

# DOLLHOUSE

"Faces"

by  
Blue McGee

ACT ONE

FADE IN:

EXT. CHURCH - DAY

The Church is modest and humble, even though they mean the same thing. It's minute in scale but grand in design. The heavens seem to open up and shine a spotlight on it.

ADELLE (V.O.)  
Everybody is searching for  
something.

We see a WOMAN walk towards the large doors of the Church. She pauses before entering, looks up at the building, and finally ENTERS.

INT. DOLLHOUSE - ADELLE'S OFFICE

The elegance of the office is nothing compared to the refinement of ADELLE DEWITT, who sits behind her desk, eyeing the client opposite her.

The woman in question, SARAH FARRADY, looks nothing out of the ordinary. Well, she looks a little morose.

SARAH  
I've just been looking for the one  
thing, Ms DeWitt. I didn't even  
know this... this place existed  
until --?

ADELLE  
You can understand we don't  
advertize our services. For various  
reasons. Not everybody is as open-  
minded.

SARAH  
So... they're not slaves? These  
people... they're not being *made* to  
do this?

ADELLE  
On the contrary, Ms Farrady, they  
absolutely, without hesitation,  
*want* to give you whatever you need.

Sarah cocks her head, a little unsure.

INT. CHURCH

The woman we saw before walks down the aisle and straight to the altar. She finally looks up and we see it's ECHO.

ADELLE (V.O.)

Our Actives will be whoever you choose them to be. Whether it be romantic, sexual, or other, they will become your greatest desires.

She looks at the statue of Mary and her child but her focus isn't completely on it. She turns around.

INT. DOLLHOUSE - ADELLE'S OFFICE

Sarah reacts a little.

SARAH

It's not about sex! And it's not...  
I mean...

She takes a moment, tries to say the words. Adelle never once tries to interrupt, speed her up.

SARAH (CONT'D)

My husband died, almost a year ago.  
It was so quick and... only a few days after our wedding anniversary.  
I... I'm scared of...

(teary)

I'm scared of being alone. Not having him here is bad enough but... I don't know how to be alone on this day.

Sarah wipes a stray tear as Adelle looks on with compassion.

INT. CHURCH - CONFESSIONAL

Echo steps into the Confessional Booth and takes a seat. She studies her boxed-in surroundings before bowing her head.

ADELLE (V.O.)

We can offer you a second chance, Ms Farrady. One thing you must know about our Actives is, they will believe with all their hearts that they are everything you need.

Echo eyes the PRIEST behind the partition.

INT. DOLLHOUSE - ADELLE'S OFFICE

Adelle comes around the desk, closer to Sarah.

ADELLE

There will be no doubt, no second  
guessing. Though he will look  
extremely different...

Sarah quirks a brow -- maybe not a bad thing.

ADELLE (CONT'D)

... he will be your husband.

Sarah breaks a smile, looks deep into Adelle's eyes, placing  
her hand on hers.

SARAH

You are good people.

Adelle only smiles.

INT. CHURCH - CONFESSIONAL

Echo turns to the partition and the shadowy figure of the  
Priest behind it.

ECHO

You're Father Hammond.

PRIEST

Yes, child. What have you --?

POW! POW! Echo pumps two bullets through the partition and  
into the Priest with her silenced pistol. Without hesitation,  
she rises, and EXITS the booth.

EXT. CHURCH/STREET

Echo leaves through the front entrance and walks towards the  
street, where a black van is parked. The door slides open and  
she is helped in.

INT. VAN

Echo climbs into the back of the van, where there's a bank of  
monitoring devices. Among them is BOYD LANGTON, her handler.

BOYD

How did it go?

ECHO

He's dead.

Boyd nods but his eyes drift. Echo notices.

ECHO (CONT'D)

Hey. The son-of-a-bitch got what was coming to him. Molesting all those kids and getting away with it? It's not right.

BOYD

And we get to decide that?

ECHO

Sometimes we gotta take matters into our own hands. People trusted him and he abused his power. That makes him a monster in my books.

BOYD

Maybe we're all monsters.

ECHO

Yeah, well, last time I checked, I didn't make no innocent kids my playthings.

Boyd doesn't respond. She's obviously given him more food for thought than he can handle right now.

INT. DOLLHOUSE - ADELLE'S OFFICE

Adelle shows Sarah out of her office. She closes the door behind her, pauses, and then heads back to her desk. She picks up the telephone and keys a couple of numbers.

ADELLE

Tell Topher to prep Kilo. He'll be playing house for the rest of the day.

CLICK! She hangs up the phone and turns back to her array of security monitors. She focuses on just one of them, where VICTOR walks aimlessly through the Dollhouse.

Adelle fixes on him for a while, lost in her own unreadable thoughts, before pulling herself away.

INT. DOLLHOUSE - TOPHER'S LAB

Echo, in her tight tank and linen drawstring pants, is in THE CHAIR, arched back and in pain.

Finally the machine retracts and the chair tilts forward. It takes a moment but Echo blinks awake, sitting up, as if nothing had happened.

The programmer, TOPHER BRINK, comes to her side. He offers a slight smile.

TOPHER

Hello, Echo. How are you feeling?

ECHO

Did I fall asleep?

TOPHER

For a little while.

ECHO

Shall I go now?

TOPHER

If you like.

She smiles at him, gets out of the chair, and heads towards the door. She pauses, looks back at him.

Topher lifts his eyes from the floor to her, unsure of what she's looking at.

Echo only offers another smile, dismissing any thoughts she may or may not have had, and EXITS the room.

Topher looks on after her before:

IVY (O.S.)

See now, why can't I do that?

He turns to see IVY, the assistant he treats more like a gofer, on the other side of the Lab.

TOPHER

All in good time, young Padawan.

IVY

There's been time. There's been a lot of time.

TOPHER

What can I say? You just gotta have  
a way with people.

IVY

The only "way" you have with people  
is when they're "running away."

(off his look)

You know... away from you.

(again with the look)

Here's your starch.

She shoves the packets of starchy goodness his way and stomps  
off out of the room.

Topher only smirks, before taking the wedge from the chair  
and putting it into another machine. He presses a few buttons  
and a light changes color.

INT. DOLLHOUSE - DINING AREA

Echo moves through the quiet space with a tray. She comes to  
the tables, stops, and takes a look around. There are Actives  
all around her, eating their food, barely even talking to one  
another.

Alone at a table in the corner of the room sits Victor, his  
plate of food untouched. Echo tilts her head, her eyes  
filling with the remnants of something she can't recall. She  
approaches him.

ECHO

Good day.

Victor looks up, his face still horribly scarred, though the  
stitches have gone. He offers a weak smile.

Echo lowers herself into the chair opposite him and sets her  
tray down. She looks over to his, confused.

ECHO (CONT'D)

That looks good.

Victor breaks his gaze, looks down at his plate, and nods  
slightly. Echo notices something isn't right.

ECHO (CONT'D)

You're sad.

VICTOR

She won't sit with me.

Echo quirks a brow, until she realizes. She follows his gaze and sees SIERRA, a beautiful Active, sitting at another table, seemingly oblivious to them.

ECHO  
Sierra is our friend.

VICTOR  
But... I'm not my best anymore.

His eyes lower, saddened. Echo studies his expression, not quite understanding.

ECHO  
Why?

Victor doesn't know how to respond. He looks up at Echo, who seems to have no reaction to his disfigured face. And in a low, distant voice:

VICTOR  
I'm broken.

