TEASER

FADE IN:

INT. SECTION ONE – CONTAINMENT – NIGHT

Darkness.

Then...

THUD.

A boxing glove slams into a heavy bag.

THUD. THUD.

SHAYNE attacks it again.

Barely controlled.

Her headphones seal her away from Section.

Breaking Benjamin's **“I Will Not Bow”** pounds through them.

Jab.

Cross.

Kick.

Another kick.

She isn't training.

She's trying to beat something out of herself.

Anger.

Adam.

Michael.

Nikita.

Section.

Maybe all of it.

Shayne spins and drives another kick into the bag.

It swings violently across the room.

She stops.

Breathing hard.

Sweat runs down her face.

For a moment she simply watches the bag swing back toward her.

She catches it with both hands.

Holds it still.

Across the room sits the narrow containment bed.

The place Section puts people when it doesn't know whether they're operatives...

or problems.

Shayne removes one glove with her teeth.

She looks toward the surveillance camera mounted above the door.

SHAYNE

Enjoying the show?

CUT TO:

INT. SECTION ONE – CONTAINMENT OBSERVATION – CONTINUOUS

On a security monitor, Shayne resumes striking the bag.

NIKITA watches.

Beside her stands MICHAEL.

His expression is characteristically unreadable.

Nikita's isn't.

She watches her daughter take another swing.

NIKITA

I damaged her, Michael.

Michael turns slightly.

NIKITA (CONT'D)

I brought her in too young.

MICHAEL

You brought her here to protect her.

NIKITA

Did I?

She looks through the observation window.

NIKITA (CONT'D)

Sometimes I wonder what her life would've been if I'd kept her away from all this.

Another blow lands against the bag.

NIKITA (CONT'D)

Maybe Section isn't protecting her anymore.

Michael watches Shayne.

NIKITA (CONT'D)

Maybe we're what she needs protection from.

MICHAEL

She'll be all right.

Give her time.

Nikita turns sharply toward him.

NIKITA

How much time?

Michael says nothing.

NIKITA (CONT'D)

She shot her own brother.

The words hang between them.

Michael looks back through the glass.

Shayne continues fighting an enemy that isn't there.

MICHAEL

She could've killed him.

NIKITA

That's supposed to make me feel better?

Michael's silence returns.

Classic Michael.

Nikita exhales.

NIKITA (CONT'D)

He's your son.

She's your daughter.

And somehow, I'm supposed to run Section in the middle of it.

Michael turns toward the corridor.

NIKITA

Where are you going?

MICHAEL

To talk to Adam.

Michael walks away.

Nikita remains behind.

Watching Shayne.

CUT TO:

INT. SECTION ONE – WHITE ROOM – NIGHT

White walls.

White floor.

No shadows.

ADAM sits restrained in the interrogation chair.

His wounded leg is heavily bandaged from Shayne's gunshot.

His face bears freshly cuts.

Sweat beads across his forehead.

His veins remain pronounced from the interrogation drugs.

Standing beside him is MADELINE.

Not flesh and blood.

A sophisticated artificial reconstruction projected into the room.

Elegant.

Cold.

Familiar.

The TORTURE TWINS pack instruments into black cases.

The door opens.

Michael enters.

Stops.

Looks at his son.

Adam slowly raises his eyes.

Hatred.

Nothing else.

Michael approaches Madeline.

MICHAEL

What did you get?

MADELINE

Very little.

She studies Adam.

MADELINE (CONT'D)

His resistance to interrogation is unusually high.

A faint smile.

MADELINE (CONT'D)

Apparently hereditary.

Michael looks toward the twins.

One hand gesture.

That's all they need.

They close their cases and leave.

The door seals behind them.

Michael circles Adam.

Once.

Twice.

Adam refuses to follow him with his eyes.

Madeline kneels beside the chair.

MADELINE

Adam.

He ignores her.

MADELINE (CONT'D)

Section isn't going to kill you.

Adam finally turns toward her.

MADELINE (CONT'D)

Death would accomplish very little.

Tell Michael what he needs to know...

and the interrogation ends.

Adam studies her artificial face.

ADAM

Bite me, lady.

Madeline almost smiles.

Michael stops directly in front of his son.

Adam's attention shifts toward him.

ADAM (CONT'D)

You know what your problem is, Father?

Michael waits.

ADAM (CONT'D)

You should've stayed out of this.

MICHAEL

Why?

Adam leans forward as far as the restraints permit.

ADAM

Because Red Cell knows about Shayne.

Michael's expression barely changes.

But Madeline notices.

ADAM (CONT'D)

So does the Collective.

A beat.

ADAM (CONT'D)

Your secret little family isn't secret anymore.

Michael steps closer.

ADAM (CONT'D)

You think bringing me here ends something?

It doesn't.

Adam's eyes burn into his father's.

ADAM (CONT'D)

Whether I'm sitting in this chair...

lying in a grave...

or back outside...

the game continues.

MICHAEL

What game?

Adam smiles.

ADAM

You'll find out.

CUT TO:

INT. SECTION ONE – COMMUNICATIONS – NIGHT

QUINN works at the central console.

JASMINE stands beside her.

A tactical map expands across the main display.

MUNICH, GERMANY.

A HOTEL appears.

Then a thermal reconstruction beneath it.

An underground level.

Five red signatures.

Twenty more scattered throughout the building.

QUINN

Gray Sky.

Jasmine studies the intelligence.

JASMINE

Red Cell affiliate.

QUINN

They've been operating beneath this hotel for three years.

She enlarges the basement.

QUINN (CONT'D)

And nobody noticed.

Jasmine raises an eyebrow.

JASMINE

That's embarrassing.

Quinn activates communications.

EXT. MUNICH – SURVEILLANCE VAN – NIGHT

Inside the van, MENDEZ checks his weapon.

Around him sit several new SECTION RECRUITS.

Among them...

STEPHEN WOLFE.

Young.

Capable.

Still carrying the rough edges of the world Section pulled him from.

Quinn's voice enters through the comm.

QUINN (V.O.)

Mendez.

Five hostiles confirmed underground.

Approximately twenty more inside the hotel.

Mendez checks his magazine.

MENDEZ

Big dogs are probably downstairs.

JASMINE (V.O.)

Minimum collateral damage.

That includes civilians.

Mendez looks toward his recruits.

MENDEZ

You heard her.

He stands.

MENDEZ (CONT'D)

Listen up.

This isn't training anymore.

Nobody shoots a civilian.

Nobody plays hero.

Nobody improvises unless the alternative is dying.

The recruits listen carefully.

MENDEZ (CONT'D)

You screw that up...

you'll spend a month in Containment wishing I shot you myself.

A few nervous looks.

MENDEZ (CONT'D)

Understood?

RECRUITS

Yes, sir.

Mendez turns toward Stephen.

MENDEZ

Wolfe.

Your team takes the rear entrance.

Mine takes the lobby.

Stephen chambers a round.

STEPHEN

Understood.

Mendez opens the van door.

Cold Munich air rushes inside.

MENDEZ

Let's go.

The operatives disappear into the darkness.

CUT TO:

INT. SECTION ONE – CONTAINMENT – NIGHT

The music stops.

Shayne stands motionless before the boxing bag.

She removes her headphones.

Something has changed.

She looks toward the door.

The electronic lock disengages.

CLICK.

The door slowly opens.

Nikita stands on the other side.

