're going to
lose in a war. You never know what
you're going to lose anyway. Go.
Be with each other.

She hands him a CELL PHONE.

ECHO (CONT'D)
When the time comes -- I'll call.

Echo embraces them in turn.

SIERRA
Thank you.

They start to head out, pause at:

ECHO
And, guys? If you don't happen to
pick up? That's okay, too.

And they leave. The door shuts heavily behind them. Echo
heads down the stairs. When she hits the next landing, she
finds herself face-to-face with --

DOMINIC. He's wearing the NEURO-CONDUCTIVE BODYSUIT and
dripping with ATTIC GOOP. He's wide-eyed and short-of-
breath, on the brink of passing out.

DOMINIC
Clyde's dead. Rossum's on to you.
They're coming...

AS Dominic goes down, Echo just managing to steady him --

END OF ACT THREE

ACT FOUR

FADE IN:

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

25

Dominic is on the examination table in distress, in and out of consciousness. Saunders tends to him. Just outside the office are Echo, Adelle, Boyd, Paul and Topher.

ECHO

He said they're on to us. Probably headed this way.

ADELLE

This could alter our plans considerably...

TOPHER

Okay, am I the only one thinking we're getting maybe a little too much of our intel from The Matrix? Or possibly Tron, given the outfits?

ECHO

Care to roll the dice on that?

TOPHER

Are they fuzzy?

ADELLE

We'll assume the information is good. We begin evacuation procedures at once. Every Active is to be brought to imprint, their original personalities restored, and then released. We can dispense with the niceties. I'm not leaving behind a House full of helpless creatures.

TOPHER

Behind? Where are we going?

ADELLE

(moving off)
Tucson, obviously.

(CONTINUED)

25 CONTINUED:

25

TOPHER
Obviously.

26 EXT. ROSSUM RESEARCH FACILITY - NIGHT (FLASHBACK N5) 26

TUCSON. Stock shot of cool and sinister building, while --

27 INT. ROSSUM BUILDING - NIGHT (FLASHBACK N5) 27

Caroline and Bennett emerge from an elevator. Caroline is dressed for stealth, Bennett for late night work. Caroline shouldered a black DUFFEL. Bennett has a laptop and is showing Caroline building SCHEMATICS.

BENNETT
These are the labs with restricted access. Which is probably where Rossum's doing its most valuable research.

CAROLINE
Then those are the targets.
(then)
You're sure about this?

BENNETT
We're in it together, right?

CAROLINE
To the end.

BENNETT
Go. I'll set up here.

28 INT. ROSSUM BUILDING - DARKENED OFFICE - LATER (FB N5) 28

This is where Bennett is running the operation from. She has a laptop hooked up to the security wiring, giving her a FEED from the security cameras. She's on a headset.

BENNETT
(into headset)
You should be above the first lab by now.

29 INT. ROSSUM BUILDING - AIRSHAFT - INTERCUT (FLASHBACK N5) 29

Caroline's in a utility shaft that houses the ventilation and electrical conduits. She's got an earpiece in. She references the schematic and places a CHARGE of C4.

(CONTINUED)

CAROLINE

Copy. The charge is in place.

BENNETT

Ten minutes on the clock?

Bennett sets the timer on her watch to ten minutes as Caroline sets a timer connected to a DETONATOR CAP, places it into the pack of C4. Starts the countdown on the timer.

CAROLINE

First charge is hot. No backing down now.

She takes another C4 charge from her bag, pulls herself down the utility shaft. She crawls to a T-junction. There's an access HATCH to a lab below. She checks the schematic.

CAROLINE (CONT'D)

I'm above a lab. Ten meters past the third charge. It's not in the schematic.

Bennett is nervous. She looks down at her watch. There's three minutes and forty-three seconds left.

BENNETT

Plant the last charge and move on.

CAROLINE

The only reason you build a room that's not in the plans is to hide something. I'm going in.

BENNETT

You don't have time!

No answer from Caroline; she's prying at the hatch --

BENNETT (CONT'D)

Caroline! When you get curious, you get dead.

