

PROLOGUE

New York City - Emergency Room

EMT #1: (wheeling in a gun-shot-wound patient) G.S.W., left-upper quadrant, possible hemothorax. BP is dropping, 80 over 50. Pulse 120.

DOCTOR: Breath sounds?

EMT #1: Decreased on the left side, labored but stable.

DOCTOR: Get me a chest scan.

EMT #1: Doctor... there's something else. (exposes a damaged robotic arm)

Federal Building - Mobilizing

OLIVIA: (enters the situation room) Sir, I just heard about Nina Sharp. Do we know who shot her?

BROYLES: Trying to figure that out. The security guard and doorman in the lobby are dead. No I.D. on the gunman.

OLIVIA: Is she gonna be...

BROYLES: ...too early to say.

AGENT: (holding phone) Sir. No official statement from Massive Dynamic, or William Bell.

BROYLES: Thanks. That's no surprise. If they say the C.O.O. was shot, their stock will take a hit.

CHARLIE: (points to a monitor) Hey Liv, security footage just came in. We had video tech assemble the three video cameras. They shoot the night guy, they replace him. Then this guy comes in and they all head upstairs.

NINA: (on video footage, greets her doorman) Evening.

CHARLIE: Nina Sharp comes in six minutes later. (image of Nina collapsing back into the elevator. her assailants follow) Then it goes black for four minutes.

OLIVIA: What did he do to her?

BROYLES: Whatever it was, it only took them four minutes.

CHARLIE: Who is he?

OLIVIA: Can we enhance what he said?

TECH AGENT: Sure.

GARBLED VOICE: Take out do it here. Take out the we can do it here.

WEAK VOICE: Take out the camera. We can do it here. Take out the camera. We can do it here. Take out the camera. We can do it here.

OLIVIA: Run it through voice recognition.

STRONGER VOICE: Take out the camera. We can do it here. Take out the camera. We can do it here.

DAVID JONES: Take out the camera. We can do it here. Take out the camera--

OLIVIA: (image and file appears on the monitor) David Robert Jones.

OLIVIA: (privately with Broyles) Why is he wearing bandages and the others are wearing masks?

BROYLES: Not easy to walk around when you're on half the world's watch list. Maybe he's recently tried to change his appearance.

OLIVIA: But all our information suggests that Jones is working for Bell. So why shoot his number two? It doesn't make any sense.

BROYLES: Maybe our information is wrong.

OLIVIA: Why don't we go straight to the source and bring William Bell in for questioning now?

BROYLES: At this point, I don't think that--

OLIVIA: We have solid intelligence that William Bell is funding these horrific events that we've seen, most of which have been carried out by Jones.

BROYLES: I'm not...

OLIVIA: ...at this point, I don't care how powerful William Bell is or how deep his political connections go, he is not above the law.

BROYLES: Dunham--

OLIVIA: Sir, with all due respect, I have too much in this, professionally and personally, that if you stand in the way now, I --

BROYLES: Dunham! I came in here to begin making the calls I'm going to need to make in order to get the interview that we both agree is necessary. And I would also request that you stop cutting me off every time I'm about to tell you to stop drilling, you've struck oil, as I was going to do when we first came through that door. (answers phone) This is Broyles. (listens, hangs up) Nina Sharp is out of surgery.

Walter's Lab - Missing Scientist

ASTRID: (to Peter as he arrives) Hey.

PETER: Hey, where's Walter?

ASTRID: With you?

PETER: uh-uh. I went to check on him this morning, his bed wasn't even slept in. I thought he'd worked here all night.

ASTRID: I thought he went home with you last night.

OLIVIA: (just arriving) Hey, I need to talk to Walter. Is he here?

PETER: Yeah, take a number.

ASTRID: I'm gonna check the cafeteria, see if he slept there again.

PETER: Okay. (to Olivia) You don't look so good.

OLIVIA: David Robert Jones shot Nina Sharp. I wanted to see if --

PETER: (calling out) Hi--hi, it's Peter Bishop calling. I was wondering if you maybe have an eye on my father? He wondered off again. (listens) Yeah. Look, can you do me a favor? Could you go check down in the marine biology lab? He sometimes spends the night down there, cleaning out the tanks with Mrs. Ericson. No, I'll wait--I'll wait. Thank you.