Mother and daughter stare at one another.

Neither knows which version of the other is about to walk into the room.

CUT TO BLACK.

END TEASER

ACT ONE

FADE IN:

INT. SECTION ONE – CONTAINMENT – NIGHT

The door closes behind NIKITA.

SHAYNE sits on the floor, her back against the bed, legs stretched out in front of her.

The boxing gloves have been discarded nearby.

Her headphones are back on.

Eyes closed.

For a few seconds, Nikita simply watches her.

Not as the head of Section.

As her mother.

Nikita walks around Shayne and sits on the edge of the narrow bed.

Shayne opens her eyes.

Their gazes meet.

She slowly removes the headphones.

SHAYNE

What do you want?

NIKITA

To spend some time with you.

Shayne gives her a skeptical look.

SHAYNE

So...

How long are you and Daddy keeping me locked in this hole?

NIKITA

How long are you going to stay angry with me?

Shayne rolls her eyes.

Headphones back on.

Conversation over.

At least in her mind.

Nikita reaches down and gently pulls them away.

SHAYNE

Seriously?

NIKITA

Talk to me.

SHAYNE

I'm not in the mood.

NIKITA

Neither am I.

That gets Shayne's attention.

Nikita softens.

NIKITA (CONT'D)

But I miss you.

Shayne looks away.

NIKITA (CONT'D)

I miss us.

The coffee shops.

Those ridiculous conversations we'd have for hours.

You laughing at things that weren't remotely funny.

A faint flicker of amusement crosses Shayne's face.

It disappears quickly.

NIKITA (CONT'D)

I miss my daughter.

SHAYNE

What do you want me to say, Mother?

You threw me in Containment.

NIKITA

You disobeyed a direct order.

SHAYNE

Adam kidnapped me.

He tortured me.

He threatened Section.

He threatened you.

NIKITA

And you shot him after I explicitly ordered you not to.

SHAYNE

You told me not to kill him.

Nikita gives her a look.

SHAYNE (CONT'D)

Technically, I followed the order.

NIKITA

Don't push it.

Shayne stands.

She begins pacing.

SHAYNE

He's your enemy until suddenly he's Michael's son.

Then I'm supposed to forget everything he did because somebody slapped the word "family" on him?

NIKITA

No.

SHAYNE

Then what?

Nikita stands.

NIKITA

You're supposed to remember who you are.

Shayne stops.

NIKITA (CONT'D)

You're an operative.

You're my daughter.

And whether you like it or not, Adam is your brother.

Shayne's defenses begin to crack.

SHAYNE

I can't do this anymore, Mom.

The anger drains from her voice.

What remains is exhaustion.

SHAYNE (CONT'D)

I'm not strong like you.

Nikita's expression changes immediately.

SHAYNE (CONT'D)

Maybe you should just leave me in here until this whole thing is over.

Nikita crosses the distance between them.

She slowly pulls Shayne into her arms.

For once...

Shayne doesn't resist.

She collapses against her mother.

Tears finally come.

SHAYNE

I'm tired.

NIKITA

I know.

SHAYNE

I'm so damn tired.

Nikita closes her eyes and holds her tighter.

For a few seconds, Shayne isn't a Section operative.

She's simply her little girl again.

NIKITA

Listen to me.

Shayne wipes her eyes.

NIKITA (CONT'D)

I need you to get your game face back.

SHAYNE

Why?

NIKITA

Because Michael needs both of us.

Shayne pulls away.

SHAYNE

Michael made his choices.

NIKITA

So did I.

A beat.

NIKITA (CONT'D)

He's caught between his children.

You may not see it right now...

but he loves you.

Shayne looks toward the floor.

NIKITA (CONT'D)

He wanted the best for you from the day you were born.

SHAYNE

Then why does he keep leaving?

Nikita has no easy answer.

SHAYNE (CONT'D)

Nineteen years, Mom.

He's walked in and out of our lives for nineteen years.

Then I find out I have a brother because an artificial version of Madeline accidentally drops the family bomb in my office.

Nikita almost smiles at the description.

Almost.

SHAYNE (CONT'D)

You both should've told me about Adam.

NIKITA

You're right.

Shayne looks at her.

She wasn't expecting that.

NIKITA (CONT'D)

But Michael didn't make that decision.

I did.

Shayne's expression shifts.

NIKITA (CONT'D)

If you're angry about Adam being kept from you...

be angry with me.

SHAYNE

Why?

NIKITA

Because I was protecting both of you.

Nikita sits beside her.

NIKITA (CONT'D)

If Red Cell, the Collective, or anyone else discovered Michael had two children...

you would've become leverage against each other.

A beat.

NIKITA (CONT'D)

Which is exactly what's happening now.

Shayne absorbs that.

SHAYNE

So what happens to Adam?

NIKITA

Madeline and I are developing a rehabilitation program.

SHAYNE

Rehabilitation?

For Adam?

NIKITA

He's going to be retrained.

Shayne stares.

SHAYNE

Here?

NIKITA

Here.

Another beat.

NIKITA (CONT'D)

And when he's ready...

you're going to help train him.

Shayne laughs.

Nikita doesn't.

SHAYNE

You're serious.

NIKITA

Very.

SHAYNE

The guy kidnapped me.

NIKITA

And you shot him.

I'd say you're even.

Shayne considers it.

SHAYNE

I could shoot him again.

NIKITA

Then you'll both be in Containment.

That finally earns a genuine smile.

Nikita smiles back.

NIKITA (CONT'D)

You did well with Wolfe.

I was impressed.

SHAYNE

I did all right.

She sits on the bed.

SHAYNE (CONT'D)

It's hard training an operative when I barely have field experience myself.

NIKITA

Maybe.

But you understand people.

Sometimes that's harder to teach than combat.

The INTERCOM activates.

JASMINE (V.O.)

Nikita.

Mendez and the recruits have returned.

They're ready to debrief.

Nikita touches the wall control.

NIKITA

Thank you, Jasmine.

Send Mendez to my office.

JASMINE (V.O.)

He's already on his way.

Nikita turns back toward Shayne.

She embraces her once more.

NIKITA

Good behavior...

and maybe I'll consider an early release.

SHAYNE

How generous.

NIKITA

Don't ruin it.

Nikita smiles and exits.

The door locks.

Shayne lies back on the bed.

She puts her hands behind her head.

Closes her eyes.

And memory takes over.

FLASHBACK:

INT. COFFEE SHOP – DAY – YEARS AGO

YOUNG SHAYNE sits between Nikita and Michael.

Her tiny hands surround an absurdly large cup of coffee.

Michael enters.

Young Shayne's face lights up.

YOUNG SHAYNE

Daddy!

She jumps from her chair and runs toward him.

Michael catches her.

For once, his guarded face breaks into a smile.

MICHAEL

I brought you something.

He produces a wrapped package.

Nikita immediately knows trouble is coming.

NIKITA

Michael...

YOUNG SHAYNE

What is it?

What is it?!

She tears through the paper.

A TEDDY BEAR.

Young Shayne gasps.

She hugs it tightly.

Then hugs Michael.

YOUNG SHAYNE

I love him!

Michael looks toward Nikita.

She shakes her head, smiling.

For one tiny fragment of time...

they aren't operatives.

They aren't fugitives from their own history.

They're a family.

END FLASHBACK.

INT. SECTION ONE – CONTAINMENT – NIGHT

Shayne opens her eyes.

