LA FEMME NIKITA

Episode 6x04

“SHADOWS OF ODIN”

Unofficial Fan Fiction Teleplay

FADE IN:

EXT. UKRAINE – POWER PLANT PERIMETER – NIGHT

Blackness.

Then...

A green landscape materializes through NIGHT-VISION GOGGLES.

A fenced POWER PLANT rises from the Ukrainian countryside.

Armed SOLDIERS patrol the compound.

Searchlights cut through rolling fog.

Hidden in tall grass outside the perimeter...

SHAYNE kneels with an M4 pressed against her shoulder.

A stocking cap covers her head.

A tactical headset hugs her ears.

A 9MM rests in the holster against her hip.

She scans left.

Two guards.

Right.

Three more.

SHAYNE

(through comm)

I have movement on the eastern perimeter.

Nothing.

SHAYNE (CONT'D)

Quinn?

Static.

Shayne lowers the goggles.

Something is wrong.

A voice suddenly comes from beside her.

ADAM

What's up, Sis?

Shayne spins.

ADAM crouches beside her.

Fully equipped for the mission.

Shayne stares.

SHAYNE

What are you doing here?

ADAM

Same thing you are.

SHAYNE

You're supposed to be in Section.

ADAM

Apparently not.

Shayne looks around.

Nothing makes sense.

SHAYNE

(through comm)

Mom?

A beat.

SHAYNE (CONT'D)

What the hell is going on?

QUINN answers.

QUINN (V.O.)

She's going through denial again, Michael.

Shayne freezes.

SHAYNE

I can hear you, Quinn.

What denial?

QUINN (V.O.)

Sorry, Shayne.

Michael needs to be notified.

SHAYNE

Notified about what?

No answer.

Shayne's frustration rises.

SHAYNE (CONT'D)

Quinn!

QUINN (V.O.)

Shayne...

What day is it?

Shayne looks at Adam.

He already knows.

SHAYNE

Thursday.

April twenty-first.

Silence.

QUINN (V.O.)

Michael...

You'd better get them out of there.

Shayne rises slightly.

SHAYNE

What is everybody talking about?

Adam chuckles.

ADAM

Lost in time again, Sis?

SHAYNE

What the hell does that mean?

Adam looks toward the power plant.

ADAM

First...

It's Monday.

June sixth.

Shayne stares.

ADAM (CONT'D)

Second...

We're in Ukraine.

Shayne slowly lowers her M4.

Fear replaces confusion.

SHAYNE

Where's my mother?

Adam looks at her.

The humor disappears.

ADAM

I was getting there.

A beat.

ADAM (CONT'D)

Your mother's been dead for a month.

Everything stops.

Wind.

Searchlights.

Soldiers.

Sound itself seems to disappear.

SHAYNE

What?

ADAM

Shayne—

She drops the M4.

Then launches herself at him.

Her arm locks around Adam's throat.

SHAYNE

WHAT DID YOU SAY?!

Adam struggles against her.

ADAM

Shayne...

Can't...

breathe...

She tightens the chokehold.

SHAYNE

YOU'RE LYING!

Fog suddenly rolls across the field.

Thick.

Unnatural.

A figure emerges.

MICHAEL.

Mission gear.

9MM in hand.

He walks through the fog toward his children.

MICHAEL

Shayne.

She looks at him.

Adam gasps for air.

SHAYNE

Where is she?!

Michael says nothing.

His silence confirms everything.

Shayne's face crumbles.

SHAYNE (CONT'D)

No...

Michael approaches.

SHAYNE (CONT'D)

No.

She releases Adam.

Steps backward.

SHAYNE (CONT'D)

NO!

SMASH CUT TO:

INT. SHAYNE'S APARTMENT – BEDROOM – NIGHT

Shayne bolts upright.

SHAYNE

NO!

Darkness.

No Ukraine.

No Adam.

No Michael.

She is alone.

Her breathing is frantic.

Sweat covers her face.

She looks around the tiny apartment.

The digital clock beside her bed:

03:17 A.M.

Shayne puts her face into her hands.

Another nightmare.

She doesn't attempt to go back to sleep.

CUT TO BLACK.

ACT ONE

INT. SECTION ONE – TRAINING BAY – DAY

THUD.

Shayne hits the mat.

NIKITA stands above her.

NIKITA

Again.

Shayne gets up.

Nikita moves.

Shayne blocks.

Too late.

Nikita sweeps her legs.

Shayne hits the mat again.

NIKITA (CONT'D)

You're anticipating instead of reacting.

Shayne rises.

SHAYNE

I know.

NIKITA

Then stop doing it.

They reset.

Nikita demonstrates another defensive sequence.

Shayne watches...

Except she isn't really watching.

The power plant.

Adam.

June sixth.

Your mother's been dead for a month.

NIKITA

Shayne.

Nothing.

NIKITA (CONT'D)

Shayne!

Shayne snaps back.

SHAYNE

Sorry.

Nikita studies her.

NIKITA

Did you sleep last night?

Shayne avoids her eyes.

SHAYNE

Yeah.

Nikita shifts until Shayne has no choice but to look at her.

SHAYNE

Mom.

I'm fine.

She tries walking away.

Nikita catches her arm.

NIKITA

You need to focus.

SHAYNE

I'm trying.

NIKITA

Trying isn't good enough.

Michael needs you for this mission.

Shayne pulls away.

SHAYNE

The Lebanon mission?

I've been preparing for that since before you threw me into abeyance.

NIKITA

Lebanon's been pushed down the priority list.

Shayne stops.

SHAYNE

Why?

NIKITA

Something else came up.

SHAYNE

Wonderful.

Where are we going now?

She grabs her water bottle.

SHAYNE (CONT'D)

Disneyland?

From the upper railing...

Michael watches.

Nikita sees him.

Her patience with Shayne is evaporating.

She grabs her towel.

NIKITA

Five minutes.

Shayne heads toward the boxing equipment.

Nikita approaches Michael.

MICHAEL

How is she?

Nikita looks back.

Shayne wraps her hands.

NIKITA

Cranky.

Edgy.

Delinquent.

She pauses.

NIKITA (CONT'D)

And I don't think she's sleeping.

Shayne begins hammering the heavy bag.

NIKITA (CONT'D)

I'm blaming the delinquent part on you.

The faintest Michael smirk.

MICHAEL

Would you like me to take over?

Nikita pats him on the shoulder.

NIKITA

I wish you the best.

She walks away.

Michael watches Shayne pulverizes the bag.

MICHAEL

Shayne.

She keeps punching.

MICHAEL (CONT'D)

Shayne.

She finally stops.

SHAYNE

Yes, Father?

Michael motions her over.

MICHAEL

We leave in forty-eight hours.

Shayne removes one glove.

MICHAEL (CONT'D)

I suggest you focus on the training Nikita is giving you.

SHAYNE

What makes both of you think I'm not focused?

Michael looks at the boxing bag.

Then her.

He doesn't bother answering.

MICHAEL

Briefing.

Thirty minutes.

He walks away.

SHAYNE

Always a pleasure.

Shayne gathers her equipment.

She reaches the exit.

Stops.

ADAM stands there.

Two Section guards behind him.

Brother and sister stare at one another.

Neither speaks.

The gunshot wound.

The kidnapping.

Containment.

Coffee.

Everything passes silently between them.

Shayne breaks eye contact first.

She walks past him.

Adam turns his head.

Watches her disappear down the corridor.

Michael notices.

MICHAEL

Are you ready?

Adam looks at him.

ADAM

Ready for what?

MICHAEL

Your first day of training.

Adam glances at his guards.

ADAM

How am I supposed to train with these two humping my back twenty-four seven?

Michael signals.

The guards leave.

Adam looks surprised.

MICHAEL

Better?

ADAM

Slightly.

Michael points toward the recruits gathering below.

MICHAEL

If you run...

there's nowhere you can hide.

Adam studies him.