And he hangs his head again.

From a distance, on the upper level, Boyd leans on the railings and watches Echo and Victor at their table. He's lost in his own thoughts, until:

DR. SAUNDERS (O.S.)  
I thought being the Head of  
Security would entail more work?

Boyd breaks his gaze to see DR. CLAIRE SAUNDERS (or, as we learned some time ago, WHISKY). She's an attractive woman, disfigured by the same scars as Victor (though, not exactly the same, and somewhat older).

BOYD  
Seems I have a lot of men to do the  
grunt work.

DR. SAUNDERS  
I thought you lived for the grunt  
work?

Boyd smiles softly, looks back to the Dining Area. Dr. Saunders comes closer but keeps a distance between them.

BOYD  
You noticed the only Active to sit  
with Victor has been Echo?

DR. SAUNDERS

The others recognize there's something wrong with him.

Boyd doesn't immediately respond, eyes her.

BOYD

It's nothing new. I mean...

DR. SAUNDERS

You mean, they've seen me like this for a while now, so why would they react so differently to Victor?

He can only nod, a little ashamed.

DR. SAUNDERS (CONT'D)

They were programmed to trust me. Victor isn't afforded that same *luxury*.

BOYD

Nobody's talking about what's going to happen to him now.

DR. SAUNDERS

There's a lot that's left unsaid in this house.

Boyd eyes her.

DR. SAUNDERS (CONT'D)

They either have to fix him or...

She trails off, shaking her head, as if refusing to go there. Boyd notices.

BOYD

They deactivate him?

DR. SAUNDERS

That's another option.

BOYD

And the others?

Dr. Saunders gazes at Victor, a look of complete and utter remorse and compassion.

DR. SAUNDERS

They could shelve him. Put him in storage. If he's not worth the investment to fix --?

BOYD

"Worth?"

DR. SAUNDERS

Everybody has a price, Boyd.

Boyd glares at her, unsure of how to respond to that. He returns his attention to the Dining Area.

BOYD

So why Echo?

DR. SAUNDERS

Excuse me?

BOYD

Why is she the only one who sits with him?

DR. SAUNDERS

Maybe she sees beyond what's on the outside.

BOYD

She's always been protective of people. Even when she wasn't supposed to be. Maybe that's her soul seeping back through.

DR. SAUNDERS

You believe we *all* have souls?

Boyd shrugs a little.

BOYD

Echo's always been different.

DR. SAUNDERS

We've all been different at some point or another.

Dr. Saunders looks at Echo and Victor as they sit, oblivious to watchful eyes. Boyd remains quiet for a while.

DR. SAUNDERS (CONT'D)

I know you know, Boyd.

She turns to him and all he can do is nod. He finally turns to her with a reassuring, but somewhat solemn, smile.

BOYD

I know.

After a moment of looking into each other's eyes, Boyd breaks the connection and walks away. Dr. Saunders watches him go, before returning her attention to the Dolls.

INT. DOLLHOUSE - PAUL'S OFFICE

The place is not quite as grand or as elegant as Adelle's office, and the mess should remind us of his apartment when he was investigating (note: obsessed with) the Dollhouse.

There are newspaper clippings of ALPHA on the walls and on the desk, as well as photographs of several mutilated corpses. PAUL BALLARD is at the desk, buried in his work.

There's a KNOCK at the door. Paul doesn't even turn around when he says:

PAUL

Come in.

Adelle steps into the office and instantly pulls a displeased face upon seeing the mess.

ADELLE

When I said make yourself at home,  
I didn't mean it so literally.

PAUL

Well you'd know exactly what my  
home looks like.

Adelle quirks a brow, stepping into the room. Her eyes are drawn to the photographs of Alpha and his victims. She shudders at the sight of them but quickly dismisses it.

ADELLE

How goes the investigation?

PAUL

Still nothing. I mean, there's been  
other victims since... since he  
broke into the Dollhouse, but  
there's never any leads, nothing  
that shows me where he'll be next.

ADELLE

No. I don't suppose there would be.

PAUL

His victims now, there doesn't seem  
to be any pattern...

Paul rises from the desk, flips through a folder with crime scene reports.

PAUL (CONT'D)  
Started off they were young girls,  
then older, then men. It's all...

ADELLE  
Random?

Paul finally looks to her and nods.

ADELLE (CONT'D)  
It's not so surprising, is it? A  
man with over forty separate  
personalities in his brain. Who  
knows what each of them want?

PAUL  
We need to know.

Adelle nods, tries to keep her eyes off the photographs. Paul hands her one of a corpse.

PAUL (CONT'D)  
This one. She's the latest victim.

ADELLE  
Poor child.

She passes the photo back to Paul, who is a little surprised by the remorse sweeping her face.

PAUL  
The coroner hasn't performed his  
autopsy yet but the photos show  
it's not just the face Alpha's been  
slashing.

ADELLE  
It's not just "art" anymore. He's  
getting more brutal.  
(sighs)  
If such a thing were possible.

PAUL  
Makes you wonder, doesn't it? He  
built his own chair, his own  
imprint machine... what if he's  
still giving himself personalities?

She stops, something she hadn't really thought about. She shakes her head.

ADELLE

Topher has assured me that --

PAUL

Like Topher assured you nothing like Alpha could ever happen?

Adelle doesn't immediately respond. After a moment, she puts on her game face.

ADELLE

I need you in my office. There's something we need to discuss.

And she leaves. Paul looks on after her, curious. He turns back to the photos on his wall and sighs deeply.

INT. DOLLHOUSE - ADELLE'S OFFICE

Adelle is standing by her desk, while the rest of the staff are gathered around. Boyd, Paul, Dr. Saunders, and Topher are all present, among a few others.

BOYD

An investigation?

ADELLE

Yes. It appears we've had so many *hiccups* throughout the past few months that the powers that be have decided we're not running as smooth as we should be.

TOPHER

(scoffs)

Obviously the other Dollhouses haven't had Alpha slicing and dicing his way about.

A few of them shoot glances at Topher. One of them being Dr. Saunders, who has the iciest of glares.

ADELLE

Alpha aside, there's also been several Dolls that are... *questionable*.

PAUL

You mean Caroline?

ADELLE

I mean Echo.

Paul smirks a little.

DR. SAUNDERS

We've been investigated before, immediately after Alpha's composite effect. Why should this time be any different?

ADELLE

Back then, we didn't have Dolls going off missions, or showing anything more than blissful ignorance.

BOYD

Echo's saved us all on more than one occasion.

ADELLE

I'm well aware of that, Mr Langton. But these kinds of matters are precisely what the Center will be evaluating.

PAUL

And what happens if they "evaluate" against us?

Adelle takes a moment, somber.

ADELLE

The problematic Actives would be taken away for testing and they would probably never return.

PAUL

What --?

ADELLE

Make no mistake, Mr Ballard, this investigation is serious. They won't just be looking at the Actives. They'll be looking at us, also.

Boyd glances to Dr. Saunders, who seems lost in her own troubled thoughts. Adelle moves around her desk and pulls out a wedge.

ADELLE (CONT'D)

I received this wedge from the Center a few hours ago. It contains the imprint for the investigator.

PAUL

Wait a minute. The investigation is going to be led by one of our own Actives?

ADELLE

It's protocol.

Topher rises, takes the wedge from Adelle.

TOPHER

Every investigator is always the same wedge. It's created by the people at the top and cannot be modified.

BOYD

Have you tried?