A tear runs quietly toward her temple.

This time...

she doesn't wipe it away.

INT. SECTION ONE – NIKITA'S OFFICE – NIGHT

MENDEZ stands across from Nikita.

Mission panels cover her desk.

NIKITA

Gray Sky?

MENDEZ

Neutralized.

Leadership captured.

Minimal civilian exposure.

Nikita scrolls through the report.

NIKITA

Casualties?

MENDEZ

None on our side.

Two Gray Sky operatives wounded.

Five detained.

NIKITA

And Wolfe?

Mendez smiles faintly.

MENDEZ

Kid's rough around the edges.

But he listens.

NIKITA

That's more than I could say for most recruits at his age.

MENDEZ

He'll make a good operative.

If Section doesn't scare him off first.

Nikita signs the mission panel.

NIKITA

Section doesn't scare people away.

Mendez raises an eyebrow.

MENDEZ

Right.

Nikita looks at him.

MENDEZ (CONT'D)

I'll be going now.

He exits.

INT. SECTION ONE – SHAYNE'S OFFICE – LATER

Shayne's office has temporarily become Michael's.

MICHAEL sits behind the desk.

The SIM-REP table activates.

A.I. MADELINE appears.

The doors open.

STEPHEN WOLFE enters.

He takes the chair opposite Michael.

MICHAEL

Hello, Wolfe.

STEPHEN

Michael.

Stephen notices Madeline.

STEPHEN (CONT'D)

That's a neat toy.

Michael's eyes sharpen.

MICHAEL

She's not a toy.

Madeline regards Stephen with faint amusement.

MICHAEL (CONT'D)

Madeline was Section One's lead strategist twenty-one years ago.

Quinn reconstructed portions of her intelligence, memory, and tactical profile.

STEPHEN

So...

she's really Madeline?

MICHAEL

What's left of her.

MADELINE

Comforting, isn't it?

Stephen leans back.

STEPHEN

Didn't know Section had technology like this.

MICHAEL

Very few people do.

Madeline's expression becomes serious.

MADELINE

Stephen...

you were brought into Section for a reason.

Stephen looks at her.

MADELINE (CONT'D)

A second chance.

One Nikita promised your father.

Stephen's amusement disappears.

STEPHEN

My father?

Michael slides a panel across the desk.

Stephen picks it up.

On the screen:

PAUL WOLFE

FORMER OPERATIONS, SECTION ONE

Stephen stares at it.

STEPHEN

What does he have to do with me?

MICHAEL

Everything.

Stephen looks up.

MICHAEL (CONT'D)

Your father ran Section One for many years.

He knew where you were.

He knew what you were doing.

Drug trafficking.

Working with terrorist organizations.

Nearly getting yourself killed.

STEPHEN

So why didn't he stop me?

MICHAEL

He tried.

Michael gestures toward the panel.

MICHAEL (CONT'D)

That's how Nikita found you.

Paul had been watching you from the beginning.

Protecting you.

Stephen drops the panel onto the desk.

STEPHEN

So I'm a charity case.

MICHAEL

No.

Five years ago, the Collective discovered who you were.

Stephen goes still.

MICHAEL (CONT'D)

They knew your potential.

And they knew who your father had been.

MADELINE

They planned to assassinate you.

MICHAEL

Section intercepted you first.

Stephen processes the revelation.

STEPHEN

So if you hadn't recruited me...

I'd be dead.

MICHAEL

Yes.

A long silence.

Stephen stands.

STEPHEN

That's just great.

He looks from Michael to Madeline.

STEPHEN (CONT'D)

Are we done?

MICHAEL

For now.

Stephen leaves.

The doors close.

Madeline turns toward Michael.

MADELINE

He didn't take that particularly well.

MICHAEL

Neither did I.

The office doors open again.

Nikita enters carrying Mendez's debrief panels.

NIKITA

Did you tell him?

MADELINE

Only about Paul.

His emotional response suggests telling him anything further tonight would be counterproductive.

Nikita walks toward the desk.

NIKITA

He's the oldest recruit.

We need someone in Munitions.

Stephen knows weapons better than most of the people we've got.

MICHAEL

He also worked for Red Cell.

NIKITA

And now he works for us.

MICHAEL

You trust him?

NIKITA

I trust his connection to Shayne.

Michael studies her.

NIKITA (CONT'D)

I've watched them during training.

He cares about her.

And he understands weapons.

She smiles faintly.

NIKITA (CONT'D)

Reminds me a little of Walter.

Madeline considers the comparison.

MADELINE

I'll maintain surveillance.

From a respectful distance.

Nikita smiles.

NIKITA

You never did understand the meaning of that phrase.

MADELINE

I've improved.

Madeline's projection disappears.

Michael and Nikita are finally alone.

Nikita walks around the desk.

She sits gently on Michael's lap.

Her arms circle his shoulders.

Michael holds her.

NIKITA

I think I finally got through to Shayne.

MICHAEL

How?

NIKITA

She cried.

Michael looks at her.

NIKITA (CONT'D)

First time I've seen her really let go in three years.

Michael brushes his hand along her back.

MICHAEL

I told you she'd be all right.

NIKITA

You also said to give her time.

MICHAEL

I was right.

NIKITA

Don't get used to it.

A tiny Michael smile.

Reserved only for her.

Nikita kisses him.

For several seconds, Section disappears again.

Then the intercom ruins everything.

QUINN (V.O.)

Michael.

We've got a break with Adam.

He's finally talking.

Michael's expression changes instantly.

Father disappears.

Operative returns.

MICHAEL

I'll be there in five minutes.

He looks at Nikita.

She already understands.

Michael stands.

Nikita watches him leave.

CUT TO:

INT. SECTION ONE – WHITE ROOM – NIGHT

Adam sits restrained in the chair.

His head secured.

His eyes fixed forward.

Before him stands a holographic image of ELENA.

His mother.

Adam's defenses are gone.

Tears stream silently down his face.

The White Room door opens.

Michael enters.

Stops.

Sees Elena.

For the first time tonight...

Michael looks shaken.

He crosses to the control panel.

One command.

Elena disappears.

Adam stares at the empty space where she stood.

Michael turns toward his son.

MICHAEL

This isn't easy for me.

You have to know that.

Adam slowly looks at him.

ADAM

That's very hard to believe...

Father.

A beat.

ADAM (CONT'D)

Why don't you just kill me?

Michael steps closer.

MICHAEL

I'm not going to kill you.

Adam's eyes narrow.

MICHAEL (CONT'D)

You're my son.

I won't.

Adam's breathing steadies.

ADAM

Then what do you want?

Michael leans toward him.

His composure finally cracks.

MICHAEL

I want you to cooperate...

so I can get you out of that damn chair.

Adam studies his father.

Something finally gives.

ADAM

Kris Odin.

Michael freezes.

ADAM (CONT'D)

Oslo, Norway.

He recruited me three years ago.

During your last visit with Nikita and Shayne.

A bitter smile.

ADAM (CONT'D)

You left a door open.

I walked through it.

MICHAEL

Why didn't you come to me?

Adam laughs quietly.

ADAM

You were too busy with your family.

Michael's jaw tightens.

MICHAEL

They're your family too.

ADAM

Don't.

MICHAEL

Shayne could've killed you.

She didn't.

ADAM

Only because Nikita told her not to.