MICHAEL (CONT'D)

And nowhere you can escape.

ADAM

You always this encouraging?

MICHAEL

Yes.

Michael turns toward the exit.

MICHAEL (CONT'D)

Nikita is your point of contact while I'm gone.

Adam looks toward where Shayne disappeared.

ADAM

Where are you going?

Michael stops.

MICHAEL

Norway.

Adam's expression darkens.

He knows exactly what that means.

MICHAEL (CONT'D)

Training starts now.

Michael leaves.

Adam looks toward the recruits.

Then reluctantly joins them.

INT. SECTION ONE – BRIEFING ROOM – LATER

A holographic map of NORWAY rotates above the table.

Shayne enters.

Michael waits.

QUINN appears on a monitor.

Nikita stands at the rear.

The map zooms toward:

FREDRIKSTAD, NORWAY.

Then:

KRIS ODIN.

Shayne sits.

MICHAEL

Adam's intelligence checked out.

Odin has maintained Red Cell contacts throughout Western Europe.

QUINN

We traced several old financial routes into southeastern Norway.

No confirmed location yet.

SHAYNE

So we're flying across the Atlantic without knowing where he is.

MICHAEL

We're going to find him.

SHAYNE

That clears everything up.

Nikita gives her a look.

Shayne raises both hands.

SHAYNE (CONT'D)

Focused.

See?

Quinn suppresses a smile.

Michael continues.

MICHAEL

We'll enter as civilians.

No Section support unless requested.

SHAYNE

Just us?

MICHAEL

Yes.

That sits differently with her.

MICHAEL (CONT'D)

Forty-eight hours.

Be ready.

The hologram disappears.

Briefing over.

Shayne stands.

As she leaves...

she glances toward Nikita.

For just a moment, the nightmare returns.

Her mother's death.

The fog.

Michael's silence.

Shayne looks away.

Nikita notices.

EXT. FREDRIKSTAD, NORWAY – HOTEL – DAY

A taxi stops outside a modest hotel.

Michael exits.

Shayne follows.

Four bags emerge from the trunk.

Two large.

Two smaller tactical cases disguised as luggage.

Shayne looks at the pile.

SHAYNE

Travel light, huh?

Michael picks up two bags.

They enter.

INT. FREDRIKSTAD HOTEL – LOBBY – DAY

Michael finishes checking in.

Shayne waits beside the luggage.

He returns with a room key and several brochures.

MICHAEL

Room two-thirty-four.

He hands her the key.

Then the brochures.

Shayne looks at them.

SHAYNE

What's this?

MICHAEL

Sightseeing.

She looks up.

Michael is serious.

MICHAEL (CONT'D)

There's a coffee shop around the corner.

And a restaurant across town I've wanted to try for a few years.

Shayne studies him suspiciously.

SHAYNE

You're trying to bond with me.

A tiny smile appears.

MICHAEL

Maybe.

Shayne looks down at the bags.

SHAYNE

Well, Bonding Dad...

The luggage isn't walking upstairs by itself.

Michael picks up two bags.

Shayne takes the others.

They head for the elevator.

The doors close.

INT. SECTION ONE – THE PERCH – DAY

Nikita watches the new generation of Section operatives below.

A.I. MADELINE materializes beside her.

NIKITA

Hello, Madeline.

MADELINE

Nikita.

NIKITA

Adam?

MADELINE

Progressing surprisingly well.

The Gelman process was effective.

Nikita's expression remains serious.

NIKITA

The last three months?

MADELINE

Removed.

A beat.

MADELINE (CONT'D)

Along with most accessible memories of his Red Cell years.

Nikita looks down toward Training.

Adam works among the recruits.

Different.

Calmer.

NIKITA

Then we keep him focused.

Jason takes Systems.

Wolfe handles Munitions.

Michael and Shayne bring in Odin.

MADELINE

If Adam experiences complications, you'll be informed immediately.

NIKITA

Thank you.

Madeline disappears.

Nikita remains at the glass.

Below her...

Adam stops training.

For no apparent reason.

He looks upward.

Toward the Perch.

Something unsettled behind his eyes.

A memory that isn't supposed to exist.

Then it disappears.

Adam returns to training.

Nikita never notices.

FADE OUT.

END ACT ONE

LA FEMME NIKITA

Episode 6x04

“SHADOWS OF ODIN”

ACT TWO

FADE IN:

EXT. FREDRIKSTAD, NORWAY – ESTABLISHING – EVENING

The last light slips behind the Norwegian coastline.

Fishing boats sway gently in the harbor.

Old warehouses stand beside newer buildings.

Quiet streets.

Cold water.

A postcard hiding a battlefield.

INT. FREDRIKSTAD HOTEL – ROOM 234 – EVENING

A laptop glows on the small table.

MICHAEL sits in front of it, moving through encrypted intelligence.

Shipping manifests.

Satellite photographs.

Port records.

Possible Red Cell contacts.

On the other side of the room...

SHAYNE sleeps.

Or tries to.

She twists beneath the blankets.

Her face tightens.

Michael glances toward her.

Then back to the laptop.

Shayne turns again.

More violently.

FLASH CUT:

EXT. UKRAINE – POWER PLANT – NIGHT

Night vision.

ADAM struggles inside Shayne's chokehold.

ADAM

Your mother's been dead for a month.

FLASH CUT:

INT. HOTEL ROOM – NIGHT

Shayne jerks beneath the blanket.

FLASH CUT:

Michael emerges through fog.

Gun in hand.

MICHAEL

Shayne.

FLASH CUT:

Nikita's empty Perch.

Dark.

Abandoned.

BACK TO SCENE:

Michael stops working.

He watches Shayne.

Her breathing becomes faster.

SHAYNE

(in her sleep)

No...

Michael stands.

He crosses to the bathroom sink and fills a glass with water.

He returns and sits carefully on the edge of her bed.

Shayne's eyes suddenly open.

She lunges upright.

Her hand immediately reaches toward the bedside table.

Michael catches her wrist before she can grab the 9MM.

MICHAEL

It's me.

Shayne freezes.

Reality slowly returns.

Hotel.

Norway.

Michael.

She releases the weapon.

SHAYNE

Jesus.

Michael lets go of her wrist.

Shayne wipes the sweat from her face with the oversized T-shirt she wears as pajamas.

Her breathing remains uneven.

Michael places the water on the nightstand.

MICHAEL

Are you okay?

No response.

Shayne takes the glass and drinks.

Michael waits.

MICHAEL

Shayne.

Talk to me.

SHAYNE

I'm fine.

MICHAEL

No.

You're not.

She looks at him.

MICHAEL (CONT'D)

How long has this been going on?

Shayne looks away.

Michael doesn't move.

She realizes he isn't going to let the question disappear.

SHAYNE

I don't know.

A beat.

SHAYNE (CONT'D)

Three months.

Michael's expression tightens.

MICHAEL

Three months?

Shayne nods.

MICHAEL

Why didn't you tell Nikita?

SHAYNE

Because she has enough to worry about.

Michael watches her.

SHAYNE (CONT'D)

Me.

You.

Adam.

Section.

Everything else that follows our family around like a disease.

Michael lowers his eyes.

SHAYNE (CONT'D)

I didn't want to give her one more thing to worry about.

MICHAEL

We can't help you if we don't know what's wrong.

SHAYNE

Honestly, Michael...

I'll be fine.

Michael recognizes the tactic.

Avoidance.

He has used it himself for years.

Shayne looks toward the alarm clock.

04:30 A.M.

SHAYNE

It's time to get up anyway.

She climbs out of bed.

Michael watches her cross toward the sink.

She refills the glass.

SHAYNE

Thanks for the water.

MICHAEL

You're welcome.

Shayne takes another drink.

Michael returns to the laptop.

She watches him for a moment.

Then joins him.

SHAYNE

What do you have?

Michael opens a satellite image.

A stretch of Norwegian coastline appears.

Then a port.

Then...