Caroline forces the hatch. It drops to the floor of the lab below. On the noisy IMPACT --

30 INT. DOLLHOUSE - DR. SAUNDERS' OFFICE - NIGHT (NIGHT 2) 30

Saunders, Adelle, Boyd and Paul. Dominic in a fever. Echo just outside the door, hovering.

(CONTINUED)

DR. SAUNDERS

He was in there too long. His body is going into shock. We need to get him to a hospital.

ADELLE

You know that's not possible. My entire support staff is engaged with the evacuation.

PAUL

Evacuate **him**. He risked everything to get his message to us.

Adelle considers this. Crosses over to the feverish Dominic, looks down on him. Then --

ADELLE

Put him back in the Attic. That's his best hope.

Dominic may be feverish, but he heard that. His hand reaches out clumsily for her. Catches her wrist.

DOMINIC

No... no! I'd rather die!

Adelle calmly removes Dominic's weakened hand, leans close.

ADELLE

Oddly, I'd rather you didn't. We are in a war, Mr. Dominic. You may yet avoid becoming a casualty.

She turns and starts out of the room. To Boyd as she passes:

ADELLE (CONT'D)

See that it's done.

Paul looks at Boyd, moves to follow Adelle --

31 INT. DOLLHOUSE - MAIN AREA - CONTINUOUS

31

-- they pass Echo, who is just outside the door. She follows in their wake.

Above on the BRIDGES, lines of ACTIVES with STAFF and HANDLERS as the re-imprinting takes place. Around our people we will see some fully reincorporated folks taking their leave.

(CONTINUED)

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31 CONTINUED:

37A.
31

PAUL
Let me take him --

(CONTINUED)

ADELLE
(whirling on him)
It's done, Mr. Ballard.

ECHO
She's right.

They look at her.

ECHO (CONT'D)
His best chance is back in the Attic.
(a glance to Adelle)
And we can always use a man on the
inside when we hit the mainframe.

Adelle smiling. Paul's not.

PAUL
I don't know you anymore.

ECHO
I know.

Adelle sees something coming their way.

ADELLE
Ah. Mr. Ballard. You'll recall
your former neighbor. Mellie.

MADELINE as MELLIE is being brought toward them by a HANDLER.

MELLIE
Paul?

Paul shoots a dismayed (though not angry) look at Adelle.

ADELLE
You insist on bringing her along,
then I insist she be someone who will
trust you entirely. We shan't have
time for any senate subcommittees...

Mellie's there now. Throws her arms around him.

MELLIE
Paul... what's happening? Is this
place... what I think it is?

PAUL
Yeah.

(CONTINUED)

MELLIE

You found it. It's not what I expected. You're taking it down?

PAUL

We're taking it down.

Now she notices Echo --

MELLIE

And you found her... you're Caroline. He never gave up, you know. He never stopped looking.

ECHO

I know.

She looks at Paul. Mellie slides her arm around his waist. I mean, he is her boyfriend.

Adelle takes this in. Boyd approaches Adelle, whispers something to her. She steels a little.

32 INT. DOLLHOUSE - SOLITARY CELL - NIGHT

32

Bennett reacts as the door opens and Echo walks in.

ECHO

You're going to bring her back.

BENNETT

Pfffft. Don't think so.

ECHO

No, you're going to.

BENNETT

Or what? You're gonna hit me?

ECHO

I considered that. I also considered letting you go. I don't want her back any more than you do. But the fact is, I need her. I need what's in her head. And I need you to get it.

(MORE)

(CONTINUED)

32 CONTINUED:

32

ECHO (CONT'D)

So I'm going to make you an offer --
you resurrect Caroline Farrell long
enough for me to save my friends --
and I will let you do anything you
want to her. I will hold the bitch
down for you. Deal?

(CONTINUED)

OFF Bennett --

33 INT. DOLLHOUSE - ADELLE'S OFFICE - NIGHT

33

Adelle and Boyd enter from the elevator. They move into the office proper and we see that CLIVE AMBROSE is here with two intimidating SUITS. Adelle is all charm.

ADELLE
Mr. Ambrose! What a lovely late
night surprise!

AMBROSE
Are you surprised, Adelle?

ADELLE
Surprised and delighted.

AMBROSE
(re: Boyd)
He doesn't look surprised.

ADELLE
He's paid to not look surprised.
What can I do for you?