Adam leans his head back against the restraint.

ADAM (CONT'D)

Don't try to turn this into some family reunion...

Dad.

Michael stares at him.

Then reaches down.

CLICK.

One restraint opens.

Then another.

Adam looks at him, confused.

Michael pulls him to his feet.

MICHAEL

You're done here.

CUT TO BLACK.

END ACT ONE

ACT TWO

FADE IN:

INT. SECTION ONE – WHITE ROOM – NIGHT

The restraints fall away.

ADAM rubs his wrists.

For the first time since his capture, he stands on his own.

His injured leg nearly gives beneath him.

MICHAEL catches his arm.

Adam immediately pulls away.

ADAM

Don't.

Michael releases him.

MICHAEL

Can you walk?

ADAM

You worried about me now?

Michael meets his eyes.

MICHAEL

Can you walk?

Adam tests his wounded leg.

Pain.

He hides it.

ADAM

I'll manage.

Michael opens the White Room door.

MICHAEL

Then move.

Adam limps into the corridor.

Michael follows.

INT. SECTION ONE – CORRIDOR – CONTINUOUS

Operatives stop what they're doing.

They recognize Adam.

Some recognize the prisoner.

Others recognize Michael's son.

Adam notices every stare.

ADAM

Quite the welcoming committee.

MICHAEL

Keep moving.

They reach another CONTAINMENT ROOM.

Michael enters a security code.

The door opens.

Adam looks inside.

Bed.

Sink.

Camera.

Four walls.

ADAM

You're kidding.

Michael gestures inside.

MICHAEL

You'll remain here until your training is complete.

Adam turns.

ADAM

Training?

MICHAEL

You're being brought into Section.

Adam laughs.

ADAM

You torture me for information and then offer me a job?

MICHAEL

It wasn't an offer.

That kills the smile.

MICHAEL (CONT'D)

Madeline and Nikita will oversee your rehabilitation.

Adam's expression changes at the mention of Nikita.

ADAM

And Shayne?

MICHAEL

She'll be involved when she's ready.

Adam glances at the bandage around his leg.

ADAM

Can't wait.

Michael pushes him into the room.

Not violently.

But with enough force to end the discussion.

ADAM (CONT'D)

Where are you going?

Michael stops outside the doorway.

MICHAEL

Norway.

Adam's expression hardens.

MICHAEL (CONT'D)

I'm going after Odin.

ADAM

You're making a mistake.

MICHAEL

Probably.

A beat.

MICHAEL (CONT'D)

Shayne's coming with me.

Adam rushes toward the door.

ADAM

Michael!

The door seals before he reaches it.

Adam pounds both fists against the steel.

ADAM (CONT'D)

MICHAEL!

Nothing.

He turns.

Looks around the room.

Then drops heavily onto the bed.

For the first time, Adam looks less like a terrorist...

and more like an abandoned son.

INT. SECTION ONE – THE PERCH – LATER

Michael enters.

NIKITA stands over several mission panels.

Norway.

Oslo.

Photographs.

Financial transactions.

Weapons manifests.

A face appears on the primary panel:

KRIS ODIN.

Nikita looks up.

NIKITA

Kris Odin.

Michael approaches.

MICHAEL

You've heard of him.

NIKITA

More than heard.

She slides the panel toward him.

NIKITA (CONT'D)

Weapons dealer.

Red Cell connections.

Section tracked him for years.

Then five years ago...

nothing.

MICHAEL

He went dark.

NIKITA

Completely.

No communications.

No purchases.

No known associates.

She enlarges the photograph.

NIKITA (CONT'D)

We assumed he was dead.

MICHAEL

Adam says otherwise.

Nikita looks through the glass overlooking Section.

Below them, young operatives move from station to station.

New faces.

A new generation.

Michael joins her.

MICHAEL

Section is young.

NIKITA

We're rebuilding.

MICHAEL

They're inexperienced.

NIKITA

So were we.

Michael watches a group of recruits cross Communications.

MICHAEL

Twenty years ago, Section would've found Odin before he disappeared.

NIKITA

Twenty years ago, Section was run by people willing to sacrifice half the building to accomplish a mission.

Michael glances at her.

NIKITA (CONT'D)

I'm trying something different.

MICHAEL

Is it working?

Nikita considers the question.

NIKITA

Ask me in a year.

Michael looks down at Section again.

MICHAEL

With you...

Madeline...

and me...

we could have Section operating at full capacity within a year.

Nikita turns.

There it is.

The thing she hoped he'd say.

NIKITA

Does that mean you're staying?

Michael looks at her.

MICHAEL

As long as it takes.

Nikita smiles.

Small.

Genuine.

MICHAEL (CONT'D)

Jason would help.

NIKITA

I'll call him in an hour.

MICHAEL

Thirty minutes.

Nikita raises an eyebrow.

NIKITA

You've been back five minutes and you're already giving me orders?

MICHAEL

Suggestions.

NIKITA

That sounded suspiciously like an order.

The faintest smile appears on Michael's face.

Then disappears.

Business again.

MICHAEL

I want Shayne with me in Norway.

Nikita's smile vanishes.

NIKITA

No.

MICHAEL

Nikita—

NIKITA

She's in Containment.

She's emotionally compromised.

She just discovered she has a brother, got kidnapped by him, tortured by his people, and shot him.

Michael waits.

NIKITA (CONT'D)

And you want to take her hunting the man who recruited him?

MICHAEL

Yes.

Nikita stares at him.

NIKITA

Why?

MICHAEL

Because Odin knows about her.

That lands.

MICHAEL (CONT'D)

If Red Cell knows Shayne is my daughter, keeping her here won't protect her anymore.

NIKITA

Sending her into the field might get her killed.

MICHAEL

Then she needs to learn how not to be killed.

Nikita walks away from him.

NIKITA

She's not you.

MICHAEL

No.

Michael looks through the glass.

MICHAEL (CONT'D)

She's both of us.

Nikita turns back.

Michael's expression is blank again.

All business.

MICHAEL (CONT'D)

If she's not ready...

she has seventy-two hours to get ready.

Nikita studies him.

This is the Michael she remembers.

The strategist.

The operative.

The man who could turn emotion off with the flick of an internal switch.

NIKITA

I'll start working with her.

She gathers the panels.

MICHAEL

Tonight.

NIKITA

I heard you the first time.

Nikita exits.

Michael remains at the glass.

Watching Section below.

For a moment...

he looks eerily comfortable standing where Operations once stood.

INT. SECTION ONE – COMMUNICATIONS – CONTINUOUS

Nikita hands several panels to QUINN.

NIKITA

Build me everything we have on Kris Odin.

Known associates.

Old safe houses.

Weapons transactions.

Red Cell connections.

Anything connected to Oslo.

QUINN

How far back?

NIKITA

Everything.

Quinn looks toward the Perch.

Michael remains above them.

Watching.

QUINN

He's staying.

Nikita follows her gaze.

NIKITA

For now.

QUINN

That's what Michael said twenty years ago.

Nikita gives Quinn a look.

QUINN (CONT'D)

Just saying.

Nikita turns away.

NIKITA

Get me the Odin file.

Quinn smiles and begins working.

INT. SECTION ONE – CONTAINMENT – NIGHT

Shayne sleeps.

Or tries to.

The electronic lock disengages.

She opens one eye.

SHAYNE

If that's Adam, I'm finishing the job.