OLIVIA: Do you think he left because of what I said?

PETER: You mean because of what he is referring to as 'the assault in the pastry shop?' I don't know, it's hard to say.

OLIVIA: It was about Cortexiphan, Bell's trials. I wanted to see if Walter knew what Bell did to me.

PETER: I know, he told me. You caught him off guard. And I understand you had your reasons for saying what it is that you had to say. And I know that he understands that too.

ASTRID: (returning) He's not there. No one's seen him.

PETER: (caller is back on the line) Hello. (listens) No luck, huh? Okay, well thanks for your help.

OLIVIA: Peter... I -- I'm sorry that I was so hard on him.

PETER: Don't worry about it. He's probably back at the hotel right now, working his way to the bottom of a pint of rocky road.

(Walter visits a gravesite, The Observer waits nearby)

Intensive Care - Nina Recovers

(she awakens following surgery and looks at her spastic robotic arm. she is startled by a visitor)

BROYLES: I think to repair that one requires a special skill set.

NINA: Phillip.

BROYLES: You've been shot. We discovered it was Jones. You're lucky. Not too many gunshot victims have come through this way have Kevlar parts in their rib cage. You'll be up and about in no time. What did he want, Nina? What did he do to your arm?

NINA: Get me Agent Dunham. I need to speak with her right away.

(elsewhere, Jones and his crew stop at a busy city intersection and unload equipment)

OLIVIA: (to the security detail outside of Nina's hospital room. flashes her badge and enters) Agent Dunham.

BROYLES: (a team in medical garb hovers over Nina's bed) Specialist from Massive Dynamic.

NINA: I'll be right with you, Agent Dunham.

BROYLES: (sarcastically) Let's just say this treatment doesn't fall under an HMO.

OLIVIA: No.

(Jones continues to set up his equipment in the street)

NINA: (out of bed and ambulatory) William Bell is not the problem, and he's certainly not the head of a terrorist organization.

OLIVIA: Well, I'll make that judgment. Thank you.

NINA: Well, it's true Jones used to work for William Bell 15 years ago. In fact, he was one of our first employees at Massive Dynamic. But he was let go.

OLIVIA: Why?

NINA: The details are not important. Suffice to say that Jones felt spurned by the rejection. William was a father figure to him, a respected mentor. I would go as far as to say that all the death and destruction that Jones has caused up until this point has been a way of proving something to William.

OLIVIA: To prove what?

NINA: Jones always felt that he was special and that no one recognized that, certainly not William.

OLIVIA: So before the shooting, when was the last time you saw David Jones?

NINA: Oh, I haven't seen him for years. But after he broke out of prison, he was contacting our offices, requesting meetings with Doctor Bell. Over the past few weeks, his calls have become... rather extreme.

OLIVIA: You've been in contact with a known felon?

NINA: It was an internal matter. Clearly we thought we could manage this better than we did.

BROYLES: Apparently, Jones is ill, dying from the teleportation from his prison break. Nina believes Jones' agenda is to kill William Bell when he finds him.

OLIVIA: Then Bell needs to come in. We need to put him into protective custody.

NINA: Not possible.

OLIVIA: Why not? Where is he?

NINA: I can't say.

OLIVIA: This is ridiculous.

NINA: Listen to me Agent Dunham. I can't say because I don't know. I haven't seen William Bell for months. He's been communicating with me strictly electronically. But what I do know, though... is speaking with William Bell has become more than a professional matter for you. In fact, I'm counting on that. Stop Jones and I will personally arrange a meeting between you and Bell. But if Jones gets to Bell first, I'm afraid all the answers you're searching for die with him.

OLIVIA: What did Jones want from you? What did he do to you in the elevator?

NINA: (looks at arm) He stole a very powerful... energy cell that Doctor Bell hid within my arm.

OLIVIA: What can he do with it?

NINA: Unfortunately, the question is... what can't he do?

Busy Intersection - Opening A Window

(operating the power equipment, passers-by are distressed by the sonic pitch being created)

JONES AIDE: Coordinate tracking is complete, sir. You can increase sonic frequency. It's locked in.

DAVID JONES: Stabilize, damn it.