AMBROSE
You can go with these gentlemen.
They'll escort you to your
debriefing. As of this moment I'm
taking over this House. And
liquidating the inventory.

ADELLE
I beg your pardon?

AMBROSE
Let's not play games. Nobody comes
out of the Attic, Adelle. There've
been multiple breaches. You're done.
(to his guys)
Take her.

BOYD
I don't think so.

Boyd has his GUN out.

AMBROSE
You are making a very grave error.

(CONTINUED)

BOYD

Wouldn't be my first.

And then it happens very quickly. Ambrose's men are DRAWING. Boyd takes out the first, then the other. We're more or less in Adelle's POV for the end of this as she looks to Clive Ambrose who does seem surprised --

-- by the neat HOLE in his FOREHEAD. He drops. Three dead BODIES. Adelle is a little bit startled and very much impressed.

ADELLE

Well. I think we can agree this carpet's done for.

Boyd takes in a ragged breath. BLOOD is BLOOMING on his side, through his shirt. One of the bad guys got one off before getting it.

ADELLE (CONT'D)

Mr. Langton!

AS she steadies him --

BLACKOUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

34 INT. ROSSUM BUILDING - DARKENED OFFICE - NIGHT (FB N5) 34

Bennett looking at the TIME TICKING down on her laptop. She calls hoarsely into her headset --

BENNETT
Caroline? Do you copy? Caroline!

35 INT. ROSSUM BUILDING - DARK LAB - INTERCUT (FLASHBACK N5) 35

Caroline sweeps her flashlight across the room: half a dozen BODIES float in a VISCOUS FLUID on tray-like tables. FEEDING TUBES run into their mouths. EKG LEADS criss-cross their skin. There's something that looks vaguely familiar about the setup. As though it's a precursor to the Attic technology we saw in the last two episodes.

CAROLINE
(into radio)
Bennett -- we have to abort. This floor is not empty...

BENNETT
What? It's too late. The timers are set!

Caroline gets close to one of the prone figures, crouches -- she reaches out and touches the subject and their EYES SNAP OPEN. Caroline jumps back, startled, bumps into --

-- an UPRIGHT TEST SUBJECT in a encased tube. The TOP of her SKULL has been removed, a large portion of the BRAIN exposed. NEEDLES and ELECTRICAL CABLES are planted into the brain tissue, connecting the subjects to computer stations.

Caroline freaks, backs away, bumping into a CONTROL STATION. Which somehow triggers the subject in the tube to:

TEST SUBJECT
(bursting into operatic
SINGING)
La donna è mobile, Qual piuma al vento...

It's from Verdi's "Rigoletto."

(CONTINUED)

BENNETT
Caroline?! What's going on?!

Caroline pounds on the control station. The Subject starts babbling a scientific treatise in GERMAN --

TEST SUBJECT
Wird ein Koordinatensystem K so
gewählt, in bezug auf dasselbe die
physikalischen Gesetze in ihrer
einfachsten Form gelten...

Caroline backing away from the terrifying sight --

CAROLINE
(into radio)
I have to try and pull the
detonator caps.

BENNETT
What? There's no time!

CAROLINE
There are people in here, Ben. I
have to try -- you need to run.

BENNETT
What?! I'm not leaving without you!

Suddenly Caroline is GRABBED from BEHIND by the table Subject she woke up. He's sitting up.

CAROLINE
(into radio)
Run!

CUT TO:

36 INT. DOLLHOUSE - ADELLE'S OFFICE - NIGHT (NIGHT 2) 36
Boyd is on the couch. Adelle applying pressure to the wound.

BOYD
Are you out of your mind?

ADELLE
No. But Mr. Ambrose is, I'm afraid...
She's looking at dead Ambrose, then back to Boyd.

(CONTINUED)

ADELLE (CONT'D)

You think one of Rossum's ranking board members was content to confine his consciousness to a single body? When he finds out you killed him, you'll be a target.

BOYD

How's he going to find out?

ADELLE

I'm going to tell him. Which is why you will run.

He stares at her... and he understands her play --

BOYD

To draw their fire...

They hold the look. She's ruthless, but that's good.

BOYD (CONT'D)

It's a war.