Nikita enters carrying a mission panel and a duffel bag.

NIKITA

Good evening to you too.

Shayne sits up.

She notices the bag.

SHAYNE

What's that?

Nikita tosses it onto the bed.

NIKITA

Your early release.

Shayne looks from the bag to her mother.

SHAYNE

Seriously?

NIKITA

Don't make me regret it.

Shayne immediately stands.

SHAYNE

I knew you loved me.

She starts toward the door.

Nikita blocks her.

NIKITA

There's a condition.

Shayne stops.

Of course there is.

SHAYNE

Why did I know you were going to say that?

Nikita hands her the panel.

Shayne reads.

KRIS ODIN

OSLO, NORWAY

Her humor disappears.

SHAYNE

Who's this?

NIKITA

The man who recruited Adam.

Shayne looks up.

NIKITA (CONT'D)

Three years ago.

During Michael's last visit with us.

Shayne studies Odin's photograph.

SHAYNE

Red Cell?

NIKITA

Weapons dealer.

Formerly.

Possibly still.

He disappeared five years ago.

Adam says he's alive.

Shayne scrolls through the intelligence.

SHAYNE

And I'm guessing we're not sending him a Christmas card.

NIKITA

You're going to Norway.

Shayne stops scrolling.

SHAYNE

I'm what?

NIKITA

You leave in seventy-two hours.

SHAYNE

With who?

Nikita hesitates.

Just long enough.

Shayne understands.

SHAYNE (CONT'D)

No.

NIKITA

Shayne—

SHAYNE

Absolutely not.

NIKITA

Michael requested you.

SHAYNE

Then Michael can un-request me.

She tries handing the panel back.

Nikita refuses it.

NIKITA

He believes you're ready.

SHAYNE

That's funny.

Yesterday he barely knew I existed.

NIKITA

That's not true.

SHAYNE

Feels true.

Nikita lowers her voice.

NIKITA

This isn't about repairing your relationship with him.

Shayne looks at the Odin photograph.

NIKITA (CONT'D)

Odin knows who you are.

Red Cell knows who you are.

The Collective knows who you are.

Shayne's face changes.

NIKITA (CONT'D)

Hiding isn't an option anymore.

Shayne looks toward the boxing bag.

Then the mission panel.

Then her mother.

SHAYNE

Seventy-two hours?

NIKITA

That's what Michael gave you.

SHAYNE

How generous of him.

She tosses the panel onto the bed.

Then begins removing the containment clothes from her duffel.

SHAYNE (CONT'D)

When do we start?

Nikita smiles faintly.

NIKITA

Now.

INT. SECTION ONE – TRAINING AREA – LATER

The lights ignite one row at a time.

A cavernous combat space.

Shayne enters in tactical clothing.

Nikita follows.

On the opposite side of the room...

Michael waits.

Shayne stops.

SHAYNE

You have got to be kidding me.

Michael tosses her a training pistol.

She catches it.

MICHAEL

You're late.

Shayne checks the weapon.

SHAYNE

I was in prison.

MICHAEL

Containment.

SHAYNE

Same décor.

Michael activates the training course.

Targets rise from the floor.

Red lights flash.

MICHAEL

Odin trained Adam.

If we're going after him, I need to know what you can do.

Shayne chambers the training weapon.

SHAYNE

You could ask.

MICHAEL

Show me.

Shayne looks toward Nikita.

SHAYNE

Does he always talk like a fortune cookie with a gun?

Nikita tries very hard not to smile.

Michael remains perfectly still.

MICHAEL

Begin.

A BUZZER sounds.

Shayne spins.

BANG.

First target.

BANG. BANG.

Two more.

She moves through the course.

Fast.

Aggressive.

Michael watches every movement.

Every mistake.

Every instinct.

Nikita watches Michael.

This isn't merely training.

A father is finally seeing what his daughter became while he was gone.

Shayne reaches the final target.

It rises.

A photograph appears across its face.

ADAM.

Shayne freezes.

Michael watches.

MICHAEL

Shoot.

Shayne doesn't.

MICHAEL (CONT'D)

Shayne.

Shoot.

Her weapon remains raised.

Finger against the trigger.

But she cannot fire.

Finally...

She lowers the gun.

SHAYNE

No.

Michael approaches.

MICHAEL

Why?

Shayne turns toward him.

SHAYNE

Because I already did.

Silence.

Nikita looks between them.

Shayne hands Michael the training pistol.

SHAYNE (CONT'D)

And I'm not doing it again.

She walks away.

Michael watches her leave.

Nikita steps beside him.

NIKITA

Still think she's ready?

Michael looks toward the untouched Adam target.

MICHAEL

More than she knows.

CUT TO BLACK.

END ACT TWO

LA FEMME NIKITA

Episode 6x03

“REDEMPTION IN DESGUISE”

ACT THREE

FADE IN:

INT. SECTION ONE – TRAINING AREA – NIGHT

The ADAM TARGET remains standing.

Untouched.

MICHAEL stares at it.

Across the room, SHAYNE gathers her gear.

NIKITA watches both of them.

Two stubborn people separated by twenty years of silence.

MICHAEL

Again.

Shayne stops.

SHAYNE

Excuse me?

MICHAEL

The course.

Again.

SHAYNE

I finished the course.

MICHAEL

You hesitated.

SHAYNE

Because you put my brother's face on a target.

Michael approaches.

MICHAEL

Odin will know what affects you.

Red Cell will know.

The Collective will know.

Shayne turns.

SHAYNE

And whose fault is that?

Silence.

Nikita immediately recognizes the collision coming.

NIKITA

Shayne.

SHAYNE

No, Mom.

He wants to train me?

Fine.

Let's train.

She walks toward Michael.

SHAYNE (CONT'D)

You disappeared for three years.

Adam gets recruited while you're gone.

I don't even know he exists.

Then he kidnaps me.

I shoot him.

Now I'm supposed to fly to Norway with you and clean up the mess?

Michael absorbs every word.

MICHAEL

Yes.

Shayne almost laughs.

SHAYNE

At least you're consistent.

MICHAEL

This isn't about what happened between us.

SHAYNE

Everything between us is about what happened between us.

That lands.

Michael says nothing.

Shayne shakes her head.

SHAYNE (CONT'D)

There's the Michael I remember.

She grabs her jacket.

SHAYNE (CONT'D)

Silence always wins.

Shayne walks out.

Nikita watches her leave.

Then turns toward Michael.

NIKITA

Brilliant.

MICHAEL

She needs discipline.

NIKITA

She needs a father.

Michael looks toward the doorway.

NIKITA (CONT'D)

Those aren't always the same thing.

Nikita follows Shayne out.

Michael remains behind.

He looks at Adam's photograph.

Then shuts the target down.

INT. SECTION ONE – MUNITIONS – LATER

STEPHEN WOLFE works alone.

A pistol lies disassembled across his station.

Spring.

Slide.

Barrel.

Magazine.

Each piece arranged with obsessive precision.

Shayne enters.

Stephen glances up.

STEPHEN

Thought you were in Containment.

SHAYNE

Early release.

STEPHEN

Good behavior?

SHAYNE

Something like that.

Stephen notices her mood.

STEPHEN

Michael?

Shayne looks at him.

SHAYNE

Is it that obvious?

STEPHEN

You look like you want to punch a wall.

SHAYNE

The wall didn't abandon me.