An aging FISHING VESSEL.

MICHAEL

Odin has been hiding aboard an abandoned fishing boat.

Shayne leans closer.

MICHAEL (CONT'D)

Near Slevic.

He enlarges the vessel.

MICHAEL (CONT'D)

He has a shadow team with him.

I believe the vessel is functioning as Red Cell's current substation for Western Europe.

Shayne studies the image.

SHAYNE

Smart.

Michael looks at her.

SHAYNE (CONT'D)

Cheap.

Forgettable.

And if someone gets too close...

She gestures toward the water.

SHAYNE (CONT'D)

You move.

MICHAEL

Yes.

Shayne leans closer to the screen.

SHAYNE

Clever, Odin.

She studies the deck.

Possible sentry positions.

Entrances.

Escape routes.

SHAYNE (CONT'D)

Numbers?

MICHAEL

Five to one.

As of now.

Shayne looks at him.

SHAYNE

Five to one?

MICHAEL

The intelligence may change.

SHAYNE

We'll need backup.

MICHAEL

Possibly.

Shayne gives him a look.

SHAYNE

That sounded disturbingly casual.

Michael closes the laptop.

MICHAEL

I'll make coffee.

Call your mother.

Give her the updated intelligence.

He hands Shayne his phone.

She takes it.

Michael crosses toward the small coffee maker near the bathroom.

Shayne begins dialing.

INT. SECTION ONE – COMMUNICATIONS – SAME

QUINN works at her station.

The incoming encrypted call flashes.

She answers.

QUINN

Section.

SHAYNE (V.O.)

Quinn, it's me.

Can I speak with my mother?

Quinn glances upward.

INT. SECTION ONE – THE PERCH – CONTINUOUS

Nikita stands overlooking Section.

QUINN (V.O.)

Nikita, Shayne's on the phone.

Nikita immediately turns toward her console.

NIKITA

Send her through.

She decodes the panel.

NIKITA

Shayne.

What is it?

INTERCUT – HOTEL ROOM / THE PERCH

Shayne stands beside the laptop.

Michael prepares coffee behind her.

SHAYNE

Michael has new intel.

We found Odin.

Nikita's entire demeanor changes.

Mother becomes commander.

NIKITA

Numbers?

SHAYNE

Five to one right now.

Michael thinks that may change within a couple of days.

She looks toward the closed laptop.

SHAYNE (CONT'D)

We'll have to move fast if we want Odin and the substation.

Nikita considers it.

NIKITA

Where's Michael?

Shayne looks over.

Michael is carefully measuring coffee into the machine.

SHAYNE

Uh...

He's making coffee.

A beat.

Nikita can't help herself.

She smiles.

NIKITA

He's making coffee.

SHAYNE

Apparently Norway has changed him.

Michael glances toward her.

He heard that.

NIKITA

Put him on, please.

SHAYNE

One moment.

Shayne holds the phone toward Michael.

SHAYNE

Mom.

Michael takes it.

MICHAEL

Shayne, get ready.

Shayne gives him a mock salute.

SHAYNE

Yes, Father.

She heads toward the bathroom.

Michael raises the phone.

MICHAEL

Yes?

INTERCUT – MICHAEL / NIKITA

Nikita's professional expression softens.

NIKITA

I just wanted to hear your voice.

Michael pauses.

NIKITA (CONT'D)

I'm guessing we're making progress.

MICHAEL

We are.

A beat.

His eyes move toward the bathroom.

MICHAEL (CONT'D)

But there's something else.

Nikita immediately senses the shift.

NIKITA

What?

MICHAEL

Shayne's been having nightmares.

Nikita's smile disappears.

MICHAEL (CONT'D)

Insomnia.

For approximately three months.

Nikita closes her eyes briefly.

NIKITA

Three months?

MICHAEL

Yes.

Silence.

MICHAEL

Nikita.

She looks through the glass of the Perch.

Below her, Adam trains with the other operatives.

NIKITA

We can't properly address it until you both return.

A beat.

NIKITA (CONT'D)

Just keep an eye on her.

MICHAEL

I will.

NIKITA

No.

Her voice softens.

This isn't Operations speaking.

NIKITA (CONT'D)

Protect her, Michael.

I want both of you home in one piece.

Michael looks toward the bathroom door.

MICHAEL

Of course.

Neither disconnects immediately.

Too much remains unsaid.

Finally...

NIKITA

Be careful.

MICHAEL

You too.

The connection ends.

Nikita lowers the phone.

INT. FREDRIKSTAD HOTEL – ROOM 234 – CONTINUOUS

Michael sets the phone down.

The coffee finishes brewing.

Shayne emerges from the bathroom.

Cargo pants.

T-shirt.

Hair still damp.

More awake now.

Barely.

She smells the coffee.

SHAYNE

Please tell me you know how to make that.

Michael pours two cups.

MICHAEL

I've survived this long.

SHAYNE

That wasn't an answer.

He hands her one.

She takes a cautious sip.

Considers it.

SHAYNE

Not bad.

MICHAEL

High praise.

Shayne sits.

SHAYNE

You told her.

Michael doesn't pretend otherwise.

MICHAEL

Yes.

Shayne rolls her eyes.

SHAYNE

Michael.

MICHAEL

She needed to know.

SHAYNE

It wasn't your story to tell.

MICHAEL

You're on an active mission.

Sleep deprivation affects reaction time, judgment, memory—

SHAYNE

I know what sleep deprivation does.

MICHAEL

Then you understand why I told her.

Shayne looks down into her coffee.

SHAYNE

She's going to worry.

MICHAEL

She already does.

That silences her.

Michael puts on a BROWN LEATHER JACKET.

Civilian.

Ordinary.

As ordinary as Michael can manage.

Shayne looks him over.

SHAYNE

Look at you.

Tourist Michael.

MICHAEL

Get your jacket.

SHAYNE

Where are we going?

Michael grabs the hotel brochures.

MICHAEL

Coffee.

Shayne looks at the cup already in her hand.

SHAYNE

We're literally drinking coffee.

MICHAEL

Different coffee.

SHAYNE

This really is a bonding mission.

Michael opens the door.

MICHAEL

Bring your weapon.

Shayne smiles.

SHAYNE

There he is.

She grabs her jacket.

EXT. FREDRIKSTAD – STREET – MORNING

Michael and Shayne walk among commuters.

No tactical gear.

No obvious weapons.

Father and daughter hiding in plain sight.

Shayne studies the harbor.

Michael studies reflections in windows.

Neither ever really stops being an operative.

SHAYNE

So what's the plan?

MICHAEL

We observe.

SHAYNE

That's it?

MICHAEL

For now.

SHAYNE

You flew me to Norway to look at boats?

MICHAEL

And drink coffee.

Shayne shakes her head.

SHAYNE

Mom definitely dropped you on your head at some point.

Michael gives her a sideways glance.

They continue walking.

INT. SECTION ONE – SYSTEMS – SAME

JASON works with several young operatives.

Adam sits at a terminal.

Code races across his monitor.

Jason walks behind him.

JASON

Slow down.

ADAM

I know what I'm doing.

JASON

That's usually what people say right before I have to rebuild a system.

Adam continues.

Then stops.

A file name appears:

ODIN_K

Adam stares.

His breathing changes.

FLASH:

Kris Odin.

A dark room.

A hand on Adam's shoulder.

FLASH:

A fishing vessel.

FLASH:

Shayne screaming.

BACK TO SCENE:

Adam jerks his hands away from the keyboard.

JASON

Adam?

Adam stares at the screen.

ADAM

What is that?

Jason looks.

The file is gone.

JASON

What's what?

Adam searches.

Nothing.

ADAM

There was a file.

Odin.

Jason studies him.

JASON

There's no file by that name.

Adam looks disturbed.

ADAM

I saw it.

Across the room...

A surveillance camera quietly pivots toward him.

INT. SECTION ONE – THE PERCH – CONTINUOUS

Madeline materializes beside Nikita.