ADELLE

Yes is it.

BOYD

(beat)
Claire...

Before he can say it --

ADELLE

She should stay with the group.
She'll be marginally safer.

BOYD

Thank you.

ADELLE

Thank me later.

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

37

The chair rises. A RESTORED MALE ACTIVE sits up.

IVY

(to Topher, off electronic clipboard)
Gary Walden.

(CONTINUED)

TOPHER
Welcome back Gare! Hey, whaddya
know? Term's up! You're done!

RESTORED ACTIVE
Has it been five years?

TOPHER
Mmmm, sure. Sanderson here is
going to see you make it back into
the real world okay.

Topher indicates a HANDLER in waiting. As Restored Active
and Handler move to elevator --

RESTORED ACTIVE
Wow. Seems like I just got here yesterday.

The elevator doors close on them.

TOPHER
(to Ivy)
Last Tuesday, actually. That all
of 'em?

IVY
One more --

She nods toward: ECHO and BENNETT in Topher's Lab. Bennett
is busily working on the broken wedge. Topher blinks.

TOPHER
You changed your mind --

Bennett and Echo share a look. Topher clocks that.

TOPHER (CONT'D)
She can be persuasive.

BENNETT
It turns out Echo and I share some
common interests. Give me a hand?

TOPHER
(moves to join)
I'll give you both!
(quickly)
That wasn't a reference.

[NOTE: The following scene from Ep. #113, "Epitaph One," has
been PREVIOUSLY SHOT.] Boyd and Dr. Saunders. He is
stuffing a duffel bag with clothes.

DR. SAUNDERS
Where will you go?

BOYD

I don't know yet... I'll have to figure that out on the move. Somewhere they can't pinpoint me.

DR. SAUNDERS

Where is that?

BOYD

(losing patience)

I don't know. And I wouldn't tell you if I did. Echo's already in danger. I don't want you to be. It's an understatement to say they have ways of making you talk.

(beat)

Maybe I'll just keep moving. I'll be okay.

He grimaces when he lifts the duffel to go. Saunders begins rushing around -- grabbing medical supplies and stuffing them in his bag.

DR. SAUNDERS

You won't be able to go to a hospital if you need it. Some extra bandages if you have to rewrap it...

BOYD

I'm healing fine, Claire --

DR. SAUNDERS

You'll need these to fight off any infection. Fever's the first...

BOYD

Claire!

He grabs her to stop her constant motion.

BOYD (CONT'D)

I'll be okay.

Tears come to Dr. Saunders' eyes.

DR. SAUNDERS

I wish we had more time.

BOYD

I know.

(CONTINUED)

She takes his hand and holds it to her cheek. He caresses her face and looks straight into her eyes.

BOYD (CONT'D)

I will come back for you. Do you understand? I'll come back for you.

After a beat, she nods. He takes in her face one last time, and slips out the back door of her office.

39 INT. DOLLHOUSE - TOPHER'S LAB - NIGHT

39

Topher and Bennett are working on the wedge. Close together, their focus intense. Ivy at the Imprint Room door.

IVY

Topher, I'll go in the back and deal with the burn racks.

TOPHER

(doesn't even look up)
Okay.

ECHO

How's she coming?

BENNETT

She'll be with you in a moment.

ECHO

Oh. Think I'll take a walk.

But the two love geeks are too involved in what they're doing to take notice of her. Echo quietly rises, moves off through the Imprint Room...

TOPHER

You're using non-linear transformation for all the cognitive controllers --

She looks at him. Smiles.

BENNETT

If you had a Dewey pin this might go a little faster.

TOPHER

Sure.

Topher is about to go. Stops. Fuck it. He turns to her. Plants one on her lips. She lets him. Then they're really kissing. He with the split lip.

(CONTINUED)

TOPHER (CONT'D)

Ow ow ow ow.

They finally come apart. She touches his split lip. Looks a little regretful of that, but flushed with the kissing.

TOPHER (CONT'D)

More of that if we prevent the end of the world?

BENNETT

Yes.

TOPHER

You know I always had a crush on you. Even when I thought you were a dude. This is better.

A shared smile. He goes, moving into the Imprint Room and is gone. She sits there for a moment, happy. Now:

DR. SAUNDERS (O.S.)