(a rift appears on the street and a large truck drives through it from the other side)

JONES AIDE: The coordinates are separating, sir. It's not working, they're still separating. We're losing it. We can't hold it open.

(the truck drives through the rift and the anomaly collapses on the rear of the vehicle, shearing off the back of the trailer. the cab careens into traffic, strikes a car and skids to a halt, just feet from Jones)

DAVID JONES: It's too thick here. These are the wrong coordinates. (stoically removing his glasses, he exposes he mangled face) Try again, please.

ACT I

A Desolate Beach Near Grafton

THE OBSERVER: Do you recognize this? (hands over a vintage coin)

WALTER: How did you get that?

THE OBSERVER: This coin looks similar to the one you're thinking of. But it is from another place. There is more than one of everything. I have said too much, I am not supposed to get involved. I have taken you as far as I can. Does this house look familiar to you?

WALTER: Yes.

THE OBSERVER: Do you remember what you have to find? You must try to remember. There isn't much time.

Walter's Lab

BROYLES: (enters with a friend) Agent Astrid Farnsworth? I'd like you to meet Nina Sharp.

ASTRID: Hello. Uh... How are you feeling?

NINA: The extent of my injuries was greatly exaggerated.

BROYLES: We wanted to ask you a few questions about Doctor Bishop.

ASTRID: Okay.

NINA: Has he been acting strange lately?

ASTRID: Walter acting strange... um... no stranger than usual.

BROYLES: And did he speak to anyone, or has anyone recently contacted him that you've never heard of before?

ASTRID: No. Should I be concerned.

PETER: (enters from a side room) Should she be?

NINA: Peter, hello.

PETER: Miss Sharp. So what's going on here?

BROYLES: Agent Dunham told you about the attack by David Robert Jones?

PETER: Yeah.

NINA: Jones is in possession of something your father may... know something about.

BROYLES: When was the last time either of you saw Doctor Bishop?

PETER: It was last night. Why? You think Jones has something to do with his disappearance?

ASTRID: Doctor Bishop gets lost more often than you would imagine.

BROYLES: mm. I'm sure you're right. (answers phone) This is Broyles.

NINA: (phones the office) It's me, I need a priority one grid search. Target is Walter Bishop.

New York City Intersection - Investigating

CHARLIE: (arriving) What the hell happened? Where's the other half of the truck?

WITNESS #1: Suddenly, there was this shimmer, like a curtain almost, or a window.

OLIVIA: My colleague said you saw a man with a machine. What did it look like?

WITNESS #2: The man was holding, like, this black square. Like it was scanning something.

WITNESS #1: This truck, it just -- just came out of nowhere. It just appeared like it came through the window, and what was on the other side of it was different.

WITNESS #2: It was emitting this sound, like a loud noise. It didn't look like it was doing anything, but, um... it did.

OLIVIA: Do you remember what he looked like?

WITNESS #2: No, he was wearing a mask.

OLIVIA: Are you sure it was a mask and not bandages?

WITNESS #2: Yeah, more like bandages.

Walter's Lab - Nina Contributes

BROYLES: Here, you should take a look at this. (image retrieved from the fax)

NINA: This image of your father was recorded this morning. Near East Douglas and Grafton. Massive Dynamic maintains access to all the cameras we manufacture. This security footage was from the local commuter train station.

PETER: I think I'm starting to understand a little better. This is near a beach house that we own. Walter used to love it up there 'cause it's quiet. My father has had a particularly rough couple of days. I'm not sure that everything's making sense to him right now.

NINA: We have agents canvassing the area. If you give us the address --

PETER: Actually, if you don't mind, I'd rather go up there and bring him back myself. I think that's for the best right now.

BROYLES: Of course.

PETER: Thanks.

Intersection - Data on the Truck

FBI AGENT: Agent Francis... (hands over a sheet of paper) The driver died on impact. Blunt force trauma to the head. That's what we got so far.

CHARLIE: You sure this is right?

FBI AGENT: Yeah.

OLIVIA: What?

CHARLIE: The prints aren't coming back on the driver, the truck isn't registered in New York or anywhere else. The VIN number, the serial part numbers, they don't exist.

OLIVIA: What does that mean?