MADELINE

We have a problem.

Nikita turns.

NIKITA

Adam?

MADELINE

The Gelman process may not have been as complete as anticipated.

Nikita looks down toward Systems.

Adam remains frozen at his terminal.

NIKITA

How much does he remember?

MADELINE

We don't know.

NIKITA

Find out.

Madeline studies her.

MADELINE

Aggressively?

Nikita looks toward Adam.

Then remembers Shayne.

Containment.

The White Room.

Everything Section used to be.

NIKITA

No.

Madeline raises an eyebrow.

NIKITA (CONT'D)

Carefully.

MADELINE

You've changed.

NIKITA

That's the idea.

Madeline disappears.

EXT. FREDRIKSTAD HARBOR – MORNING

Michael and Shayne approach the waterfront.

They stop outside a small café.

Across the street...

Fishing vessels fill the harbor.

Shayne looks toward Michael.

He isn't looking at the café.

He's looking beyond it.

Toward the boats.

Shayne understands.

SHAYNE

Sightseeing.

MICHAEL

Yes.

SHAYNE

Coffee shop conveniently overlooking the harbor.

MICHAEL

Very convenient.

Shayne smiles.

SHAYNE

You really do know how to show a girl Norway.

They enter the café.

Across the harbor...

A MAN watches them through binoculars.

He lowers them.

Turns toward another figure inside a parked vehicle.

MAN

They're here.

A hand reaches for a phone.

SECOND MAN

Both of them?

The first man looks back toward the café.

Through the window...

Michael and Shayne sit together.

MAN

Yes.

A beat.

MAN (CONT'D)

Michael brought his daughter.

CUT TO:

INT. UNKNOWN FISHING VESSEL – SAME

Darkness.

A phone vibrates.

A man's hand answers.

We do not see his face.

VOICE

They're here.

Silence.

Then...

KRIS ODIN steps partially into the light.

Calm.

Waiting.

Exactly where he wants to be.

ODIN

Good.

He disconnects.

A tactical map of Frederiksted covers the table before him.

Two photographs sit in its center.

MICHAEL.

And...

SHAYNE.

Odin moves Shayne's photograph beside Michael's.

ODIN

Let's see what kind of father you've become.

CUT TO BLACK.

END ACT TWO.

ACT THREE

FADE IN:

INT. FREDRIKSTAD CAFÉ – MORNING

Steam rises from two cups of coffee.

Outside the window, fishing vessels rock gently against the harbor.

MICHAEL sits facing the water.

SHAYNE sits across from him.

To anyone watching, they could almost pass for a father and daughter on vacation.

Almost.

Shayne takes another sip.

SHAYNE

Okay.

This is better than hotel coffee.

MICHAEL

I told you.

SHAYNE

Don't look so pleased with yourself.

Michael's eyes never leave the reflection in the café window.

Shayne notices.

SHAYNE (CONT'D)

What?

MICHAEL

Don't turn around.

Naturally, Shayne wants to.

She doesn't.

SHAYNE

Why?

MICHAEL

Gray sedan.

Across the street.

Shayne casually lifts her coffee.

Uses the reflection in the spoon.

Two men.

Watching.

SHAYNE

They've been there long?

MICHAEL

Seven minutes.

SHAYNE

Tourists?

MICHAEL

No.

SHAYNE

Red Cell?

MICHAEL

Most likely.

Shayne sets down her cup.

SHAYNE

Then Odin knows we're here.

Michael finally looks at her.

MICHAEL

He knew before we arrived.

That unsettles her.

SHAYNE

You knew that?

MICHAEL

I suspected it.

SHAYNE

There's a fairly large difference between "suspected" and "my daughter is being used as bait."

MICHAEL

You're not bait.

SHAYNE

Good.

Because I bite.

Michael almost smiles.

His phone vibrates.

A secure message.

He checks it.

MICHAEL

Quinn.

Shayne leans closer.

A satellite image appears.

The abandoned fishing vessel.

Three vehicles have arrived beside it.

More heat signatures now populate the deck.

SHAYNE

How many?

MICHAEL

Fourteen.

Shayne blinks.

SHAYNE

We went from five-to-one to fourteen-to-two before breakfast.

MICHAEL

Yes.

SHAYNE

You have a fascinating definition of progress.

Michael closes the phone.

MICHAEL

We're leaving.

SHAYNE

Back to Section?

MICHAEL

No.

Michael drops cash onto the table.

MICHAEL (CONT'D)

We're going to let them follow us.

Shayne studies him.

Then smiles.

SHAYNE

Now we're sightseeing.

They stand.

EXT. FREDRIKSTAD STREET – MOMENTS LATER

Michael and Shayne walk casually away from the café.

The GRAY SEDAN pulls from the curb.

Follows.

Shayne keeps her hands in her jacket pockets.

SHAYNE

They're still there.

MICHAEL

I know.

SHAYNE

How long do we let them follow?

MICHAEL

Until they tell us something useful.

SHAYNE

Without speaking.

MICHAEL

Exactly.

Shayne looks sideways at him.

SHAYNE

This is why conversations with you are exhausting.

They turn down a narrow street.

The sedan follows.

Michael's pace doesn't change.

INT. SECTION ONE – SYSTEMS – SAME

ADAM sits before the terminal.

The mysterious file is gone.

JASON stands behind him.

JASON

Run it again.

Adam types.

Search results populate.

Nothing.

ADAM

I know what I saw.

JASON

I'm not saying you didn't see it.

ADAM

That's exactly what you're saying.

Jason pulls another chair over.

JASON

The Gelman process can cause fragments.

Images.

Names.

Sensory associations.

Things that feel like memories.

Adam looks at him.

ADAM

"Feel like?"

Jason realizes he said too much.

Adam's eyes narrow.

ADAM (CONT'D)

What did you people do to me?

Jason doesn't answer.

Adam stands.

ADAM (CONT'D)

What the hell is the Gelman process?

JASON

Sit down.

ADAM

No.

He steps closer.

ADAM (CONT'D)

What did Section do to my head?

The doors open.

NIKITA enters.

NIKITA

Adam.

He turns.

ADAM

You.

Nikita looks toward Jason.

NIKITA

Give us the room.

Jason hesitates.

Then leaves.

Adam watches him go.

ADAM

Everybody here seems to know what's happening to me except me.

NIKITA

That's not entirely true.

ADAM

Then explain it.

Nikita approaches carefully.

NIKITA

After your interrogation, we used a neurological process to suppress certain memories.

Adam stares at her.

ADAM

Suppress?

NIKITA

Your recent Red Cell activity.

Containment.

Some of your associations with Odin.

Adam laughs in disbelief.

ADAM

You erased my memory.

NIKITA

We tried to give you a chance to start over.

ADAM

You went inside my head.

NIKITA

Adam—

ADAM

Does Michael know?

Nikita doesn't answer quickly enough.

Adam understands.

ADAM (CONT'D)

Of course he does.

He turns away.

Anger building.

ADAM (CONT'D)

My own father lets Section erase me...

and calls it rehabilitation.

NIKITA

You're still you.

Adam spins toward her.

ADAM

How would you know?

That lands.

ADAM (CONT'D)

You don't even know which parts you took.

Silence.

Nikita has no clean answer.

Suddenly...

Adam grabs his head.

Pain.

NIKITA

Adam?

FLASH:

A FISHING VESSEL.

FLASH:

ODIN standing on the deck.

FLASH:

A metal corridor.

FLASH:

A map.

FLASH:

Coordinates.

BACK TO SCENE:

Adam drops against the console.

NIKITA

Adam!

She catches him.

ADAM

The boat.

NIKITA

What?

Adam struggles to focus.

ADAM

Odin's boat.

He looks up.

Fear replacing anger.

ADAM (CONT'D)

It's not abandoned.

INT. SECTION ONE – COMMUNICATIONS – MOMENTS LATER

Quinn rapidly enters the information Adam remembers.