He's in love with you...

Bennett looks over. Dr. Saunders is standing in the entrance.

BENNETT

I'm sorry?

DR. SAUNDERS

Claire. Claire Saunders. I was the House doctor. I used to be Number One.

BENNETT

Oh. I see. Yes. Topher mentioned there had been... Nice to meet you.

DR. SAUNDERS

Is that Caroline?

BENNETT

Mmm-hmmm.

DR. SAUNDERS

You really think we can get her back?

BENNETT

I'm confident of it.
(bit hesitant)
You really think he likes me?

(CONTINUED)

DR. SAUNDERS
I didn't say "likes."

BENNETT
He's remarkable.

DR. SAUNDERS
I honestly didn't think he was
capable of admitting the **existence**
of another human being, let alone
loving one.

Bennett turns to her.

DR. SAUNDERS (CONT'D)
I think **you're** the remarkable one.

Bennett smiles, turning back to her work.

Saunders' hand comes up with a GUN (with a silencer on it).
She FIRES just as Topher reappears in the Imprint Room
doorway --

TOPHER
I couldn't find a Dewey, but will a
Carville work?

He looks up just as Saunders FIRES, shooting Bennett in the
head. BLOOD and GREY MATTER spray on Topher's stunned face.

40 INT. DOLLHOUSE - MAIN AREA - NIGHT

40

WIDE: the main floor is empty. WE SEE TOPHER running
screaming to the fallen Bennett. Saunders exits the Lab,
walks emotionless down the big stairs. OFF this image --

END OF ACT FIVE

ACT SIX

FADE IN:

41 INT. ROSSUM BUILDING - DARK LAB - NIGHT (FLASHBACK N5) 41

WE COME IN POST-EXPLOSION. EMERGENCY LIGHTS FLASHING. SMOKE. We find Caroline on the floor of the lab coming to. She regains consciousness, coughs.

CAROLINE
(into radio)
Bennett? Bennie?

She gets up, finds her way through the smoke. The door to the corridor has been blown from its hinges. She pushes past it, into --

42 INT. ROSSUM BUILDING - HALLWAY - CONTINUOUS (FLASHBACK N5) 42

It's SMOKY and RUBBLE-filled. A fire ALARM BLARES. If the scene's starting to seem familiar, it's because we've seen part of this before -- in the memory Bennett imprinted into Echo in Ep. #206, "The Left Hand."

CAROLINE
Bennie!

Caroline navigates the piles of rubble, spotting some MOVEMENT a few dozen yards away. She runs toward it. Bennett is pinned beneath concrete and re-bar, half-conscious. Bennett looks up at her. Still in a daze.

BENNETT
I can't move. My left side...

Caroline kneels down. Tries to move the thing on top of Bennett -- no good. Now she spots Bennett's fallen laptop -- still running. Security VIDEO there. WE SEE ADELLE, DOMINIC and SOME MUSCLE moving through the lobby --

-- Caroline finds Bennett's bag. Rummages. Finds her Rossum ID BADGE. Pins it to her.

BENNETT (CONT'D)
What are you doing?

(CONTINUED)

ECHO
You were working late. The
building was attacked. They'll
find you. You'll be okay.

Caroline gets up to go --

BENNETT

No! You can't leave me! I'm with you!

CAROLINE

No. You're not.

BENNETT

Don't leave me!

ECHO

Sorry, sister. I stay we both get nabbed.

(turning away)

And I'm gonna make sure it's just me.

And she heads off toward sure capture.

BENNETT

Don't leave me!

OFF Bennett's distress --

43 INT. DOLLHOUSE - TOPHER'S LAB - NIGHT (NIGHT 2)

43

Topher sitting in a corner, blood and brains on his face. In shock. Adelle kneeling before him.

ADELLE

Topher? Topher, I need you to focus...

WIDER: those who are left are here -- Echo, Paul, Mellie, Ivy. Paul has covered Bennett's BODY with a blanket.

ECHO

Saunders...

PAUL

Rossum got to her. Probably months ago, right after she left this place.

ECHO

A sleeper...

Paul's glance flicks quickly at Mellie, who is being comforted from the horror by Ivy.