CHARLIE: This truck was never made. How is that possible? Where the hell did it come from?

Beach House - Finding Walter

PETER: (drives up and walks in the open door) Walter? (looks at old keepsakes) Walter? (finds his father in a back room_

WALTER: Hello, Peter.

PETER: Walter, what are you doing here? You had us worried.

WALTER: I'm looking for something. I think it... It might be in this house. And it's very important.

PETER: Okay. What are you looking for?

WALTER: I just can't recall, son. That's the thing.

Federal Building - Broyle's Office

OLIVIA: You're not telling us everything. If Jones is looking for Bell, then what does an energy cell and a truck coming from nowhere have to do with it?

NINA: Well nothing comes out of nowhere, Agent Dunham.

OLIVIA: Then where does it come from?

NINA: I think you already know that. And I think you already suspect where William Bell is.

OLIVIA: Are you saying that you know where Bell is? Stop playing games with me. Tell me where he is, or I assure you I will turn this world over looking for him.

NINA: Well, that's just the problem, Agent Dunham. William Bell is not in this world.

ACT II

(at a soccer field in Providence, play is vigorous. Jones arrives in his van)

Federal Building - Convincing Charlie

CHARLIE: You're saying that William Bell disappeared into a different universe? Like Dorothy going to Oz?

OLIVIA: Well, Walter calls it an alternate reality. Do you understand?

CHARLIE: Not remotely. You're saying that William Bell is not on this planet.

NINA: No, he is. Just another version of this planet.

OLIVIA: Have you ever had deja vu?

CHARLIE: Living a moment you've already lived before? Yes. What does this have to do with where Bell is?

OLIVIA: Well, deja vu is like a glimpse into the other side. You feel like you've been somewhere before because actually in another reality you have.

BROYLES: But deja vu is just a window. It's possible some individuals may be able to do more than just see into the other world. They may be able to travel there.

OLIVIA: So the incident on the street -- that's why we can't identify the truck. Because it came from the other side.

NINA: That's what Jones is using the energy cell for. He's trying to cross over, to get to Bell.

BROYLES: (answers phone) Broyles.

OLIVIA: (answers phone) Dunham.

CHARLIE: (answers phone) It's Francis.

BROYLES: (to caller) Where?

Bishop Beach House - Frustration

PETER: Walter, just -- just calm down.

WALTER: Yes, Peter. I started something a long time ago, I did -- I did, it's the truth, I did.

PETER: Walter.

WALTER: (searches feverishly) And I have to finish it.

PETER: Walter! Walter.

WALTER: Damn it.

PETER: I need you to take a breath and calm down. I need you to take a deep breath.

WALTER: I can't find it. I don't know where to look. I don't know where to look... Damn, I don't

know where to look.

PETER: Walter, Walter, where are you g -- Walter! Where are you going? Walter, look, it's getting late. We need to head back.

WALTER: No, not yet. (calms down)

PETER: You know, I remember when we used to come down here during the summers. Mom and I. You were always still working back in the city. I'd stand out here on the beach for hours, looking at the ocean. Used to seem like it went on forever. And on Saturdays... I'd always wake up just before my alarm. I could smell the pancakes... which meant that you were here. I'd creep down the stairs, and there'd you be... standing over the stove, flipping pancakes. You seemed so big back then. I'd just stand there watching you. And you'd always flip one of the pancakes.

WALTER: I made them in the shape of whales. They were your favorite! Yes. Peter, I remember. Thank you. I know why I'm here. I know where it is.

Soccer Field - Crime Scene

CHARLIE: Okay, so tell me exactly what you saw.

SOCCER PLAYER: I was standing there by the field. Lance went back, you know, to get the ball. That's when I saw it. It's like a see-through wall appeared. It sort of shimmered, like a heat wave, you know? Like something was there, but it wasn't.

CHARLIE: What do you mean it was there and it wasn't?

SOCCER PLAYER: It was like a window, but warped. Then it shut.

CHARLIE: Thanks you.

OLIVIA: (approaches) Hey.

CHARLIE: Okay. So him and his friend are playing soccer, the kid's running with the ball, when all of a sudden they see this shimmer of light. The kid hits the shimmer, and then he just sort of collapses.

OLIVIA: And did anyone see Jones?