Nikita stands beside her.

Adam sits nearby, still shaken.

Jasmine watches from another console.

QUINN

What else?

ADAM

Lower deck.

There was a communications room.

Weapons storage.

Operations center.

JASMINE

A mobile substation.

Adam nods.

ADAM

That's what he called it.

Quinn looks toward Nikita.

Confirmation of Michael's theory.

NIKITA

Anything else?

Adam closes his eyes.

Forces himself to remember.

ADAM

There was an escape system.

QUINN

Lifeboats?

ADAM

No.

He opens his eyes.

ADAM (CONT'D)

Explosives.

Nikita's expression changes.

ADAM (CONT'D)

If the substation is compromised...

Odin sinks the ship.

Quinn immediately reaches for communications.

QUINN

I'll contact Michael.

Adam grabs her arm.

ADAM

Wait.

Everyone looks at him.

ADAM (CONT'D)

There's something beneath it.

NIKITA

Beneath what?

ADAM

The ship.

Another memory surfaces.

ADAM (CONT'D)

A submarine.

Silence.

ADAM (CONT'D)

Small.

Probably four or five people.

That's how Odin gets out.

Nikita turns toward Quinn.

NIKITA

Now call Michael.

EXT. FREDRIKSTAD – OLD INDUSTRIAL DISTRICT – DAY

Michael and Shayne walk through a quiet industrial area.

The gray sedan follows at a distance.

Michael's phone vibrates.

MICHAEL

Yes.

INTERCUT – MICHAEL / SECTION COMMUNICATIONS

QUINN

We have new intelligence from Adam.

Michael looks toward Shayne.

MICHAEL

Go ahead.

QUINN

The vessel is a Red Cell substation.

It's rigged with explosives.

And Odin has an underwater extraction vehicle beneath the hull.

Michael stops walking.

MICHAEL

Submarine?

QUINN

Small capacity.

Adam estimates four to five.

Shayne listens.

SHAYNE

Ask him where the access point is.

Michael does.

MICHAEL

Where does Odin access it?

Quinn looks toward Adam.

ADAM

Engine room.

There's a sealed hatch beneath the generator platform.

Quinn relays it.

Shayne thinks.

SHAYNE

Then that's our exit.

Michael looks at her.

MICHAEL

No.

SHAYNE

Why not?

MICHAEL

Because it's Odin's exit.

SHAYNE

Exactly.

If we block it, he can't run.

Michael considers it.

Shayne sees the hesitation.

SHAYNE (CONT'D)

You brought me because you wanted another operative.

Not a daughter.

Let me do the job.

Michael meets her eyes.

A beat.

MICHAEL

We'll need support.

SHAYNE

Finally.

Progress.

Michael speaks into the phone.

MICHAEL

Quinn.

Send Mendez.

Four operatives.

Covert insertion.

QUINN

ETA six hours.

MICHAEL

Make it four.

QUINN

I'll see what I can do.

The connection ends.

Shayne looks back.

The gray sedan has stopped.

SHAYNE

Michael.

He follows her gaze.

Two men exit the vehicle.

Then two more appear behind them.

SHAYNE (CONT'D)

I think our tour guides are getting impatient.

Michael casually reaches beneath his jacket.

MICHAEL

Keep walking.

EXT. INDUSTRIAL ALLEY – CONTINUOUS

Michael and Shayne turn into a narrow alley.

The men follow.

Shayne glances toward Michael.

SHAYNE

Four.

MICHAEL

I see them.

SHAYNE

Alive?

MICHAEL

Preferably.

SHAYNE

You really know how to ruin a girl's afternoon.

They reach the end of the alley.

A locked fence.

Dead end.

Shayne looks at Michael.

SHAYNE

Please tell me this was intentional.

MICHAEL

Mostly.

SHAYNE

Mostly?

The four RED CELL OPERATIVES enter behind them.

One raises a weapon.

RED CELL OPERATIVE

Michael.

Shayne slowly turns.

SHAYNE

I'm guessing you're not selling tourist maps.

The operative looks at her.

RED CELL OPERATIVE

Shayne.

Her humor disappears.

RED CELL OPERATIVE (CONT'D)

Mr. Odin would like to meet you.

Michael steps slightly in front of her.

MICHAEL

Tell Odin we'll come to him.

The operative smiles.

RED CELL OPERATIVE

That won't be necessary.

Two weapons rises.

Michael moves.

FAST.

He grabs the first operative's wrist.

Twists.

Weapon drops.

Shayne drives her elbow into another man's throat.

Michael fires.

A suppressed shot hits the wall beside the third operative.

Shayne sweeps one man's legs.

He crashes to the pavement.

Another grabs her from behind.

She slams her head backward.

Breaks free.

Michael disarms the final operative.

Seconds later...

Four men lie on the ground.

Two unconscious.

Two wounded.

Shayne catches her breath.

SHAYNE

Alive enough?

Michael looks down.

MICHAEL

Yes.

Shayne bends over one operative.

SHAYNE

Good.

Because I'm starting to enjoy Norway.

INT. ABANDONED WAREHOUSE – LATER

One captured operative sit restrained to a chair.

Michael stands in front of him.

Shayne leans against a wall.

MICHAEL

Where's Odin?

Silence.

MICHAEL (CONT'D)

Where's the vessel?

Nothing.

Shayne checks her watch.

SHAYNE

We're going to miss dinner.

The operative looks toward her.

RED CELL OPERATIVE

You think this is funny?

SHAYNE

No.

I think you're boring.

Michael gives her a look.

She shrugs.

SHAYNE (CONT'D)

What?

The operative smiles.

RED CELL OPERATIVE

Odin was right about you.

Shayne's expression changes.

SHAYNE

What did he say?

The operative looks directly at Michael.

RED CELL OPERATIVE

That you'd bring her.

Michael's eyes narrow.

RED CELL OPERATIVE (CONT'D)

Eventually.

The operative turns toward Shayne.

RED CELL OPERATIVE (CONT'D)

He said blood would bring Michael home.

Shayne pushes away from the wall.

SHAYNE

Home?

The operative smiles.

RED CELL OPERATIVE

Ask your father.

Shayne looks toward Michael.

Michael's face gives nothing away.

Which tells her everything.

SHAYNE

What does he mean?

MICHAEL

Not now.

SHAYNE

Michael.

The operative laughs.

RED CELL OPERATIVE

She doesn't know.

Shayne turns back.

RED CELL OPERATIVE (CONT'D)

He never told you.

Michael grabs the operative by the collar.

MICHAEL

Enough.

The operative smiles inches from Michael's face.

RED CELL OPERATIVE

Tell her where Odin found Adam.

Michael freezes.

Shayne notices.

SHAYNE

Where?

The operative looks at her.

RED CELL OPERATIVE

The same place Michael left him.

Silence.

Michael releases him.

SHAYNE

Michael?

Michael turns away.

SHAYNE (CONT'D)

What is he talking about?

Before Michael can answer...

The captive suddenly convulses.

Foam appears at his mouth.

SHAYNE

What the hell?

Michael checks him.

Too late.

The operative goes limp.

Dead.

Shayne stares.

SHAYNE

Cyanide?

Michael examines the man's mouth.

MICHAEL

Implant.

Shayne looks toward the corpse.

Then toward Michael.

SHAYNE

We're done with secrets.

Michael stands.

SHAYNE (CONT'D)

Whatever he was talking about...

you're telling me.

Michael doesn't answer.

Shayne steps closer.

SHAYNE (CONT'D)

Now.

INT. SECTION ONE – CONTAINMENT – SAME

Adam sits alone.

Nikita enters.

He doesn't look at her.

NIKITA

How's your head?

ADAM

Apparently not mine anymore.

Nikita accepts that.

She sits opposite him.

NIKITA

Your memories may continue returning.

ADAM

Good.

NIKITA

Some may be distorted.

ADAM

Still mine.

Nikita studies him.