Stephen goes back to assembling the pistol.

STEPHEN

Fair point.

Shayne leans against the workbench.

SHAYNE

How was Munich?

STEPHEN

Gray Sky underestimated us.

SHAYNE

That's usually fatal.

STEPHEN

Mendez said I did well.

Shayne smiles.

SHAYNE

Look at you.

All grown up and terrifying terrorists.

Stephen gives her a sideways look.

STEPHEN

Michael told me about my father.

Shayne's smile disappears.

SHAYNE

Paul?

Stephen nods.

STEPHEN

Apparently Operations was my father.

The Collective knew.

Section knew.

Everybody knew except me.

Shayne considers the irony.

SHAYNE

Welcome to the club.

Stephen looks at her.

SHAYNE (CONT'D)

Apparently Section's employee benefits include secret relatives.

Stephen almost smiles.

STEPHEN

Michael said Paul was protecting me.

SHAYNE

Do you believe him?

STEPHEN

I don't know.

He finishes assembling the pistol.

STEPHEN (CONT'D)

Do you?

Shayne doesn't need to ask what he means.

SHAYNE

I'm trying.

Stephen places the weapon down.

STEPHEN

Maybe that's enough.

Shayne looks at him.

For once, no sarcasm.

SHAYNE

Maybe.

INT. SECTION ONE – COMMUNICATIONS – NIGHT

QUINN works through the Odin intelligence.

JASMINE joins her.

Images flash across the main screen.

OSLO.

Shipping manifests.

Weapons caches.

Bank accounts.

Old Red Cell photographs.

JASMINE

Anything?

QUINN

Depends on your definition of anything.

She enlarges a financial record.

QUINN (CONT'D)

Odin disappeared five years ago.

His money didn't.

Jasmine leans closer.

QUINN (CONT'D)

Three shell companies continued moving funds after he supposedly went dark.

Zurich.

Prague.

Oslo.

JASMINE

Weapons?

QUINN

Mostly.

Quinn brings up another file.

QUINN (CONT'D)

But there's something else.

A satellite image appears.

A remote industrial facility outside OSLO.

JASMINE

What is it?

QUINN

Officially?

Agricultural equipment.

JASMINE

And unofficially?

Quinn enlarges the thermal scan.

Armed guards.

Vehicles.

Underground levels.

QUINN

Not tractors.

Jasmine smiles.

JASMINE

Send it to Nikita.

INT. SECTION ONE – CONTAINMENT – SAME

Adam lies on his bed.

Eyes open.

The lock disengages.

He sits up.

A.I. MADELINE appears on the room's wall display.

ADAM

Great.

The dead lady.

MADELINE

Artificially reconstructed dead lady.

Accuracy matters.

Adam sits against the wall.

ADAM

What do you want?

MADELINE

To understand why you joined Kris Odin.

ADAM

Michael already got his confession.

MADELINE

I heard.

Adam looks away.

MADELINE (CONT'D)

You said he left an open door.

ADAM

He did.

MADELINE

And you walked through it.

ADAM

Congratulations.

You were listening.

Madeline studies him.

MADELINE

You wanted Michael to notice.

Adam's expression changes.

Barely.

But enough.

ADAM

You don't know anything about me.

MADELINE

I know abandonment creates unusual loyalties.

Adam stands.

ADAM

Don't psychoanalyze me.

MADELINE

Your father left.

Odin appeared.

You replaced one with the other.

Adam approaches the projection.

ADAM

Odin didn't replace anyone.

MADELINE

Then why are you protecting him?

Adam's eyes narrow.

Madeline has found something.

MADELINE (CONT'D)

Michael asked for a name.

You gave him Odin.

But you haven't told us what Odin wants.

Silence.

MADELINE (CONT'D)

Why?

Adam smiles faintly.

ADAM

Maybe you aren't as smart as the original.

Madeline's expression doesn't change.

MADELINE

Maybe.

The projection disappears.

Adam is alone again.

But this time...

uneasy.

INT. SECTION ONE – THE PERCH – NIGHT

Nikita examines Quinn's new intelligence.

Michael enters.

NIKITA

We may have him.

She hands him the panel.

NIKITA (CONT'D)

Facility outside Oslo.

Three shell companies connect back to Odin.

Michael studies the satellite imagery.

MICHAEL

Security?

NIKITA

At least thirty.

Possibly more underground.

MICHAEL

Too many for a weapons depot.

NIKITA

Exactly.

Michael enlarges the subterranean levels.

MICHAEL

Command center.

Nikita nods.

NIKITA

Or something worse.

The Perch doors open.

Madeline appears on the sim display.

MADELINE

There is another complication.

NIKITA

Adam?

MADELINE

He's withholding information.

Michael looks up.

MICHAEL

About Odin?

MADELINE

I believe so.

Michael starts toward the door.

MADELINE (CONT'D)

Interrogating him again would be counterproductive.

Michael stops.

MICHAEL

Then what do you suggest?

Madeline looks toward Nikita.

MADELINE

His sister.

Nikita immediately shakes her head.

NIKITA

No.

MADELINE

Adam reacts emotionally to Shayne.

Anger.

Competition.

Resentment.

Possibly guilt.

NIKITA

She's not an interrogation tool.

MADELINE

Everyone in Section is a tool, Nikita.

Nikita gives her a cold stare.

NIKITA

That's exactly what I'm trying to change.

Madeline says nothing.

Michael looks toward the containment level.

MICHAEL

Maybe Shayne doesn't interrogate him.

Nikita turns.

MICHAEL (CONT'D)

Maybe she talks to him.

INT. SECTION ONE – CONTAINMENT CORRIDOR – LATER

Shayne walks beside Nikita.

SHAYNE

Let me make sure I've got this right.

You want me to talk to Adam.

NIKITA

Yes.

SHAYNE

The guy I shot.

NIKITA

We've established that.

SHAYNE

About the guy we're going to Norway to capture.

NIKITA

Correct.

Shayne stops.

SHAYNE

And you don't want me to punch him.

Nikita turns.

NIKITA

Preferably.

SHAYNE

Your expectations are becoming unreasonable.

Nikita almost smiles.

They reach Adam's door.

NIKITA

Just talk.

Shayne looks through the small observation window.

Adam sits inside.

SHAYNE

Alone?

NIKITA

I'll be outside.

Shayne takes a breath.

SHAYNE

Fine.

The door opens.

INT. SECTION ONE – ADAM'S CONTAINMENT ROOM – CONTINUOUS

Shayne enters.

The door seals.

Adam looks up.

A long silence.

ADAM

Come to shoot the other leg?

SHAYNE

Depends how this goes.

Adam smiles.

ADAM

There's my sister.

Shayne sits across from him.

SHAYNE

Don't call me that.

ADAM

Why?

It's true.

SHAYNE

So is hepatitis.

Doesn't mean I want it.

Adam laughs despite himself.

Shayne notices.

For a fraction of a second...

they look almost like siblings.

Then reality returns.

SHAYNE

Tell me about Odin.

Adam's smile disappears.

ADAM

Michael send you?

SHAYNE

I'm going with him.

Adam sits forward.

ADAM

To Norway?

SHAYNE

Seventy-two hours.

Something flashes across Adam's face.

Fear.

ADAM

Don't go.

Shayne catches it immediately.

SHAYNE

Why?

ADAM

Just don't.

SHAYNE

That's not an answer.

Adam stands.