CHARLIE: No. But there's a bit more to go. (to the forensics technician) Go ahead. Okay. How does something like that happen? (Lance is uncovered and is missing his head, right arm and right shoulder) I can't believe I'm gonna be saying this. (in disbelief) Let's assume that Jones is trying to make this doorway into another universe...

OLIVIA: ...Why here? I mean, first New York, now here. What do they have in common?

ACT III

Federal Building - Researching

OLIVIA: (enters the situation room) Hey Chad, what you got?

AGENT CHAD: Third floor says they can't find a connection between the incident in New York and the one in...

OLIVIA: Yeah, I know. I know. Look, I want you to go through our database, and cross-reference any incidents connected to science, biology, or unexplained phenomenon and have the file sent to my office, please.

AGENT CHAD: Dating back how far?

OLIVIA: All of them.

OLIVIA: (to the helpers bringing in stacks of files to her office) Uh, just put them down there, thank you. You can roll that one into the corner. (opens files and starts to post a master map of incidents)

OLIVIA: (sees a pattern and heads to Broyles office to inform him) Sir, we need to call Nina Sharp. I think that I found a connection between what Jones did in New York - and that park in Providence.

Discover at the Bishop Beach House

PETER: (as his father moves old storage items) Walter, tell me what you're looking for. (takes a stack of items) Here, I got it.

WALTER: (discovers an old foot locker) Oh! It's still here. I was beginning to be afraid that... (finds a lock box inside with a vintage coin on top of the box) Peter, this is why we're here. It's locked.

- - Nina joins Olivia in the research - -

OLIVIA: This is a record of all local incidents related to *The Pattern*. Some of these go back more than twenty years.

NINA: But we've done this ourselves at Massive Dynamic. A dozen of our top analysts have spent the better part of two years --

OLIVIA: Yeah, and there's seemingly no obvious logic or predictability. It took me a while to see it myself. But... these are the spots where Jones used his device. Now look at this. (highlights locations on the monitor and computes a spoked pattern around several central locations) That can't be a coincidence.

BROYLES: So what does it mean?

NINA: I think I may know.

- - The Bishops continue - -

PETER: (picks the lock on the security box) Got it. (Walter removes a small, hand-held electronic device) What exactly is that?

WALTER: When Belly and I were younger men, we regularly ingested large quantities of LSD.

PETER: You don't say?

WALTER: We became convinced what we saw while on the drug was real. We believed that we were catching glimpses of another reality, another world just like ours but slightly different, populated by slightly different versions of ourselves. We all experience it momentarily as *deja vu*. And Belly and I could prolong it with hallucinogenics. But the question of course was how to get there without LSD. Belly, as you know, theorized that young children have the capacity to see these other worlds naturally.

PETER: I know, you already told me about that. Bell's experiments with Cortexiphan.

WALTER: Yes. He theorized that properly nurtured, these abilities could be heightened, intensified, and that in time his subjects may be able to travel from here to there.

PETER: Over there? You mean an alternate world?

WALTER: Around this time, something was lost to me, Peter. Something precious. I became convinced that if only I could cross over myself, then I could take from there what I had lost here.

PETER: And what was the plan? You were just gonna open up a hole and then walk over to the other side?

WALTER: No... it's not that simple. You have to find the right place first.

- - Nina continues briefing Olivia and Broyles - -

NINA: Finding the right place to cross over is the key. Doctor Bell once posited that our world has 'soft spots', places where the fundamental constants of nature -- the speed of light, gravity, the mass of a proton, for example -- have begun to decay. As a result, in these particular areas, the membrane between the realities is thinner, almost porous. The Bermuda Triangle is one, but there are others. And until recently, these areas were extremely rare.

OLIVIA: What do you mean "until recently"? What happened?

NINA: We happened, Agent Dunham. Scientific progress, advancing technologies. Our meddling with the laws of nature has hastened the decay of these constant fundamentals and increased the number of soft spots.

BROYLES: So you're suggesting Jones is looking for one of these 'soft spots'.

NINA: Yes. In the belief that by releasing the right kind of energy, and aiming it exactly at the proper spot, he could effectively break through.