ADAM (CONT'D)

Does Shayne know?

NIKITA

About the Gelman process?

Adam nods.

NIKITA

No.

ADAM

Then tell her.

Nikita is surprised.

ADAM (CONT'D)

No more secrets.

He looks at her.

ADAM (CONT'D)

That's how Odin got me in the first place.

Nikita's expression changes.

NIKITA

What do you mean?

Adam closes his eyes.

Another fragment.

FLASH:

A younger ADAM standing alone.

A train station.

Rain.

Michael walking away.

FLASH:

KRIS ODIN approaching from the shadows.

ODIN

Your father isn't coming back.

BACK TO SCENE:

Adam opens his eyes.

ADAM

Michael didn't just disappear from me.

He left me somewhere.

Nikita goes still.

NIKITA

Where?

Adam struggles.

ADAM

I can't remember.

He looks toward her.

ADAM (CONT'D)

But Odin was waiting.

INT. ABANDONED WAREHOUSE – NORWAY – DAY

Michael stands at a broken window.

Shayne waits behind him.

SHAYNE

I'm still waiting.

Michael turns.

For once, he doesn't have a tactical answer.

Only the truth.

MICHAEL

Three years ago...

Adam and I were compromised.

Shayne listens.

MICHAEL (CONT'D)

I believed Red Cell was tracking me through him.

SHAYNE

So, what did you do?

Michael's silence lasts a beat too long.

SHAYNE (CONT'D)

Michael.

MICHAEL

I left him.

Shayne stares.

MICHAEL (CONT'D)

Temporarily.

I intended to draw Red Cell away and return.

SHAYNE

But you didn't.

MICHAEL

When I went back...

he was gone.

Shayne steps backward.

The pieces begin fitting together.

SHAYNE

Odin found him.

Michael nods.

SHAYNE

And then you came to us.

MICHAEL

Yes.

Shayne's eyes fill with anger.

SHAYNE

You lost one kid...

so you came back to the other?

MICHAEL

It wasn't like that.

SHAYNE

Then what was it like?

Michael struggles to answer.

SHAYNE (CONT'D)

You keep telling me Odin used Adam.

Maybe Odin didn't have to work very hard.

That lands hard.

Shayne grabs her jacket.

MICHAEL

Where are you going?

SHAYNE

Outside.

MICHAEL

Shayne—

She turns.

SHAYNE

I need five minutes where you're not my father...

and I'm not your operative.

She exits.

Michael remains alone with the dead Red Cell operative.

His own decisions closing around him.

EXT. ABANDONED WAREHOUSE – CONTINUOUS

Shayne steps outside.

Cold Norwegian air.

She takes a breath.

Then another.

Her hands tremble.

She closes her eyes.

FLASH:

Ukraine.

ADAM

Your mother's been dead for a month.

FLASH:

Michael walking through fog.

FLASH:

The dead Red Cell operative.

RED CELL OPERATIVE

Blood would bring Michael home.

BACK TO SCENE:

Shayne opens her eyes.

Across the road...

A MAN stands beneath a streetlight.

Watching her.

Shayne's hand moves toward her weapon.

The man doesn't move.

Then he slowly raises a phone.

Shayne's phone rings.

She looks at the screen.

UNKNOWN CALLER.

She answers.

SHAYNE

Who is this?

The man across the street lowers his phone.

But the voice comes from somewhere else.

ODIN (V.O.)

Hello, Shayne.

Her face changes.

SHAYNE

Odin.

A quiet laugh.

ODIN (V.O.)

Your father finally told you.

Shayne looks toward the warehouse.

ODIN (V.O.) (CONT'D)

Good.

Secrets make families terribly fragile.

SHAYNE

Where are you?

ODIN (V.O.)

Closer than Michael thinks.

Shayne draws her pistol.

Scans the rooftops.

Windows.

Cars.

Nothing.

ODIN (V.O.) (CONT'D)

Ask Adam what he remembers.

SHAYNE

Stay away from my brother.

A pause.

Odin sounds almost pleased.

ODIN (V.O.)

Interesting.

You're calling him that already.

Shayne realizes what she said.

ODIN (V.O.) (CONT'D)

Maybe redemption really does run in the family.

The call disconnects.

Shayne lowers the phone.

Michael emerges from the warehouse.

MICHAEL

Who was it?

Shayne turns toward him.

SHAYNE

Odin.

Michael immediately scans the area.

MICHAEL

What did he say?

Shayne looks toward the harbor in the distance.

SHAYNE

He wants us to keep coming.

Michael's expression hardens.

MICHAEL

Then we will.

Shayne looks at him.

This time, she doesn't argue.

INT. UNKNOWN FISHING VESSEL – OPERATIONS ROOM – SAME

Monitors cover the walls.

Live surveillance footage shows Michael and Shayne outside the warehouse.

KRIS ODIN watches.

An operative approaches.

OPERATIVE

Mendez's team has entered Norwegian airspace.

Odin smiles.

ODIN

Section always did love reinforcements.

He walks toward a tactical display.

The fishing vessel.

The harbor.

Michael.

Shayne.

Mendez.

All represented by moving markers.

OPERATIVE

Do we move the substation?

ODIN

No.

Odin looks toward Shayne's image.

ODIN (CONT'D)

We open the door.

The operative hesitates.

OPERATIVE

And Michael?

Odin smiles.

Cold.

Patient.

ODIN

Michael isn't the target.

He touches Shayne's marker.

ODIN (CONT'D)

She is.

CUT TO BLACK.

END ACT THREE

ACT FOUR

FADE IN:

EXT. ABANDONED WAREHOUSE – FREDRIKSTAD – DAY

Cold wind moves across the industrial district.

SHAYNE stands beside MICHAEL, phone still in her hand.

Odin's words linger.

Michael isn't the target.

Neither of them knows that yet.

Michael studies the surrounding buildings.

MICHAEL

How did he get your number?

SHAYNE

I'm guessing the same way he knew we were here.

Michael reaches for her phone.

Shayne pulls it away.

SHAYNE (CONT'D)

What?

MICHAEL

Let me see it.

SHAYNE

You could try asking.

Michael holds out his hand.

MICHAEL

Please.

Shayne raises an eyebrow.

SHAYNE

Wow.

Norway really has changed you.

She hands it over.

Michael examines the call data.

Nothing.

No trace.

No routing information.

MICHAEL

He wants us unsettled.

SHAYNE

Mission accomplished.

Michael looks at her.

The tension between them remains.

Adam.

Odin.

Michael leaving him behind.

None of it has disappeared.

MICHAEL

We need to move.

SHAYNE

I'm still pissed at you.

MICHAEL

I know.

SHAYNE

Good.

She takes back her phone.

SHAYNE (CONT'D)

As long as we're clear.

Michael's secure comm activates.

MENDEZ (V.O.)

Michael.

We're in position.

Michael's demeanor changes immediately.

Operative.

MICHAEL

Status?

EXT. FREDRIKSTAD HARBOR – SAME

MENDEZ crouches behind stacked shipping containers.

Four SECTION OPERATIVES wait with him.

Through binoculars...

The abandoned fishing vessel sits against a neglected pier.

Rust stains its hull.

Nothing moves.

MENDEZ

Visual on the vessel.

No exterior movement.

MICHAEL (V.O.)

That's intentional.

MENDEZ

Figured.

Mendez lowers the binoculars.

MENDEZ (CONT'D)

What's the plan?

EXT. ABANDONED WAREHOUSE – SAME

Michael looks toward Shayne.

MICHAEL

We go in.

SHAYNE

That's the plan?

Michael looks at her.

SHAYNE (CONT'D)

Just checking.

She chambers her weapon.

SHAYNE (CONT'D)

Wouldn't want to get overwhelmed by details.

INT. SECTION ONE – COMMUNICATIONS – SAME

QUINN brings the harbor onto the main display.

NIKITA stands beside her.

JASMINE monitors satellite surveillance.