ADAM

You think this is another Section mission?

You don't know Odin.

SHAYNE

Then tell me.

Adam turns away.

SHAYNE (CONT'D)

You kidnapped me.

You let your people beat the hell out of me.

And now you're worried?

Adam looks back.

ADAM

I told them not to kill you.

SHAYNE

How thoughtful.

ADAM

I didn't know who you were at first.

SHAYNE

And when you did?

Adam has no answer.

Shayne stands.

SHAYNE (CONT'D)

That's what I thought.

She heads toward the door.

ADAM

Shayne.

She stops.

First time he's used her name without venom.

ADAM (CONT'D)

Odin doesn't just sell weapons.

Shayne turns.

Adam hesitates.

ADAM (CONT'D)

He builds people.

SHAYNE

What does that mean?

ADAM

Operatives.

Sleeper agents.

People nobody knows belong to him until he activates them.

Shayne slowly steps closer.

ADAM (CONT'D)

Red Cell pays for the weapons.

The Collective pays for the people.

SHAYNE

How many?

ADAM

I don't know.

SHAYNE

Bullshit.

ADAM

I don't know.

A beat.

ADAM (CONT'D)

But the facility outside Oslo isn't his headquarters.

Shayne's face falls.

SHAYNE

Then what is it?

Adam looks directly into her eyes.

ADAM

It's a recruitment center.

Silence.

ADAM (CONT'D)

If Michael attacks it...

Odin will know you're coming.

Shayne understands.

SHAYNE

It's bait.

Adam nods.

ADAM

And you're the reason he set the trap.

INT. CONTAINMENT OBSERVATION – CONTINUOUS

Nikita and Michael watch through the monitor.

Neither speaks.

Shayne's voice comes through the speaker.

SHAYNE (V.O.)

Why me?

INT. ADAM'S CONTAINMENT ROOM – CONTINUOUS

Adam studies his sister.

ADAM

Because Michael came back for you.

Shayne's expression changes.

ADAM (CONT'D)

Odin knows exactly how to hurt him now.

A long beat.

ADAM (CONT'D)

He takes us.

One at a time.

Until Michael has nobody left.

CUT TO:

INT. CONTAINMENT OBSERVATION – CONTINUOUS

Nikita looks at Michael.

For once, his mask has cracked.

Not much.

But enough.

NIKITA

We abort Norway.

Michael keeps watching Shayne and Adam.

MICHAEL

No.

Nikita turns sharply.

NIKITA

Michael.

MICHAEL

We change the mission.

He looks toward the Oslo intelligence.

MICHAEL (CONT'D)

If Odin wants us there...

we go.

NIKITA

Knowing it's a trap?

Michael turns toward her.

Cold.

Focused.

Section's old predator awakening.

MICHAEL

Especially because it's a trap.

CUT TO BLACK.

END ACT THREE

LA FEMME NIKITA

Episode 6x03

"REDEMPTION IN DESGUISE"

ACT FOUR

FADE IN:

INT. SECTION ONE – CONTAINMENT OBSERVATION – NIGHT

On the monitor, SHAYNE and ADAM sit opposite one another.

For the first time, neither looks like they want to kill the other.

NIKITA turns away from the screen.

MICHAEL doesn't.

NIKITA

You heard him.

Odin knows we're coming.

MICHAEL

Good.

NIKITA

Good?

Michael finally looks at her.

MICHAEL

We've spent weeks reacting to Red Cell.

They attacked you.

They manipulated our missions.

They used Adam.

They took Shayne.

A beat.

MICHAEL (CONT'D)

Now we know what they expect.

NIKITA

And that gives us an advantage?

MICHAEL

It gives us a choice.

Nikita folds her arms.

NIKITA

You're starting to sound like Operations.

Michael's expression doesn't change.

MICHAEL

Operations would've sent Shayne without telling her it was a trap.

That stops Nikita.

MICHAEL (CONT'D)

I'm telling her.

And I'm giving her the choice.

Nikita looks back through the glass.

Her daughter.

Her son, in every way except blood.

A family assembled by secrets and gunfire.

NIKITA

Then let's hope she makes the right one.

INT. SECTION ONE – ADAM'S CONTAINMENT ROOM – CONTINUOUS

Shayne studies Adam.

SHAYNE

What else aren't you telling us?

ADAM

Enough to stay alive.

SHAYNE

Cute.

She stands.

ADAM

Shayne.

She stops at the door.

ADAM (CONT'D)

If you see Odin...

don't underestimate him.

SHAYNE

I don't underestimate anybody anymore.

Adam glances toward his wounded leg.

ADAM

Clearly.

Shayne almost smiles.

Almost.

SHAYNE

For what it's worth...

I was aiming lower.

ADAM

That's comforting.

The door opens.

Before leaving, Shayne turns back.

SHAYNE

Adam...

He waits.

SHAYNE (CONT'D)

You want me to believe you're actually worried about me?

Start giving Section everything you know.

Adam's amusement fades.

SHAYNE (CONT'D)

Red Cell.

The Collective.

Odin.

All of it.

ADAM

And then what?

SHAYNE

Maybe I stop thinking of you as the asshole who kidnapped me.

A beat.

ADAM

And start thinking of me as your brother?

Shayne considers it.

SHAYNE

Don't get greedy.

She exits.

Adam smiles faintly.

The door closes.

INT. SECTION ONE – CORRIDOR – CONTINUOUS

Shayne emerges.

Michael waits.

Alone.

She stops when she sees him.

SHAYNE

Mom send you?

MICHAEL

No.

SHAYNE

That's new.

Michael ignores the jab.

MICHAEL

You got more from Adam in ten minutes than we did in hours.

SHAYNE

Maybe torture isn't the charming conversation starter Madeline thinks it is.

Michael studies her.

MICHAEL

Odin's facility is a trap.

SHAYNE

I gathered that.

MICHAEL

I'm still going.

Shayne stares at him.

SHAYNE

Of course you are.

Michael steps closer.

MICHAEL

You don't have to.

That surprises her.

SHAYNE

Excuse me?

MICHAEL

The mission was my request.

Not yours.

If you want out...

you're out.

Shayne searches his face for manipulation.

There isn't any.

SHAYNE

Mom put you up to this.

MICHAEL

No.

SHAYNE

Madeline?

MICHAEL

No.

SHAYNE

Alien abduction?

Michael almost smiles.

MICHAEL

No.

Shayne looks toward Adam's door.

Then back at Michael.

SHAYNE

Odin recruited Adam because you weren't there.

MICHAEL

Yes.

No defense.

No excuse.

Just the answer.

SHAYNE

And now Odin knows about me because you came back.

MICHAEL

Yes.

SHAYNE

You're really terrible at this father thing.

A pause.

MICHAEL

I'm aware.

That answer disarms her more effectively than anything else.

Michael begins walking away.

SHAYNE

Michael.

He stops.

SHAYNE (CONT'D)

I'm going.

Michael turns.

SHAYNE (CONT'D)

Not because you asked.

Not because Mom wants Section protected.

And definitely not because I suddenly trust you.

She steps toward him.

SHAYNE (CONT'D)

I'm going because Odin made this personal when he used Adam to get to me.

Michael nods.

MICHAEL

Seventy-two hours.

SHAYNE

Yeah, yeah.

She walks past him.

SHAYNE (CONT'D)

Fortune cookie with a gun.