- - Walter continues briefing Peter - -

WALTER: Of course there's a problem opening a hole to another reality. In theory, that would also allow things from there to pass over here, which could be dangerous. And so I also built a plug.

PETER: A plug?

WALTER: Actually more a patch to close the hole should the need ever arise. (holds out the device) This is that patch, Peter. This is what I had to find.

PETER: Okay, just so I'm clear, somewhere out there, there is a hole to another reality, and you need to plug it?

WALTER: Yes, I'm afraid so.

PETER: Well, do you know where it is?

WALTER: Yes. Yes, I do, Peter. Reiden. Reiden Lake.

- - Nina offers to get more data for Olivia - -

OLIVIA: We have to identify another soft spot, then we'll know where he's going.

NINA: We should expand the search perimeters. Did you map events beyond the Eastern Seaboard?

OLIVIA: No, they're not in our database.

NINA: I'll call my office and have the files transferred to your system.

OLIVIA: Which of these events are the oldest? Do you remember? I mean, these events are somehow consequences of 'soft spots' --

BROYLES: Well... these are the first recorded incidents. They all go back more than fifteen years.

NINA: Becca's Meadow, that was the site of the first incident.

OLIVIA: Wait... all of these incidents point to here. (points to a hub location on the monitor) That's where he's going. Reiden Lake.

Reiden Lake

DAVID JONES: Get all the gear, get set up. (his accomplices start unloading a small van in a wooded area) Come on, men. We're going to the other side.

ACT IV

Reiden Lake - Driving In

WALTER: It's just the other side of the lake, the place where I opened the hole.

PETER: That's awfully convenient.

WALTER: Not convenient at all. That's why I bought the beach house in the first place, the proximity. Come on, Peter. Can't you go faster? We may not have much time.

PETER: After all these years, what's going to happen if we're not on time?

WALTER: I don't know! But my friend came and he said we must. He only comes when it's of dire consequence.

PETER: And what friend would that be?

WALTER: The bald one.

PETER: You mean the one that Olivia calls "The Observer"?

WALTER: Yes.

PETER: The man who attacked me in the woods.

WALTER: He must've had a very good reason. I'm sure he didn't mean you any harm.

PETER: What else aren't you telling me, Walter?

WALTER: Lots, I'm sure, but none of it's relevant. Can't -- it's been so long. This all looks the same. Oh... Peter, Peter, Peter, Peter. Peter! Stop it! Stop! (approaching a familiar gate)

PETER: Okay. Now what? (Walter takes the device out of the lockbox) That thing's not going to blow up, is it?

WALTER: I certainly hope not.

PETER: What?

WALTER: You may not remember this. When you were a boy, you were very sick, dying.

PETER: Walter.

WALTER: And sometimes you got scared. And to calm yourself, to forget what you were going through, you took to collecting coins. This one, this was your favorite.

PETER: You're right. I don't remember any of that.

WALTER: I do.

PETER: Walter!

(both men are dragged quickly from the car by federal agents)

OLIVIA: (running in a few seconds later) It's okay, It's okay. It's okay, it's okay. They're with me. Easy, easy. it's okay.

WALTER: Agent Dunham...

PETER: How did you know where we were?

OLIVIA: What are you doing here?

WALTER: We're trying to plug a hole in the universe. What are you doing here?

OLIVIA: Apparently the same thing.

PETER: But how did you...

WALTER: ...oh no! (responding to a loud sonic tone further away in the wooded area)

PETER: What is that?

Reiden Lake - Confronting Jones

(the law enforcement and science team run to the source of the sonic distortion and find a wavy disturbance in a clearing that is forming due to the efforts of Jones and his team, shots are fired and a charging agent falls)

AGENT: Doctor Bishop, stay down.

DAVID JONES: (in the chaos to his technician) Keep going please. Don't stop what you're doing. Hold them off as long as you can.

CHARLIE: Olivia, I'll cover you.

PETER: (amid the gun battle) Walter! Hey, Walter, stay here.

WALTER: (palming the device) They'll need this to close the portal, to prevent him from going over.

PETER: Give it to me. I'll do it. Give it to me!

WALTER: Okay. It's simple, a child could do it. You just twist this.

DAVID JONES: What's the status?

TECHNICIAN: Coordinates are coming into place, sir. We're almost there, sir.