A.I. MADELINE materializes at a secondary station.

QUINN

Michael's team is moving.

Nikita watches Shayne's tracking signal.

NIKITA

Keep an extraction route open.

QUINN

Already done.

MADELINE

Odin knows they're there.

Nikita glances toward her.

NIKITA

We know.

MADELINE

Then the obvious question is why he's allowing them to approach.

Nikita looks back at Shayne's signal.

NIKITA

Because he wants something.

MADELINE

Or someone.

Nikita's face tightens.

INT. SECTION ONE – SYSTEMS – SAME

ADAM sits at a workstation.

JASON watches him carefully.

Adam stares at a satellite image of the vessel.

Something is bothering him.

JASON

Anything?

ADAM

No.

A beat.

ADAM (CONT'D)

Yes.

Jason waits.

Adam closes his eyes.

FLASH:

Metal stairs.

A generator.

ODIN.

A younger Adam following him.

FLASH:

A RED LIGHT.

FLASH:

A digital timer.

BACK TO SCENE:

Adam opens his eyes.

ADAM

Oh, shit.

He stands.

JASON

What?

Adam runs toward Communications.

EXT. FREDRIKSTAD HARBOR – DAY

Michael and Shayne meet Mendez behind the shipping containers.

Mendez hands Michael binoculars.

MENDEZ

Nothing for twenty minutes.

SHAYNE

That's reassuring.

MENDEZ

It shouldn't be.

Shayne looks at the boat.

SHAYNE

It isn't.

Michael lowers the binoculars.

MICHAEL

Mendez takes the stern.

Two operatives with him.

The others cover the pier.

He looks at Shayne.

MICHAEL (CONT'D)

You're with me.

SHAYNE

Lucky me.

MICHAEL

We find Odin.

Secure the communications system.

Then disable the underwater extraction.

MENDEZ

And the explosives?

MICHAEL

Quinn will guide us.

Shayne looks toward the vessel.

SHAYNE

Assuming Odin doesn't blow us into Sweden first.

Mendez checks his weapon.

MENDEZ

Always the optimist.

Shayne smiles.

SHAYNE

Family trait.

Michael looks at her.

She knows exactly what she said.

MICHAEL

Move.

EXT. FISHING VESSEL – MOMENTS LATER

Michael climbs aboard.

Shayne follows.

No resistance.

No guards.

No gunfire.

Nothing.

Shayne immediately dislikes it.

SHAYNE

Where is everybody?

Michael motions her forward.

They move toward the cabin.

Mendez's team boards from the stern.

MENDEZ

(through comm)

Rear deck clear.

MICHAEL

Proceed.

Shayne reaches the cabin door.

Michael stops her.

Checks the frame.

No explosive.

He opens it.

INT. FISHING VESSEL – MAIN CORRIDOR – CONTINUOUS

Dark.

Emergency lights glow along the floor.

Shayne raises her weapon.

SHAYNE

This is welcoming.

Michael points toward a security camera.

It turns toward them.

Shayne notices.

SHAYNE (CONT'D)

He's watching.

MICHAEL

Yes.

Shayne looks directly into the camera.

SHAYNE

Hi, Odin.

Michael gives her a look.

SHAYNE (CONT'D)

What?

The camera rotates away.

SHAYNE (CONT'D)

Rude.

They continue.

INT. SECTION ONE – COMMUNICATIONS – SAME

Adam rushes inside.

ADAM

Get them off the boat.

Nikita turns.

NIKITA

What happened?

ADAM

I remember.

Quinn looks up.

ADAM (CONT'D)

The explosives aren't a self-destruct system.

QUINN

Then what are they?

Adam looks toward the vessel schematic.

ADAM

A containment system.

Nikita steps closer.

NIKITA

Explain.

Adam points to the lower deck.

ADAM

Odin doesn't destroy the ship when he's compromised.

He seals it.

Bulkheads close.

Then charges destroy the exits.

Quinn immediately understands.

QUINN

It becomes a prison.

Adam nods.

ADAM

Then he floods it.

Nikita hits the comm.

NIKITA

Michael.

Abort.

INT. FISHING VESSEL – MAIN CORRIDOR – SAME

Michael hears her.

NIKITA (V.O.)

Get off the vessel now.

Shayne looks at him.

MICHAEL

Why?

ADAM (V.O.)

Because you're not on a substation.

Michael stops.

Adam's voice catches Shayne's attention.

ADAM (V.O.) (CONT'D)

You're inside a trap.

Suddenly...

CLANG!

A steel bulkhead crashes down behind them.

Shayne spins.

SHAYNE

That would be the trap.

Another bulkhead slams shut ahead.

RED EMERGENCY LIGHTS ignite.

COMPUTER VOICE

Containment protocol initiated.

SHAYNE

Of course it has a voice.

Michael grabs her arm.

MICHAEL

Engine room.

Move.

They run.

INT. FISHING VESSEL – STERN CORRIDOR – SAME

Mendez and his team sprint toward the deck.

A bulkhead begins lowering.

MENDEZ

MOVE!

Two operatives slide beneath it.

Mendez dives.

The door crashes shut inches behind him.

One operative remains trapped on the other side.

OPERATIVE

Mendez!

Mendez pounds the steel.

MENDEZ

Find another exit!

INT. FISHING VESSEL – LOWER DECK – SAME

Michael and Shayne descend a ladder.

Water begins spraying through vents.

SHAYNE

Tell me that's not seawater.

Michael touches it.

MICHAEL

It's seawater.

SHAYNE

I preferred Norway when we were drinking coffee.

They reach the engine room.

INT. ENGINE ROOM – CONTINUOUS

Generators rumble.

A RED TIMER activates.

04:59

04:58

Shayne stares.

SHAYNE

Five minutes.

Michael scans the room.

MICHAEL

Find the hatch.

They split.

Shayne searches beneath machinery.

Michael checks the generator platform.

QUINN (V.O.)

Michael, I'm trying to override the system remotely.

MICHAEL

How long?

QUINN (V.O.)

More than five minutes.

SHAYNE

Naturally.

She spots something.

A recessed handle.

SHAYNE (CONT'D)

Michael.

She pulls.

Nothing.

SHAYNE (CONT'D)

Found it.

Michael joins her.

Together they force open the panel.

Beneath it...

A circular hatch.

MICHAEL

Submarine access.

SHAYNE

Let's hope Odin left the keys.

Michael opens it.

A narrow shaft descends into darkness.

INT. SECTION ONE – COMMUNICATIONS – SAME

Nikita watches the timer.

03:41

NIKITA

Michael?

Static.

NIKITA (CONT'D)

Shayne?

Nothing.

Adam stands beside her.

His guilt is obvious.

ADAM

I should've remembered sooner.

Nikita looks at him.

NIKITA

This isn't your fault.

Adam laughs bitterly.

ADAM

That's convenient.

NIKITA

Adam.

He looks at her.

NIKITA (CONT'D)

Odin did this.

Not you.

Adam looks back toward the screen.

For once...

he wants desperately to believe her.

INT. SUBMARINE ACCESS SHAFT – SAME

Michael descends first.

Shayne follows.

Water pours into the shaft above them.

They reach another hatch.

Michael tries it.

Locked.

SHAYNE

Please don't tell me.

MICHAEL

It's locked.

SHAYNE

You told me.

Michael pulls a compact explosive charge from his gear.

SHAYNE (CONT'D)

That seems unhealthy in a submarine.

MICHAEL

Stand back.

He places it.

They shield themselves.

POP!

The lock breaks.

Michael kicks the hatch open.

INT. MINI-SUBMARINE – CONTINUOUS

Empty.

Shayne drops inside.

Looks around.

SHAYNE

Nobody home.

Michael follows.

He checks the controls.

The system is active.

SHAYNE (CONT'D)

Can you drive this thing?

Michael sits.

MICHAEL

Yes.

Shayne stares.

SHAYNE

Of course you can.