Michael watches her go.

This time...

a small smile escapes.

INT. SECTION ONE – SHAYNE'S OFFICE – LATER

STEPHEN WOLFE stands at the SIM-REP table.

A.I. MADELINE appears opposite him.

Nikita enters carrying a personnel panel.

Michael follows.

STEPHEN

Am I in trouble again?

NIKITA

Not exactly.

STEPHEN

That's reassuring.

Nikita hands him the panel.

Stephen reads it.

MUNITIONS – SECTION ONE

He looks up.

STEPHEN

What's this?

NIKITA

Your new assignment.

STEPHEN

Munitions?

NIKITA

You know weapons.

Red Cell trained you well.

Stephen's expression tightens at the reference.

NIKITA (CONT'D)

I'm not interested in pretending your past didn't happen.

I'm interested in what you do with it now.

Madeline steps closer.

MADELINE

Redemption is rarely an act of erasure.

Stephen looks toward her.

MADELINE (CONT'D)

Usually it's deciding what the worst parts of your life are useful for.

Stephen considers that.

STEPHEN

And if I screw up?

MICHAEL

Don't.

Stephen looks at him.

STEPHEN

Very motivational.

Nikita suppresses a smile.

NIKITA

Shayne believes in you.

So do I.

Stephen looks at the assignment again.

STEPHEN

When do I start?

NIKITA

You already have.

Nikita exits.

Michael follows.

Madeline remains.

STEPHEN

You're going to watch everything I do, aren't you?

MADELINE

Of course.

Stephen sighs.

STEPHEN

Fantastic.

INT. SECTION ONE – COMMUNICATIONS – NIGHT

QUINN brings up a secure communications channel.

Nikita stands beside her.

QUINN

You sure about this?

NIKITA

No.

QUINN

Good.

I'd be worried if you were.

Nikita dials.

The connection routes through several encrypted relays.

A voice finally answers.

MAN (V.O.)

Hello?

Nikita smiles.

NIKITA

Jason.

A pause.

Recognition.

JASON (V.O.)

Nikita?

NIKITA

How would you feel about coming out of retirement?

Silence.

Then...

JASON (V.O.)

How bad is it?

Nikita looks toward the Perch.

Michael stands above Section.

NIKITA

Bad enough that Michael's back.

A longer silence.

JASON (V.O.)

I'll pack.

The connection ends.

Quinn looks at Nikita.

QUINN

That was easy.

NIKITA

Give him five minutes to remember why he left.

INT. SECTION ONE – CONTAINMENT – NIGHT

Adam sits alone.

The door opens.

He looks up.

Shayne enters carrying two cups of coffee.

Adam stares at them suspiciously.

ADAM

What is this?

SHAYNE

Coffee.

She hands him one.

ADAM

Why?

SHAYNE

Because apparently I'm supposed to train you eventually.

Adam accepts the cup.

ADAM

You're serious?

SHAYNE

Unfortunately.

She sits.

Adam takes a sip.

Immediately grimaces.

ADAM

That's terrible.

SHAYNE

It's coffee.

ADAM

It's sludge.

Shayne smiles.

Something about the complaint triggers a memory.

FLASHBACK:

INT. COFFEE SHOP – DAY – YEARS AGO

YOUNG SHAYNE dumps sugar into her coffee.

Nikita watches in disbelief.

Michael sits beside them.

YOUNG SHAYNE

It tastes like dirt.

Michael slides another sugar packet toward her.

Nikita gives him a look.

NIKITA

You're encouraging her.

MICHAEL

She has good instincts.

Young Shayne dumps in the sugar.

Takes another sip.

Her eyes light up.

YOUNG SHAYNE

Better!

Michael smiles.

BACK TO SCENE:

INT. SECTION ONE – CONTAINMENT – NIGHT

Shayne looks down at her coffee.

Adam notices.

ADAM

What?

SHAYNE

Nothing.

She slides several sugar packets toward him.

SHAYNE (CONT'D)

Try those.

Adam empties two into the cup.

Takes another sip.

ADAM

Better.

Shayne laughs quietly.

Adam looks at her.

Neither says it.

But somewhere beneath the anger...

something has begun.

Not forgiveness.

Not yet.

Recognition.

Blood.

INT. SECTION ONE – THE PERCH – LATER

Nikita stands beside Michael.

Below them, Section moves constantly.

Young operatives.

Technicians.

Analysts.

Recruits.

A generation neither of them expected to see.

NIKITA

You really think we can rebuild it?

MICHAEL

Yes.

NIKITA

You sound certain.

MICHAEL

With Madeline...

you...

me...

Quinn...

Mendez...

Jasmine...

He looks down.

Through one of the security feeds, Shayne sits with Adam.

MICHAEL (CONT'D)

Them.

Nikita follows his gaze.

NIKITA

Section isn't what it used to be.

MICHAEL

Good.

Nikita turns toward him.

MICHAEL (CONT'D)

Maybe it shouldn't be.

That surprises her.

Michael looks back toward the floor.

MICHAEL (CONT'D)

But they need experience.

NIKITA

And you plan on giving it to them.

MICHAEL

As long as it takes.

Nikita smiles.

NIKITA

Careful.

That almost sounds like commitment.

Michael looks at her.

MICHAEL

Don't get used to it.

Nikita laughs softly.

She reaches for his hand.

Their fingers intertwine.

For a moment...

they simply watch the new Section breathe beneath them.

INT. SECTION ONE – TRAINING AREA – MORNING

72 HOURS REMAIN.

Shayne enters.

Black tactical gear.

Hair pulled back.

No headphones.

No boxing gloves.

Michael waits.

Nikita observes from above.

Michael tosses Shayne the training pistol again.

She catches it.

MICHAEL

Ready?

SHAYNE

No.

Michael waits.

Shayne chambers the weapon.

SHAYNE (CONT'D)

Let's go anyway.

Michael activates the course.

Targets rise.

Shayne moves.

Fast.

Controlled.

No rage this time.

Just focus.

One target.

Two.

Three.

Then...

ADAM'S FACE appears again.

Shayne raises her weapon.

She doesn't shoot.

Instead...

she fires at the mechanism above it.

BANG.

The target collapses.

Michael watches.

MICHAEL

That wasn't the objective.

Shayne lowers the pistol.

SHAYNE

Then change the objective.

Michael looks toward Nikita.

Nikita smiles.

Michael turns back to Shayne.

MICHAEL

Again.

Shayne takes her starting position.

SHAYNE

Now you're getting it.

The course resets.

INT. SECTION ONE – CONTAINMENT – SAME

Adam sits on his bed.

The coffee cup remains beside him.

A security monitor flickers to life.

For less than a second...

STATIC.

Then a symbol appears.

A black circle.

Inside it...

a gray sky.

Adam's face drains of color.

A distorted voice whispers through the speaker.

KRIS ODIN (V.O.)

Redemption is a beautiful disguise.

Adam stands.

ADAM

Odin...

The screen goes black.

Adam rushes toward the door.

ADAM

Guard!

Nothing.

He pounds against it.

ADAM (CONT'D)

MICHAEL!

CUT TO:

INT. SECTION ONE – TRAINING AREA – SAME

Shayne moves through the course.

Michael watches.

Nikita watches him.

None of them hear Adam.

None of them know Odin has already penetrated Section.

CUT TO BLACK.

END ACT FOUR

END OF EPISODE