OLIVIA: Jones? (she shoots his gunman) Don't move.

TECHNICIAN: Manifold is stable.

OLIVIA: I said don't move. (she shoots Jones' technician when he completes the link. Jones heads to the event horizon) Stop! Don't move.

DAVID JONES: Beautiful, isn't it? (he hesitates) You'll understand if this reunion is brief.

OLIVIA: If you take one more step, I'll shoot.

DAVID JONES: (marching into the anomaly) Good-bye, Agent Dunham.

OLIVIA: Don't! (she shoots him once. barely phased, he rises and continues. she shoots again)

DAVID JONES: (not as injured as he should be from his gunshot wounds he turns and addresses Olivia) The teleporter, it may be killing me, but in the meantime, it's made me something rather special. You see, your bullets just go right through me. And soon Doctor Bell will see just how special I am.

OLIVIA: Stop!

PETER: (running in from the woods with the device) Dunham! (he activates the device just as Jones attempts to pass through it. the passage fails and a third of Jones skull evaporates along with the upper left quadrant of his torso)

ACT V

Olivia's Office

BROYLES: (walks in as she is repacking files) Hey.

OLIVIA: Hey.

BROYLES: Under normal circumstances, I would ask you when I could expect your report. But in this case, I find myself at a bit of a loss.

OLIVIA: How is Nina?

BROYLES: She's doing fine. She wanted me to convey her gratitude. (he hesitates to continue)

OLIVIA: What?

BROYLES: We've been told to cease and desist our investigation into William Bell.

OLIVIA: By whom?

BROYLES: The kind of people that when they give you an order, you don't question it. I'm sorry.

Walter's Lab - A Note

ASTRID: (returning with groceries) Doctor Bishop... Good news. I got you some Berry Boom.

PETER: (tail-gating Astrid into an inner office) Hey, what's wrong? (as they both eye an envelope with Peter's name on it. he opens the envelope and reads a letter from Walter)

WALTER: (handwritten on paper) *"I'm stepping out for a bit. Don't worry about me, son. I know where I'm going."*

ASTRID: You want me to call the police?

PETER: No. That is the first time he's ever written a note. I think our little boy is growing up.

(Walter stands in a graveyard and places a coin on the headstone of a *Peter Bishop*, 1978 - 1985)

Olivia's Apartment - Summoned

OLIVIA: (sitting silently and reflecting on her badge and gun, her cell phone rings) Hello?

NINA: Agent Dunham, it's Nina Sharp. You held up your end of the bargain. Now, I'd like to hold up mine. Would you mind coming to Manhattan tomorrow?

OLIVIA: Sure.

NINA: Do you know the Mutsumi Hotel on Broadway?

OLIVIA: Yes.

NINA: Great. Tomorrow it is, then. I hope you understand why I can't go through channels. And I appreciate it if you didn't tell anyone about this either. (Nina's instructions continue as Olivia drives southbound the next day for a rendezvous) I don't mean to sound overly cautious, but I think you'll soon understand why we'll want to keep this between us. Let's say 1:00. Come alone. I'll answer any questions you have.

New York City - Mutsumi Hotel

OLIVIA: (sitting alone in an upstairs restaurant she refuses a beverage refill after her meeting failed to occur as scheduled) No, thank you. (after many patrons have left, she calls to check on her appointment) Nina Sharp? (listens) Olivia Dunham. (listens) No, I don't want to leave a message. She's expecting my call. (listens) What do you mean she's out of the country?

(after entering the elevator to leave, somewhere between the fourteenth and twelfth floor, she starts to have visions of a crowded elevator. the power surges, the visions stop and she exits to meet a business woman)

BUSINESS WOMAN: (approaches the elevator to greet Olivia and escort her down the hall) Agent Dunham, welcome. Right this way. Go right in. (opens an office door)

(Olivia enters and looks around. she is joined a minute later)

WILLIAM BELL: (in the shadows) I've been waiting quite a long time for this.

OLIVIA: Where am I? Who are you?

WILLIAM BELL: The answer to your first question is -- it's very complicated. The answer to your second... (steps into the light) I'm William Bell.

(Olivia turns and walks to a window. she is over ninety stories up in the South Tower of the World Trade Center in New York City)