TOPHER

I, uh...

ADELLE

Topher once *fiddled* with the wedge and spent the following two weeks picking debris out of his nostrils.

TOPHER

Yeah. Went something like that.

BOYD

Why all the protocols?

ADELLE

To put it quite simply, they don't trust us. They don't trust anyone.

Paul shakes his head a little, clearly trying to wrap his brain around everything that's going on.

BOYD

Which Doll do we imprint?

ADELLE

We don't get to choose. The Center has already picked one out.

Adelle looks to Topher and nods. He heads out the room as quick as his tiny feet can take him. Paul, Boyd, and Dr. Saunders follow him out but:

ADELLE (CONT'D)

Dr. Saunders?

Dr. Saunders stops, turns around. They're alone in the room now and she's sure she knows what's coming.

ADELLE (CONT'D)

I'm sure I don't need to tell you how important it is that we all perform our best during this investigation?

DR. SAUNDERS

I've done this before.

(then)

Apparently.

Adelle studies the Doctor's expression and forces a smile, trying to ease the situation.

ADELLE

If anything were to go wrong --?

DR. SAUNDERS

Are you asking me if I can still perform my duties knowing what I know?

ADELLE

Yes.

Dr. Saunders thinks about it for a moment and eventually shrugs, look a little more than just simply defeated.

DR. SAUNDERS

This is all I know.

And with that, she turns around, and EXITS the office. Adelle looks on after her and hangs her head, letting out a sigh.

BLACK OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. DOLLHOUSE - MAIN AREA - EVENING

Adelle and Paul walk side by side on the upper level. Down below, staff and Actives go about their usual activities.

PAUL

So you agree, that I should go check out this body?

ADELLE

Of course. Anything that will help you with your investigation is beneficial to us both. There is one thing though.

Paul stops, rolls his eyes.

PAUL

Always a catch.

ADELLE

You'll be taking Echo.

This catches him off guard. He narrows his eyes, as if trying to work out of it's a trick or something.

PAUL

You'd seriously trust me to take her out of here?

ADELLE

Don't be so naive, Mr Ballard. You'll have a security team tracking you all the way, as do all our Actives when they're on mission.

PAUL

So what will her... imprint? What will that be?

ADELLE

An FBI agent, like yourself. Though, she'll be given the necessary skills required to examine the victim.

(off his look)

(MORE)

ADELLE (CONT'D)

Or were you planning to perform an autopsy yourself?

He smirks -- he hadn't even thought about that. Adelle continues on.

PAUL

Fine. So I'm her Handler --?

ADELLE

Echo already has a Handler. You are her partner.

PAUL

Partners with a Doll?

ADELLE

Don't mock it, Mr Ballard. Echo will be programmed to protect you at all costs. If there's any danger, if this latest body is to lure you out there so Alpha can do what Alpha does best, then Echo will instinctively put your needs before hers or anyone else's.

A moment as Paul stares blankly at her.

PAUL

And she'll be performing the autopsy.

ADELLE

Yes.

Adelle moves away but Paul gets to her side again.

PAUL

So this has nothing to do with the fact the Dollhouse is being investigated by the big bosses and you want your most controversial Doll outta here?

ADELLE

Echo is... complicated.

PAUL

She's evolving.

ADELLE

For all our sakes, let's hope that isn't the case.

She shoots him a look before walking into the elevator. Paul watches her go and shakes his head slightly.

INT. DOLLHOUSE - TOPHER'S LAB

Topher turns around to see the chair tilt up. He looks over Sierra, who takes a moment to let her eyes adjust. She scans the room and arches a brow.

SIERRA  
The LA Dollhouse, I presume?

TOPHER  
Uh, yes... Ma'am?

SIERRA  
Don't call me "ma'am." My serial is  
Epsilon-Six. And this imprint is  
non-gender specific.  
(notices her breasts)  
Oh, look at those.

Sierra moves out of the chair and looks over Topher, from head to toe.

SIERRA (CONT'D)  
I see you didn't take my advice the  
last time I was here.

TOPHER  
Advice?

SIERRA  
About dressing a little more  
professionally.

Topher looks down at his clothes.

TOPHER  
I'm wearing shoes this time?

Sierra pulls a face, not impressed.

SIERRA  
First thing's first, I want some  
real clothes. And then you'll take  
me to your superior.

TOPHER  
Ms DeWitt.

SIERRA

*She's still in charge?*

Topher doesn't know how to take that. All he does is nod, with a shrug. Sierra rolls her eyes and EXITS the Lab. Topher quickly follows after her.

INT. PAUL'S CAR

Paul is at the wheel with Echo riding shotgun. Her hair's tied back, she looks completely professional. Paul glances at her every so often.

ECHO

Do I have something on my face,  
Ballard?

PAUL

Huh?

ECHO

You keep looking at me.

PAUL

I just... making sure you had your  
safety-belt on.

ECHO

(apathetically)

Oh, right, because an FBI agent is  
really going to get busted for not  
being buckled in.

She chuckles a little. Paul furrows his brow, clearly a little uncomfortable with the interaction.

PAUL

So, Agent... Kennedy, you think  
you're prepared for what we're  
gonna see?

ECHO

Prepared? This is what I do. You  
know that.

PAUL

Yeah. Right. I guess I do.

Echo eyes him, notices his confused expression.

ECHO  
Is something wrong? You look  
constipated.

PAUL  
I'm not --!  
(then)  
It's just the case.

ECHO  
Yeah. This Craft guy is a real  
sicko, carving up all them people.  
And it's getting worse.

She looks over the photographs of the latest victim. Her body  
is slashed in several directions, all over.

ECHO (CONT'D)  
Makes you wonder how he even  
escaped from prison in the first  
place. The guy was deranged  
before... now look at him.

PAUL  
He's a piece of work.

ECHO  
And those earlier victims? The  
Greek letter *Alpha* he kept signing.  
What do you think that means?

PAUL  
Who knows how the mind of a serial  
killer works?

ECHO  
Us, hopefully. Because if we don't  
figure this guy out, and lock him  
away, he's going to get much, much  
worse. People like him always do.

Echo falls silent as she looks over the photographs in the  
case file. Paul watches her reaction to them.

PAUL  
You've seen them before.

ECHO  
Yeah.

PAUL  
Do you remember when?

ECHO  
(matter-of-fact)  
When you gave them to me.

PAUL  
No.  
(softer)  
You witnessed it.

Echo looks from the photos, to Ballard, and back again, breaking out in a smirk, obviously not taking him seriously.

Paul looks in the rearview mirror, at the black van following them, and then returns his eyes to the road. After a moment:

PAUL (CONT'D)  
Does the name *Caroline* mean anything to you?

Echo stops, loses focus. She doesn't immediately react at all. Finally she shakes out of it and looks to him curiously.

ECHO  
Should it?

PAUL  
Doesn't bring up any memories?  
Nothing at all?

ECHO  
Ballard, what's gotten into you?  
You've gone from looking constipated to possibly have a stroke. Do you smell toast?

PAUL  
You're telling me you don't feel anything about that name?

He's getting frustrated and it's not lost on Echo. Paul sighs a little, relents.

ECHO  
This case must really be getting to you, partner.

Paul doesn't reply, only nods.

INT. DOLLHOUSE - ADELLE'S OFFICE

Adelle rises from her desk to greet Topher and Sierra (now dressed in more appropriate attire), as they walk through the doors. Boyd is also present.

Topher moves to Adelle.