PAUL

Yeah.

(CONTINUED)

ECHO
Boyd loves her.

PAUL
He'll have to adjust.

Echo rises.

ECHO
I'm going after her --

Suddenly the LIGHTS FLICKER. The POWER MOANS. All react.

ECHO (CONT'D)
Or not...

Adelle and Topher --

ADELLE
Topher.

TOPHER
We. We can bring her back. We can
bring Bennett back. We can map...
we can... map...

He feels something on his face... wipes it with his hand --
grey matter.

ADELLE
There's nothing left to map. Who
we have to bring back now -- is
Caroline. Can you do it?

A beat. He manages to find her face, focus. The POWER
FLICKERS AGAIN. The LIGHTS GO OUT. EMERGENCY LIGHTS POWER
UP. Topher nods.

ADELLE (CONT'D)
Good.

She helps him up. He goes to the work space, tries not to
look at the covered body on the floor. Ivy comes to him,
looking very scared.

IVY
Topher... I don't think I can...

He turns, finding resolve. He's quieter and more earnest
than we've seen him.

(CONTINUED)

TOPHER

I got it from here. You get the
chance, you slip out. In the real
world you can write your own
ticket, any place you land.

IVY

(torn)
I do wanna help you --

TOPHER

Then live. You've got a remarkable
brain, Ivy.

(not flippant)
I think it should stay in your
head.

She starts to go.

TOPHER (CONT'D)

Ivy.

She turns back.

TOPHER (CONT'D)

Don't become me.

She doesn't know what to say. Takes a last look at the Lab,
and slips out through the server room.

A LOUD BANG!

PAUL

(looking up)
We're breached --

ECHO

That's one word for it --

An EXPLOSION takes us to --

44 INT. ROSSUM BUILDING - CORRIDORS - NIGHT (FLASHBACK N5) 44

SPARKING and POST C-4 BOOMS. Caroline in a corridor being confronted by Dominic, GUN trained on her --

DOMINIC

Do not move!

Caroline puts her hands up. Adelle appears (with the Security Suit Guys) just behind Dominic.

ADELLE

You've got much to answer for,
young woman.

CAROLINE

I do?

ADELLE

(leans close)
You forced me to come to Arizona.
I loathe Arizona.

DOMINIC

We taking her back to the House?

ADELLE

I don't think she's left us with an
alternative, Mister Dominic.

Adelle's cell phone RINGS. She answers.

ADELLE (CONT'D)

(into phone)
Yes? Of course, sir. I wouldn't
dream of keeping her from you.

Adelle hangs up her phone, turns to Echo.

ADELLE (CONT'D)

There's someone upstairs who wants
to meet you.

CAROLINE

Who?

ADELLE

The head of the company that you
just tried to blow up.

(CONTINUED)

Adelle swipes her keycard at the executive elevator. The doors slide open. Caroline steps on. Realizes that Adelle isn't getting on.

CAROLINE
(amused)
You weren't invited.

ADELLE
No hard feelings here, darling. A
trip to meet our director is
generally one-way. Enjoy the ride.

AS the doors close --

45 INT. DOLLHOUSE - TOPHER'S LAB/MAIN AREA - NIGHT (NIGHT 2) 45

FLASH GRENADES dropping from above. SMOKE. Rising. BLACK
OPS SOLDIERS RAPPEL down ropes from the ceiling.

ECHO
Gee. I was kind of hoping we could
be holed up in a giant glass bowl.

PAUL
(regards his weapon)
This won't do it. I was loading a
reserve weapons cache up in the
Handlers' quarters --

ECHO
We can go through the server room --
She starts to move with him. He stops her --

PAUL
Uh, think we need your head here.
He indicates Topher working on the wedge.

ECHO
Right. Head's here. In the game. Go!
He hands her a gun. Looks to Mellie. An unspoken connection
passes between them. And he goes. Echo looks to Topher.

ECHO (CONT'D)
How long?

TOPHER
This is going to take just as long
as it's going to -- done.
He rises with the wedge.

(CONTINUED)

In the MAIN AREA, armed OPS GUYS are converging from the floor, the bridges, moving on the Imprint Room.

Adelle has her phone to her ear.