Above them...

BOOM!

The fishing vessel shakes violently.

The timer has reached zero.

Water explodes through the upper decks.

MICHAEL

Seal the hatch.

Shayne slams it shut.

Michael activates the submarine.

The docking clamps release.

EXT. UNDERWATER – CONTINUOUS

The mini-submarine drops away from the fishing vessel.

Above it...

The old ship begins taking on water.

Then another explosion tears through the hull.

The vessel slowly collapses into the sea.

INT. MINI-SUBMARINE – CONTINUOUS

Shayne looks upward through a small viewport.

Debris sinks past them.

SHAYNE

Mendez?

Michael checks communications.

MICHAEL

Mendez.

Status.

Static.

Then...

MENDEZ (V.O.)

We're clear.

Lost contact with one operative inside.

Michael's expression hardens.

MICHAEL

Understood.

Shayne looks down.

The victory feels considerably smaller now.

Then...

A monitor suddenly powers on.

Static.

Michael and Shayne look toward it.

KRIS ODIN appears.

Live.

ODIN

Hello, Michael.

Michael goes still.

ODIN (CONT'D)

Shayne.

She raises an eyebrow.

SHAYNE

You really have a thing for dramatic entrances.

Odin smiles.

ODIN

You survived.

SHAYNE

Disappointed?

ODIN

Quite the opposite.

He studies her.

ODIN (CONT'D)

I needed to know whether Adam's sister inherited her father's instincts...

or her mother's sentimentality.

Shayne's jaw tightens.

MICHAEL

Where are you?

ODIN

Still asking the wrong question.

Michael waits.

ODIN (CONT'D)

You came to Norway believing you were hunting me.

A beat.

ODIN (CONT'D)

I brought you here to study her.

Shayne looks toward Michael.

ODIN (CONT'D)

Now I know what I needed to know.

SHAYNE

Which is?

Odin leans closer to the camera.

ODIN

You're worth recruiting.

Shayne laughs once.

Cold.

SHAYNE

Get in line.

Odin smiles.

ODIN

Adam said something similar.

That silences her.

ODIN (CONT'D)

Ask him how that ended.

The screen goes black.

INT. SECTION ONE – COMMUNICATIONS – SAME

The transmission has also reached Section.

Nikita stares at the blank screen.

Adam stands behind her.

Pale.

NIKITA

Adam.

He doesn't answer.

NIKITA (CONT'D)

What did Odin mean?

Adam's memories begin colliding.

FLASH:

Odin offering him a weapon.

FLASH:

A younger Adam refusing.

FLASH:

Michael's photograph.

FLASH:

Nikita.

FLASH:

A photograph of a younger Shayne.

BACK TO SCENE:

Adam staggers.

ADAM

He knew.

Nikita catches him.

NIKITA

Knew what?

Adam looks at her.

ADAM

About Shayne.

Nikita freezes.

ADAM (CONT'D)

Before Michael came back.

NIKITA

That's impossible.

ADAM

No.

Another memory.

Sharper.

Odin placing photographs across a table.

Michael.

Nikita.

Shayne.

ODIN (V.O.)

Everybody has a weakness.

BACK TO SCENE:

Adam looks toward Nikita.

ADAM

He recruited me because of her.

Silence.

NIKITA

Why?

Adam shakes his head.

ADAM

I don't remember.

Then another fragment.

A symbol.

A dossier.

One word.

LEGACY.

Adam looks toward the screen.

ADAM

But I think Shayne was always the target.

INT. MINI-SUBMARINE – UNDERWATER – SAME

Michael pilots toward shore.

Shayne sits beside him.

Silence.

Finally...

SHAYNE

Did Odin know about me three years ago?

Michael doesn't answer.

SHAYNE (CONT'D)

Michael.

MICHAEL

I don't know.

Shayne studies him.

SHAYNE

That's the first answer you've given me today that I actually believe.

Michael looks at her.

SHAYNE (CONT'D)

When we get home...

no more secrets.

Michael returns his eyes to the controls.

MICHAEL

Agreed.

Shayne settles back.

Exhausted.

Then...

MICHAEL (CONT'D)

Shayne.

She looks over.

MICHAEL (CONT'D)

You did well.

Shayne stares at him.

The compliment catches her completely off guard.

SHAYNE

Was that...

fatherly approval?

Michael almost smiles.

MICHAEL

Don't get used to it.

Shayne smiles.

A small bridge rebuilt beneath the Norwegian sea.

INT. SECTION ONE – MEDICAL – LATER

Adam sits on an examination table.

Nikita stands beside him.

Madeline's projection appears.

MADELINE

The returning memories are accelerating.

NIKITA

Can we stop it?

MADELINE

Possibly.

Adam looks toward her.

ADAM

No.

Nikita turns.

ADAM (CONT'D)

Nobody touches my memory again.

MADELINE

Some of what returns may be psychologically damaging.

ADAM

Then I'll deal with it.

He looks directly at Nikita.

ADAM (CONT'D)

All of it.

Nikita considers him.

Then nods.

NIKITA

All right.

Madeline looks toward Nikita.

MADELINE

That may not be wise.

NIKITA

Neither was erasing him.

Madeline disappears.

Adam looks at Nikita.

ADAM

You're different from what Michael said.

Nikita smiles faintly.

NIKITA

Michael talks about me?

ADAM

Unfortunately.

Nikita laughs.

Adam almost does too.

Another tiny fracture in the family begins to close.

INT. SECTION ONE – VAN ACCESS – NIGHT

The doors open.

Michael enters.

Shayne follows.

Nikita waits.

For a second, she remains perfectly professional.

Then Shayne smiles.

That destroys it.

Nikita crosses the room and pulls her daughter into a fierce embrace.

SHAYNE

Mom...

Air.

NIKITA

Deal with it.

Shayne hugs her back.

Michael watches.

Nikita releases Shayne.

Then looks at Michael.

NIKITA

You brought her home.

MICHAEL

I said I would.

Nikita quietly embraces him.

Shayne watches her parents.

SHAYNE

Okay.

This is getting weird.

Nikita laughs.

Michael almost does.

Then Adam appears at the end of the corridor.

Shayne sees him.

The mood shifts.

Adam approaches.

ADAM

I heard about the boat.

SHAYNE

I heard your memories are coming back.

Adam nods.

SHAYNE

You okay?

ADAM

No.

A beat.

ADAM (CONT'D)

But I will be.

Shayne understands that answer better than most.

ADAM (CONT'D)

Odin knew about you before I joined Red Cell.

Shayne's smile disappears.

Michael and Nikita exchange a look.

SHAYNE

How long before?

ADAM

I don't know.

Shayne looks toward Michael.

Then Nikita.

SHAYNE

There's that phrase again.

She walks toward Communications.

SHAYNE (CONT'D)

Let's find out.

Adam follows.

After a moment...

Michael and Nikita follow their children.

Together.

INT. UNKNOWN LOCATION – NIGHT

Darkness.

A computer screen illuminates Kris Odin's face.

On-screen:

SUBJECT: SHAYNE

Photographs span years.

Childhood.

Adolescence.

Section training.

Recent surveillance.

Odin opens another file.

PROJECT LEGACY

Below it:

PHASE ONE: ADAM

PHASE TWO: SHAYNE

A Red Cell operative approaches.

OPERATIVE

Michael survived.

ODIN

I expected him to.

OPERATIVE

And Shayne?

Odin studies her photograph.

ODIN

Better than expected.

He closes the file.

OPERATIVE

What's next?

Odin looks toward another monitor.

A map appears.

LEBANON.

A slow smile.

ODIN

We give Section what it wanted in the first place.

The operative studies the map.

OPERATIVE

The Lebanon mission?

ODIN

Exactly.

Odin switches off the monitor.

Darkness consumes the room.

ODIN (V.O.)

And this time...

we let Shayne come to us.

CUT TO BLACK.

END ACT FOUR

END OF EPISODE