TOPHER

The imprint took. She's as *charming* as ever.

(off Sierra's look)

Sorry. He.

(then; unsure)

It?

SIERRA

I'll be needing your records and progress reports, as well as staff and Active manifests.

ADELLE

Yes, let's *do* skip the pleasantries.

Sierra shoots her a look.

SIERRA

I was surprised to hear you were still Head of the house, Ms DeWitt. Especially after the Alpha incident.

TOPHER

(smirks)

Which one?

Adelle, Boyd, and Sierra all shoot him various looks. He gets it -- no laughing matter -- and makes a hasty exit.

ADELLE

Alpha is a unique case.

SIERRA

Yes. One you and your staff allowed to evolve beyond his parameters.

BOYD

With all due respect --

SIERRA

So you must be Boyd Langton, new Head of Security.

BOYD

I am.

SIERRA

And on your first, most important, situation, you pretty much failed at every turn.

Boyd is about to respond but Adelle quickly steps in.

ADELLE

Apart from the reports and manifests, what else will you be needing?

SIERRA

You should know the process by now, Ms DeWitt. After all, the LA Dollhouse *has* been investigated more than any other. One has to wonder why that is.

ADELLE

(dry)

Maybe I just enjoy your company so much.

Adelle forces an incredibly fake smile and Sierra only quirks a brow, slightly amused.

SIERRA

I'll be interviewing your staff and Actives. I'll start with the one person who causes the most concern.

ADELLE

And who exactly will that be?

Sierra stares at her. It takes her a moment but Adelle finally realizes who that person is -- her.

INT. DOLLHOUSE - TOPHER'S LAB

Topher walks in to find Ivy studying an imprint. He looks it over quickly and screws up his face.

TOPHER

What is this?

IVY

I'm testing a new imprint. One that could be --

TOPHER

Who told you to do that?

IVY

Um, hello? This is my job.

TOPHER

No, no, no. Your job is to do what I tell you and occasionally get me things I need.

IVY

(dry)

Yeah, because chips and dip were so heavily emphasized on the application.

TOPHER

I never asked for dip.

IVY

Ugh! Topher! You haven't given me anything important to do for weeks! I'm not your damn Alfred!

Topher is about to reply, pauses:

TOPHER

Alfred --?

IVY

Batman!

TOPHER

(grins)

So you think I'm Batman?

Ivy switches off the panel and closes down her imprint design, angry.

IVY

The one good thing about this investigator being here? Maybe she'll realize you're a complete baboon-assface!

And with that, she's gone. Topher contemplates her words, touches his face slightly.

INT. DOLLHOUSE - MAIN AREA

Ivy stalks through the main area as Sierra EXITS the elevator, followed by Adelle. They continue walking along the upper level, unknowingly being watched from below.

Victor, having noticed Sierra above, stops dead in his tracks. He watches her every movement, every mannerism. A hint of confusion sweeping his brow.

Then, Sierra looks his way and the two lock eyes. There's an instant, probably less than a fraction of a second, where we think Sierra might just recognize him.

Then she breaks the stare and turns to Adelle. She says something we can't hear. Adelle looks to Victor and nods.

INT. DOLLHOUSE - CRAFTS AREA

Victor sits away from the other Actives, building something out of blocks. Sierra is sitting opposite him, ready to write things down on her clipboard.

SIERRA  
Does it still hurt, Victor?

VICTOR  
No.

SIERRA  
So you don't feel... emotionally  
crippled by your disfigurements?

Victor looks up at her with a blank expression.

SIERRA (CONT'D)  
Clearly not. Don't be discouraged,  
Victor. The fact that you have no  
feelings about your scars is a good  
sign.

He continues to build with his blocks. Though, there seems to be some hint of confusion from him.

SIERRA (CONT'D)  
How do you feel about the other  
people here?

VICTOR  
Friends are nice.

SIERRA  
You have friends?

His eyes grow wearier and he doesn't respond.

SIERRA (CONT'D)  
People treat you differently  
because of what happened to you?

VICTOR  
Echo doesn't.

SIERRA  
Echo? How does she treat you?

VICTOR  
Echo is everyone's friend.

Victor finishes his blocks. It's nothing special, just a tower of some sort. He looks up at Sierra and smiles slightly.

Sierra studies his expression, looks at his work, and back again. She loses herself in his eyes for a moment. But it's just a moment.

SIERRA  
Thank you, Victor. You've been very helpful.

She rises and walks away. Victor looks up from his blocks and watches her leave. He is completely and utterly transfixed by her, until:

DR. SAUNDERS (O.S.)  
Victor?

He turns to see Dr. Saunders standing by his side. He was so entranced, he didn't even notice her.

DR. SAUNDERS (CONT'D)  
Would you come with me, please?

Victor takes a last look at Sierra before nodding and moving on. Dr. Saunders glances at Sierra and sighs.

INT. DOLLHOUSE - MEDICAL

Victor is sitting on one of the beds, with Dr. Saunders performing a routine check-up.

Victor sees the jar with lollipops and reaches for one but Dr. Saunders taps his hand.

DR. SAUNDERS

After.

He recoils, hangs his head a little. There's a moment of silence before:

DR. SAUNDERS (CONT'D)

You were looking at Sierra.

VICTOR

That isn't Sierra.

She pauses, a little surprised.

DR. SAUNDERS

How do you know that?

VICTOR

Sierra's... nice.

Dr. Saunders goes about checking his blood pressure, but seems to be distracted.

DR. SAUNDERS

Does Sierra still sit with you?

VICTOR

No. I think she knows.

DR. SAUNDERS

Knows what?

Victor hesitates, as if trying to find out himself. Finally he looks up at her, with big, dark, sad eyes.

VICTOR

She knows I'm not my best.

(then)

Sierra deserves the best.

Dr. Saunders gasps the slightest of gasps, his words having hit something deep inside her. Victor, on the other hand, thinks nothing else of it.

Neither say anything.

Then, Dr. Saunders reaches for a lollipop and hands it to Victor, whose eyes light up.

DR. SAUNDERS

Just this once.

Victor nods, while Dr. Saunders continues to stare at him with sadness, and just a touch of guilt.

INT. DOLLHOUSE - MAIN AREA

On the upper level, Adelle and Boyd watch Sierra go about her investigating duties. Adelle is clearly not pleased about the whole thing.

BOYD

They couldn't have put a nicer personality into that imprint?

ADELLE

The personality is background noise. The investigator has to be completely unbiased and *feelings* get in the way of that.

BOYD

She seemed to have some strong feelings about you.

Adelle quirks a brow.

ADELLE

Clearly someone in the Center doesn't like me very much.

BOYD

Perish the thought.

She eyes him -- was that a joke?

ADELLE

With any luck, Mr Ballard and Echo will find a lead on Alpha's whereabouts. Bringing him in might just be the thing that saves us.

BOYD

Sierra, or whoever she is now, said something to me. That she finds it strange how you surround yourself with staff who are from morally *just* backgrounds.

ADELLE

Hm. She clearly doesn't know  
everyone's background, does she?

She turns to Boyd, who barely reacts, and says nothing more  
on the subject.

INT. CORONER'S OFFICE

Echo is all suited and booted, ready to perform her autopsy  
on the corpse on the gurney. She turns as Paul comes through  
the doors.

PAUL

Find anything?

ECHO

(dry)

Yes, Ballard, I found everything we  
need to know in those two minutes  
you left me alone.

PAUL

So that's a no?