ADELLE

Damnit. Where is my security?

ECHO

Assume they're dead. Let's do this.

They all start moving to the Imprint Room. A BULLET PINGS off the big glass as they pass it. A CRACK.

ADELLE

Damn. I just had that replaced --

46 INT. DOLLHOUSE - IMPRINT ROOM - CONTINUOUS

46

They all enter, pull the doors closed. Echo hands the gun Paul gave her to Adelle. Gets in the chair. Topher slides the wedge into the chair. He reclines the chair and types feverishly at his console.

TOPHER

Now we just have to wait for it to initialize.

SHADOW of a Black Ops Soldier visible through the GLASS DOORS. Adelle casually SHOOTS through the glass. Drops him.

ADELLE

How long?

TOPHER

Coupla minutes. You should go. Server room, service tunnels.

ADELLE

Don't be ridiculous.

TOPHER

Can't let them take out our general now. We'll meet up with you. If we don't... send an SOS to Takahashi in the Tokyo House. He's a friendly. Most of the time.

Adelle steps forward. Kisses him lightly on the cheek.

(CONTINUED)

ADELLE

Good luck.
(a look to Echo)
All of you.

And Adelle takes Mellie and goes out the back way. The CHAIR BEEPS. Ready. Topher hits a command, starting the imprint. The BLUE LIGHT GLOWS. Echo writhes in the chair... Bad guys moving in... more writhing from Echo --

47 INT. ROSSUM BUILDING - BOARDROOM - NIGHT (FLASHBACK N5) 47

Caroline steps off the elevator -- into Rossum's corporate boardroom. There's a long wooden table with chairs around. Desk lamps on the table provide the only illumination for the room. At the end of the table stands a YOUNG MAN in a suit. He's not intimidating in the least.

YOUNG MAN

Hello! Hi. Hey, thanks for coming up.
Terrific! Can I get you something? Tea?

CAROLINE

I hate tea.

YOUNG MAN

So not tea. Wow. Look at you.
Caroline Farrell --

As he says this, we --

MATCH CUT TO:

48 INT. DOLLHOUSE - IMPRINT ROOM - NIGHT (NIGHT 2) 48

ECHO in the chair, pain, eyes shut tight --

As Echo writhes in the blue light, Topher senses behind him: a BLACK OPS SOLDIER coming straight at him. He gets between him and Echo --

(CONTINUED)

TOPHER

Stay back! I've imprinted myself
with many useful skills! You don't
even wanna know!

CRACK! Topher gets the butt of his rifle. Topher goes down.

ON ECHO, her eyes open as she sees the figure looming over
her. Before she can even think about fighting back --

CRACK! Two hands TWIST the Ops' neck, breaking it. He drops
to the floor REVEALING Echo's rescuer to be --

-- BOYD.

He moves to the chair, looking around for other intruders.
Puts his hand over hers.

BOYD

Hang in there...

FLASH CUT TO:

49 INT. ROSSUM BUILDING - BOARDROOM - NIGHT (FLASHBACK N5) 49

Where we were --

CAROLINE

You're Rossum?

YOUNG MAN

Rossum is just a name. From a
play. Although technically you're
not robots, it seemed to fit.
Sorry. Clyde Randolph. The
second. Well, like the fifth. I
use a lot of bodies. I'll explain
later. My partner and I have been
quite eager to meet you.

(CONTINUED)

CAROLINE

Why me?

The "partner" walks into the light -- he's been standing in the shadows. Rossum's mastermind, the man behind the curtains is... BOYD LANGTON.

BOYD

Because you're very special.
You're going to help us in ways you
can't understand.

CAROLINE

Not likely.

YOUNG MAN

You don't have a lot of options.

CAROLINE

So I'm gonna be one of your
zombies? Open up my brain like the
rest of them?

BOYD

You'll never be like the rest of
them.

He moves closer to her. She tenses but doesn't bolt.

BOYD (CONT'D)

You won't be harmed, Caroline.
You're too valuable.

CAROLINE

(sarcastically)

And I'm just gonna trust you?

He does that same gesture, putting her hair behind her ear.

BOYD

With your life.

OFF his gentle smile --

BLACKOUT.

END OF SHOW