Echo nods -- "Duh!" -- before moving to the body. She pulls  
back the sheet and looks over the woman's face.

ECHO

She was just a kid.

PAUL

Most of them were.

Echo sighs, pulls back the sheet even further. Paul's face  
drops as he sees the scars for the first time in person. The  
girl has been mutilated. Cuts everywhere, in every direction.

ECHO

The photos didn't do his work  
justice.

PAUL

Justice?

ECHO

(off his look)

You know what I mean.

She continues to look over the scars, running her gloved  
fingers along them. Paul takes a step back, furrows his brow.

PAUL  
They're not random cuts.

ECHO  
Huh?

PAUL  
There's a... design. I think.

Echo looks to him, then stands where he is. They look at the corpse and the marks all over her.

ECHO  
Oh my God. Does that... does that say something?

PAUL  
It's a message.

Echo looks at the carved words closer.

ECHO  
(reading)  
"Timeo Danaos et dona ferentes." Is that Latin --?

PAUL  
It's Greek. From Virgil's "The Aeneid."

ECHO  
The who's of the what?

She turns to him, notices he's ashen-faced. All the color in his face has been completely drained.

ECHO (CONT'D)  
What does it mean, Ballard?

PAUL  
It means... "Do not trust Greeks bearing gifts."

He rushes out the morgue as fast as his feet will take him. Echo takes a last look at the corpse, covers her up, and quickly follows her partner.

INT. DOLLHOUSE - ADELLE'S OFFICE

Adelle walks into the office, followed by Sierra. The former heads straight to her desk and stands beside it, almost territorial.

SIERRA  
I think I've seen all I need to see  
for the time being.

ADELLE  
The time being?

SIERRA  
Until your most proficient Active  
returns. Echo, I believe her name  
is?

ADELLE  
Echo --?

Before she can continue, the phone RINGS. Adelle picks up the receiver.

ADELLE (CONT'D)  
(into phone)  
Yes?  
(listens)  
Of course.

She holds out the phone for Sierra, motioning for her to take it. Sierra does so, puts the receiver to her ear.

SIERRA  
(into phone)  
This is Epsilon-Six.

As she listens to the voice on the line, her eyes glaze over, and we realize something is very wrong.

SIERRA (CONT'D)  
I understand.

Sierra puts down the receiver and turns to Adelle. She's no longer a blank slate. She's no longer Epsilon-Six. The wicked sinister smile across her face tells us that much.

BLACK OUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. DOLLHOUSE - ADELLE'S OFFICE - NIGHT

We pick up where we left off, with Sierra looking every inch the deranged Doll, and Adelle seriously feeling it.

ADELLE

Sierra --?

SIERRA

Sierra doesn't live here anymore, Adelle. And neither does Epsilon-Six.

ADELLE

Then who are you?

SIERRA

(grins)

I'm something else entirely. You wouldn't understand.

ADELLE

Well... isn't that interesting?

(then)

Are you ready for your treatment?

Sierra stops, thinks, but her narrowed eyes flicker back to Adelle, as if she were enjoying seeing her squirm.

SIERRA

I think it's a little late for treatments, don't you?

ADELLE

Oh, I don't know. I sure wouldn't mind one right about now!

SIERRA

Look at you. The big boss lady, trembling in my presence, backing away from me like a little child.

ADELLE

I'm not backing away because I'm scared of you.

Adelle reaches under the desk and presses a button. The lights suddenly dim and turn a tinted red.

ADELLE (CONT'D)

I just needed to get to the alarm.

Sierra doesn't like that one bit.

INT. DOLLHOUSE - MEDICAL

Dr. Saunders and Victor both react to the change in lights and the security team's footsteps rushing about outside.

DR. SAUNDERS

Victor, hide.

VICTOR

Is this a game?

DR. SAUNDERS

Go and hide! Now!

She practically pushes him away, under one of the beds, out of eyesight. She rushes to her desk and pulls out a gun from one of the drawers.

Dr. Saunders looks back at Victor, who looks a little scared. It's nothing compared to the look of complete and utter fear on her face.

DR. SAUNDERS (CONT'D)

Don't make a sound. Just stay behind me. Nobody's going to hurt you. Not this time.

She aims the gun at the door. Her finger on the trigger, trembling.

DR. SAUNDERS (CONT'D)

(determined)

Not this time.

Her eyes wide, kinda scary.

INT. DOLLHOUSE - ADELLE'S OFFICE

Sierra lunges forward but Adelle dodges, heads around her desk, trying to put something between them.

It's not use. Sierra jumps onto the desk and KICKS Adelle square in the jaw. She goes down hard, with Sierra standing over her, grinning.

SIERRA

That all you got, Dee?

Adelle looks up to Sierra, surprised by something she's just said. She doesn't have time to react, as Sierra throws a punch her way. Blood splatters from her mouth.

Sierra goes for another blow but -- BLAM! -- a bullet tears through the roof. She turns to see Boyd at the doors, his gun trained on her.

SIERRA (CONT'D)

Well if it isn't the black white knight in shining armor.

Boyd look from Sierra, to Adelle, and back again.

BOYD

The hell's going on?

SIERRA

Oh. I've gone bad.  
(shrugs)

I hear it happens here a lot.

BOYD

Get down. On the ground. And keep your hands above your head.

Sierra rolls her eyes but does as he says. Boyd goes closer, grabs for some cuffs. Adelle manages to get to her feet, dusts herself off.

ADELLE

What took you so long?

BOYD

Got here as quick as I could. Mind explaining why she's kicking your ass?

ADELLE

Either Epsilon-Six *really* dislikes the way I run the Dollhouse or there's a problem with the imprint.

BOYD

I'll take her to Topher and --

Before he can finish, Sierra grabs his wrist and twists his arm around his back. She kicks out her leg and sends Adelle crashing to the floor again.

BASH! Sierra punches Boyd in the jaw. He's knocked back. Sierra comes at him again and connects.

SIERRA

Someone's always gotta be the hero.  
Ever think maybe I'm doing you a  
favour?

Boyd lashes out but Sierra blocks, jabs him in the ribs, sending him recoiling.

BOYD

How could you be doing me a favour?

SIERRA

You think I don't know, about you,  
about why you're here? You're not  
as righteous as you make out.

Sierra lunges for him again but he drops, rolls, and rushes for his gun. He grabs, twists, but Sierra is right in his face, like an unstoppable force.

BLAM! Boyd fires but Sierra pushes the pistol away just in time. They wrestle for the gun. Sierra SLAMS his hands into the floor and he loses grip. The gun slides across the room.

SIERRA (CONT'D)

You're losing your touch, old man.

She strikes him across the face. Once, twice, three times. She goes for a fourth but he grabs her hands.

BOYD

*Touch* this.

Boyd headbutts her, sending her sprawling. He gets to his feet but Sierra sweeps her leg, knocks him on his ass again. Sierra closes in but:

ADELLE

I wouldn't, if I were you.

Sierra stops dead in her tracks, slowly turns, and sees Adelle has the gun on her.

SIERRA

Playtime over?

ADELLE

You're going to tell me who you  
are, why you are here, and what you  
want with us?

SIERRA

On the list of things I have to do,  
those ain't on it.

ADELLE

I will shoot you.

SIERRA

You'd kill this Doll?

ADELLE

I said I'd shoot you. I didn't say  
I would kill you.

SIERRA

(grins)

Then try it. I'm betting you  
couldn't even pull the --

BLAM! The bullet scratches Sierra's ribs. She looks back to Adelle, surprised, and maybe a little impressed.

SIERRA (CONT'D)

Game on.

Sierra CHARGES at Adelle, who fires the gun again but misses terribly. Sierra knocks her to the ground and the gun goes flying. She looks -- sees Boyd getting to his feet -- and quickly jumps to her feet.

Boyd rises, just in time to see Sierra make a run for it. He rushes to Adelle, who holds her head, but refuses to show she's in any pain.

BOYD

You alright, Ms DeWitt?

ADELLE

Just go after her!

Boyd heads to the door but:

ADELLE (CONT'D)

Don't kill her. Not unless you  
absolutely have to.

Boyd nods and EXITS the office. Adelle lets out a gasp of pain as soon as he's gone and walks, albeit unsteadily, to her desk.

INT. PAUL'S CAR

Paul is going as fast as he can, his eyes fixed on the road, determined. Echo is holding on for dear life.

ECHO  
Ballard, slow it down a little.  
You're gonna get us killed!

PAUL  
When we get in there, you keep your  
gun ready, and you hit anyone who's  
trying to hit you. Understand?

ECHO  
Y-yes.

Echo pulls out her gun, looks nervously at it. Paul notices her anxiousness.

PAUL  
What? What is it?

ECHO  
I... I never shot anyone before.

PAUL  
Are you serious?

ECHO  
I took the training but... I never  
actually put a bullet in someone  
before. I d-don't know if I can.

PAUL  
And you're supposed to protect me?  
Damn Topher's trying to get me  
killed.

Echo glances at him -- unsure -- but is too distracted by the gun in her hands.

PAUL (CONT'D)  
Look, you don't remember this, but  
you've shot people before.

ECHO  
No. I think I'd remember that.

PAUL  
No, you wouldn't. You know how to  
handle yourself. You kicked my ass  
before.

ECHO

What?

PAUL

I know, right? A little thing like you.

ECHO

You're not making any sense.

PAUL

You've assassinated people. You've beaten them to a bloody pulp. You've brought down hell on people who probably deserved it and didn't even see it coming.

ECHO

Ballard --?

PAUL

You're not an FBI agent.

ECHO

My badge says otherwise.

PAUL

You've been given false memories. You're a Doll... a programmable person, and you've been programmed as a weapon before.

Echo eyes him cautiously, looks down at the gun, trying to make sense of it all.

PAUL (CONT'D)

Whoever's in the Dollhouse, they will be stronger, faster, and they will kill you.

ECHO

That's the first thing you've said that's made sense and I really wish it hadn't.

PAUL

You can do this.

He stares deep in her eyes and she eventually nods, trying to muster up the self-belief she so desperately needs.

ECHO

So... you think it's this Carl  
William Craft? Tried to draw us out  
so he could attack?

PAUL

Maybe. Sounds like something he  
would do... probably.

ECHO

But why?

Paul looks to her, unsure of what she's asking.

ECHO (CONT'D)

Well... what's there that's so  
important to him? Why is he fixated  
on that place?

PAUL

Used to be you.  
(off her look)  
I mean, someone. He was obsessed  
with a girl.

ECHO

It's always a girl. I hope she's  
worth it.

PAUL

She is.

They exchange glances. Echo nods, not fully understanding,  
while Paul looks a little-too-longingly at her, before  
returning his eyes to the road.

INT. DOLLHOUSE - TOPHER'S LAB

Topher and Ivy are behind some machines, looking out every  
now and then. Both scared. There are sounds of a struggle  
outside in the main area. Gunshots, screams, etc.

IVY

What do you think it is?

TOPHER

Uh, something bad.

IVY

Alpha?

TOPHER

Shush! Don't jinx it!

IVY

Jinx it? If he's here then he's here and there's nothing I could say to change it!

TOPHER

Quiet with your hoodoo whammy!

He takes a peek out. Ivy groans a little.

IVY

I don't wanna be cut up!

TOPHER

You're not going to be cut up! Just stay down and be quiet.

IVY

Topher...?

He turns to her, sees she's petrified. He reaches out but suddenly the door BURSTS open. Ivy SCREAMS and catches Sierra's attention.

SIERRA

Get up.

Topher rises, with Ivy latched onto him, shaking. Sierra looks them over, clutches the newly acquired gun in her hand.

SIERRA (CONT'D)

I assume you changed your password since the last time someone hacked into your computer and I don't have the time to sit there and figure it out.

She points the gun at Topher.

SIERRA (CONT'D)

Open it up.

Topher hesitates but the gun makes a persuading argument. He shuffles to the computer, with Ivy not leaving his side.

TOPHER

S-Sierra --?

Sierra pushes the gun closer to him, her eyes flickering to the noise coming from outside the Lab. Topher shuts up.

EXT. DOLLHOUSE/STREETS

Paul's car pulls up and he and Echo exit the vehicle. Paul looks at the building, up and down, around. Echo moves closer, confused.

ECHO  
What are we doing?

PAUL  
The building will be on lockdown.  
We won't be able to get in through  
the garage.

ECHO  
So how --?

PAUL  
Don't worry. I've broken into this  
place before.

ECHO  
Before?

PAUL  
Yeah. I guess I should've told them  
how I did it, really.

Echo stares blankly at him. Hardly anything he has said has been understandable to her.

PAUL (CONT'D)  
Come on, follow me. And keep your  
weapon ready.

ECHO  
Right. Sure.

She takes a deep breath as she follows Paul.

INT. DOLLHOUSE - MAIN AREA

Boyd rushes to the body of a security guard, feels for a pulse, but there's none. He clicks his radio, speaks into it:

BOYD  
We have casualties. Some have been  
killed.

ADELLE (V.O.)  
(filtered)  
Where is her location?

Boyd looks to Topher's Lab, where he sees a few shadows slowly moving.

BOYD

She's with Topher. I can't take her alone, I need backup.

ADELLE (V.O.)

(filtered)

Yes, well, they're out on engagements. I've recalled them but they won't be here anytime soon.

BOYD

I guess I'll be going in alone then.

ADELLE (V.O.)

(filtered)

If it makes you feel any better, I don't think we failed the investigation.

BOYD

Yeah. I'm celebrating on the inside.

CLICK! He turns off the radio and begins carefully moving towards the Lab.

INT. DOLLHOUSE - TOPHER'S LAB

Topher taps away at the keyboard and then looks up at Sierra with a nod.

TOPHER

Done.

SIERRA

Good. Get out of the way.

She waves the gun at him. He quickly rises and backs up against the wall with Ivy.

Sierra takes a seat at the desk and furiously inputs data, bringing up window after window of encrypted files.

Finally, she's finished. She rises, heads to the door, but stops, turns around.

SIERRA (CONT'D)

That's odd.

TOPHER

W-what?

SIERRA

Every fibre of this Doll's being is  
screaming at me to shoot you.

Topher is speechless, unsure how to react. Sierra turns to leave, but suddenly spins on her heels and -- POW! -- fires a shot at him.

IVY

Nooooo!

Ivy pushes Topher out of the way and takes the bullet. It rips through her torso, tearing the skin and muscle, and whatever else in-between.

Topher looks up to see Sierra has gone and then turns to Ivy, who lies motionless on the ground, in a pool of her own blood. His eyes go wide in horror.

BLACK OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. DOLLHOUSE - MAIN AREA - NIGHT

BLAM! A shot is fired from the other side of the space at Boyd, who ducks, rolls, and takes cover. He turns, tries to take a look, and then sees something.

Paul and Echo peering out of an alcove. He tries to discreetly get their attention.

BOYD  
Ballard...?

Paul and Echo rush to him, weapons ready. Boyd looks Echo over, smiles a little.

BOYD (CONT'D)  
You're safe?

ECHO  
Uh... yes.

BOYD  
Everything's gonna be alright.

ECHO  
(nods)  
Now that you're here.

Paul glances at both of them, then takes a look out.

PAUL  
Is it him? Is it Alpha?

BOYD  
No. It's Sierra.

PAUL  
Sierra --? What?

BOYD  
Something to do with the wedge that was sent. The imprint was corrupted.

PAUL  
And it's turned her into the Psycho Doll of Death?

BOYD

There was a shot fired, in Topher's Lab. I need to make sure he's alright.

PAUL

I'll take Sierra.

Boyd turns to Echo.

BOYD

Stay with Paul.

Echo only nods as Boyd and Paul rise, about to go their separate ways. Little do they realize Sierra has them both in her sights from the other side of the room.

A glimmer of reflection on the gun catches Echo's eye. She sees Sierra, looks to both Paul and Boyd. She doesn't know which one she'll shoot first.

POW! The bullet rips through the air as Echo jumps to her feet and dives for Boyd, pushing him out of harm's way. She lay by his side for a moment.

BOYD (CONT'D)

Thanks.

Echo isn't sure what to say. She looks back, sees Ballard on the floor.

ECHO

Oh God! Ballard?

She quickly gets to her feet and rushes to his side.

INT. DOLLHOUSE - MEDICAL

Sierra walks in and is met with a gun to her face. Right in front of her is Dr. Saunders, her eyes fixed, her finger lingering on the trigger.

DR. SAUNDERS

Sierra...?

SIERRA

Whiskey.

Dr. Saunders' eyes twitch at the name.

DR. SAUNDERS

How do you --?

SIERRA

I know more than you think. Hell, I probably know more than you do about yourself.

DR. SAUNDERS

Whatever you're doing, stop right now, and I won't shoot.

SIERRA

You won't shoot anyway.

Dr. Saunders tries to keep her hand steady but the gun trembles in her grasp.

DR. SAUNDERS

This is a house of pain.

SIERRA

Then let me make the pain go away.

Sierra lifts her weapon as Dr. Saunders squeezes the trigger just that little bit more.

VICTOR (O.S.)

No!

Suddenly, Victor jumps up, and pushes Dr. Saunders. She loses her footing and SMASHES her head on the edge of a bed, falling to the floor.

INT. DOLLHOUSE - TOPHER'S LAB

Topher tears off his shirt and presses it against Ivy's gunshot wound.

TOPHER

Stay with me, Ivy. Stay with me...  
Goddamnit!

Ivy struggles to breathe normally.

A mobile phone RINGS. Topher frantically looks around for it, finally finds it under some papers on his desk.

TOPHER (CONT'D)

(into phone)  
Kinda in an emergency here!

ADELLE (V.O.)

I know. What's the situation down there?

TOPHER  
Sierra's gone nuts!

ADELLE (V.O.)  
I know about Sierra. Tell me  
something I don't know!

TOPHER  
She shot Ivy. Came right in, did  
something on the computer, and then  
BAM! Shot her.

ADELLE (V.O.)  
What did she do?

Topher looks to Ivy. He can't even believe it himself.

TOPHER  
She saved me. Pushed me outta the  
way and... saved my life.

ADELLE (V.O.)  
No, you twit. What did Sierra do on  
the computer?

TOPHER  
Oh. Oh! Right.

Topher looks to Ivy, unsure if he should leave her side, but quickly clambers to the computer. He makes a few clicks, looks around the open windows.

TOPHER (CONT'D)  
Wait. This is... this is not right.

ADELLE (V.O.)  
What is it, Topher?

TOPHER  
She, uh... she's activating some  
kind of virus. It's gonna run  
through and... it's gonna destroy  
everything. She's activating it  
from the three separate points...  
the data we have connected to the  
mainframe will be erased.

ADELLE (V.O.)  
How much data do we *have* connected  
to the mainframe.

Topher lets out a nervous (but extremely devastated) nervous laugh.

TOPHER

All of it.

He hangs his head, defeated.

INT. DOLLHOUSE - MEDICAL

Sierra lowers her gun and looks to Victor. She tilts her head slightly, as if trying to comprehend something she can't quite think of.

SIERRA

You? Why did you do that?

Victor looks from Sierra, to the motionless Dr. Saunders, and back again, with a blank expression.

VICTOR

You're doing something. When you finish, you'll be Sierra again.

Sierra glares at him, taken aback by his statement. She peers over her shoulder, hears voices. She heads towards the computer but:

PAUL (O.S.)

Freeze!

She turns around, sees Paul with his gun, aimed at her. She stops dead in her tracks.

PAUL (CONT'D)

Take another step and I'll blast your head off.

VICTOR

No!

Victor sidesteps and puts himself between Sierra and Paul, and Paul's very steady gun.

PAUL

Get out of the way.

Victor doesn't respond.

PAUL (CONT'D)

Maybe it's time you had your treatment, Victor? You think that's a good idea?

VICTOR  
I don't think so.

Paul cocks his head, frustrated.

Behind Victor, Sierra smirks, realizes she's gained the upper hand once again.

Suddenly she pushes Victor forward, thrusting him into Paul and sending them both crashing backwards. She turns, rushes to the computer.

WHACK! She's kicked in the face and sent sprawling over the desk. She looks up to see Echo standing over her.

ECHO  
This is over.

SIERRA  
I don't think so.

Sierra aims her gun but Echo instinctively knocks it out of her hand. She elbow jabs her in the face, in the ribs, and punches her across the face.

Echo reaches for her own gun but Sierra charges her, smashing her into the wall. Echo tries to defend but she's not as quick as Sierra. Then:

FLASHBACKS of various memories flicker through Echo's fragmented mind. When she took out the man (Richard) who was hunting her; saving her *partner* in the vault heist; the epic fight with Paul in the alley; her battle with Alpha.

It all comes flooding back to Echo as Sierra comes crashing down on her...

... but Echo blocks.

ECHO  
I remember.

She grabs Sierra's hands, and unleashes a world of pain on her. She thrusts, dodges, punches, parries, kicks, flips, wrestles, (she's pretty much a force to be reckoned with).

Echo throws Sierra onto the desk, almost splintering it in two. She grabs her by the throat.

ECHO (CONT'D)  
You're not Sierra.

Behind her, Paul rises, listening.

Sierra thinks about it and reluctantly nods. Echo finally releases her.

PAUL

Nice work.

Echo turns to say something but as she does, Sierra reaches for the gun. She brings it around as Paul draws his own. As Sierra jumps off the table and aims her weapon...

... Echo spins, and kicks down at Sierra's leg. The impact is so hard, it literally breaks the bone. Sierra cries out in pain as Echo grabs the gun from her.

She turns to Paul, who lowers his gun. He stares back at her in awe. A little scared, of course, but a little amazed too.

FADE TO:

INT. DOLLHOUSE - ADELLE'S OFFICE - DAY

Adelle is at the front, with the rest of the staff gathered. Some of them look like they could do with a long rest. And possibly medical attention.

ADELLE

After speaking with my contacts at the Center, we had concluded that the wedge we received was not actually from the Center at all.

BOYD

Somebody intercepted it?

ADELLE

No. They didn't send anything. The wedge we received, the imprint we used without hesitation, was created completely from scratch.

Glances exchanged across the room.

DR. SAUNDERS

I don't understand. How would anyone know what the protocol for investigations are? I mean, the only person in this room who knows the details of that is you.

ADELLE

You're right. Which means, whoever did this, had inside knowledge.

(MORE)

ADELLE (CONT'D)

Not just of the Dollhouse, but also of the Center's protocols.

TOPHER

Are we going to stop beating around the bush? It was Alpha!

BOYD

We don't know that.

TOPHER

He's the only one who could know about this stuff. Not to mention, he's probably the only one who could create this kind of imprint... and then activate it remotely. Not even I --

BOYD

Did we trace the call that Sierra received before she turned?

ADELLE

It was a dead end. The number was untraceable.

She takes a seat on her desk and sighs a little.

ADELLE (CONT'D)

I'm afraid Topher's right. We must assume it was Alpha. He was the only one we know of who had the inside knowledge and the only one with the motive to want to bring this house down.

Paul stares at her, his thoughts are elsewhere. Adelle motions for everyone to leave but:

ADELLE (CONT'D)

Boyd? Mr Ballard? A word, please.

Everyone but Boyd and Paul leave the office. They glance at each other and then to Adelle, who stays quiet for a moment.

BOYD

It wasn't Alpha, was it?

ADELLE

I don't believe so.

PAUL

Then why did you just say --?

ADELLE

Because they're frightened enough of Alpha. How do you think they'd take it if they knew there was someone *else* out there who wants some bloodshed?

PAUL

But if it wasn't Alpha, then who?

Adelle sighs, looks out the window.

ADELLE

I believe someone within the Center is out to destroy this Dollhouse.

BOYD

This Dollhouse... or you?

She turns around, almost insulted, but not completely. She shrugs slightly, sits in her chair.

ADELLE

When Sierra was activated, she called me "Dee." Nobody calls me Dee. Not anymore, anyway.

PAUL

It doesn't make sense. The body Echo and I looked over? You're telling me that wasn't the work of Alpha? Because I've been working this case... I know his work when I see it.

BOYD

Maybe it was made to look like Alpha.

PAUL

For what purpose? And why would they try to warn us about the corrupted imprint?

ADELLE

Maybe the young child in the morgue was killed by Alpha. And maybe...

She smirks in spite of herself, unsure how to say it, or even if she believes it herself.

ADELLE (CONT'D)

... maybe Alpha was trying to warn us about the wedge.

Boyd and Paul exchange disbelieving glances.

PAUL

So, one week he wants us dead, and the next he wants to save us all?

ADELLE

Alpha's never been about killing us, Mr Ballard. He's always been about *one* thing.

BOYD

Echo.

PAUL

But she disappointed him. She didn't conform to what he wanted her to be. He'd be angry at her.

ADELLE

And do you really think he would let anybody else kill her?

Paul thinks on it. He's not so sure.

ADELLE (CONT'D)

Either way, we need to be careful. We almost lost our entire database today. It would have destroyed us. Someone is out to get us. Whether it's Alpha, or someone else, this cannot happen again.

The two men nod in agreement as Adelle dismisses them. They EXIT the office, leaving her alone, with her obviously troubled thoughts.

INT. DOLLHOUSE - MEDICAL

Dr. Saunders moves to the unconscious Ivy's side and looks at her wound. She's already treated it, she's checking it now.

TOPHER (O.S.)

Knock, knock?

She turns to see Topher standing in the doorway. She doesn't greet him, nor does she chase him out.

TOPHER (CONT'D)

Just, um... just wondering how she's doing?

DR. SAUNDERS

She'll be fine after some rest.

TOPHER

Oh. Good! That's... um, that's really good.

Dr. Saunders doesn't pay him any more attention. She continues to go about her work. Topher looks at Ivy's motionless body and shakes his head.

TOPHER (CONT'D)

She saved me. I... I have no idea why she would risk her life for mine...

A moment of silence.

DR. SAUNDERS

Neither do I.

Topher's eyes look to Dr. Saunders but she barely even acknowledges him. He moves, goes to leave, but has clearly had the wind knocked out of him.

Dr. Saunders hears the door close and turns, sees he's gone. She looks on after him, distracted.

INT. DOLLHOUSE - MAIN AREA

Boyd and Paul walk side by side, passing through the main area, where staff and Dolls go about their business.

PAUL

She's quite a girl.

BOYD

Echo?

PAUL

(nods)

She seems stronger than she lets on, you know?

BOYD

She's special.

PAUL

There is one thing I don't understand though.

Boyd stops, turns to him curiously.

PAUL (CONT'D)

She was programmed to protect me at all costs.

BOYD

You're alive aren't you?

PAUL

When Sierra shot at us. She jumped up and saved you.

Boyd thinks on it, remembers. He shakes his head and shrugs a little.

BOYD

I guess that Handler bond is stronger than we thought.

PAUL

Yeah but... you're not even her Handler anymore.

Boyd doesn't react. He already knows all this. He can only shrug again, and walk off. Paul watches after him, turns to the Crafts Area where he sees Echo, painting.

INT. DOLLHOUSE - DINING AREA

Victor sits at his usual table in the corner, alone. He stares down at his food as a shadow falls over him. He looks up to see Sierra, sporting crutches and a leg in plaster.

SIERRA

Hello.

Victor nods a little, unsure of how to react.

SIERRA (CONT'D)

I didn't know where else I should sit.

VICTOR

You can sit here.

SIERRA

Thank you.

Sierra awkwardly lowers herself into her chair, helped by a WOMAN staff member. The woman leaves after setting the tray down on the table.

VICTOR  
Are you feeling better?

SIERRA  
My leg hurts.

Victor looks at her leg, sees the cast, and nods... albeit, a little sadly.

VICTOR  
You're broken.  
(then)  
Like me.

He lowers his eyes. Sierra watches him, studies his expression. She slowly, discreetly, reaches across the table and places her hand on his arm.

Victor looks up and catches her eyes.

SIERRA  
You're not broken.

And for the first time, an *actual* smile sweeps across Victor's scarred face, as he looks into Sierra's deep and genuine eyes.

INT. DOLLHOUSE - CRAFTS AREA

Echo is busy painting when Paul approaches. He nods to the nearby staff member and sits on the seat opposite Echo.

PAUL  
Hello, Echo.

ECHO  
Good day.

PAUL  
You're painting again.

She looks to him and smiles warmly.

ECHO  
I try to be my best.

PAUL  
Right.

Paul gets it, she's back in her tabula rasa state. He looks at her brush strokes.

PAUL (CONT'D)  
Do you like painting?

ECHO  
Very much.

MASSEUSE (O.S.)  
Echo? We're ready for you now.

Echo looks up to see the Masseuse and nods. She rises, as does Paul, but pauses. She takes the piece of paper she's been painting on and gives it to Paul.

PAUL  
What --?

ECHO  
A gift.

PAUL  
For me?

Echo doesn't respond. She looks him in the eyes, smiles a little, and walks off, following the Masseuse.

Paul watches her go, then looks down at the painting. He studies it for a moment before realizing what it is.

Not only is it a horse. It's a wooden horse. Or, in other words, it's a Trojan Horse. Is it a message?

He looks up from the painting and looks on after Echo. She doesn't once look back at him. He returns his eyes to the painting, stunned.

BLACK OUT.

END OF SHOW