LA FEMME NIKITA

Episode 6x11

THE PEOPLE WE FEAR LOSING

Unofficial Fan-Fiction Teleplay

This episode continues directly after **"The Things We Carry Home."** The fracture between Fanning and Bauer is becoming impossible to hide, Adam returns to the family orbit in Communications, Jason embraces his unofficial stepbrother role with entirely too much enthusiasm, Jasmine challenges Shayne as only a best friend can, and Michael and Nikita are forced to confront how much of their past still lives inside their daughter.

At the center of the episode is one question: how do you protect the people you love without becoming another person who decides their life for them?

TEASER

INT. SECTION ONE – COMMUNICATIONS – NIGHT

Rows of monitors glow in the dark.

JASON sits at his station with a half-eaten sandwich beside the keyboard.

He types.

Stops.

Looks toward another monitor.

Types again.

Nothing.

JASON

That's irritating.

A voice behind him:

ADAM

You always talk to computers?

Jason turns.

ADAM stands in the doorway.

Jason studies him.

JASON

Only when the humans become disappointing.

Adam steps inside.

ADAM

So constantly.

Jason almost smiles.

JASON

You're Michael's son.

ADAM

Adam.

JASON

Jason.

Adam looks at the workstation.

ADAM

I know.

Jason raises an eyebrow.

JASON

Excellent.

We've reached the creepy part early.

Adam takes the adjacent terminal.

ADAM

Nikita said I'm assigned to Communications.

JASON

You are.

ADAM

No missions.

JASON

Correct.

ADAM

No field operations.

JASON

Also correct.

Adam looks irritated.

ADAM

Everyone keeps repeating that.

JASON

Your family has an impressive history of hearing instructions as suggestions.

Adam glances toward him.

ADAM

Shayne?

Jason points at him.

JASON

You'll fit in.

A terminal suddenly flickers.

Jason's humor disappears.

COLLECTIVE NETWORK ACTIVITY DETECTED

Adam notices.

ADAM

What's that?

Jason enlarges the data.

Two encrypted communications streams.

Both originating from The Collective.

Different authorization signatures.

JASON

Interesting.

One stream carries BAUER'S authorization.

The second carries FANNING'S.

The orders contradict one another.

Adam studies them.

ADAM

They're fighting.

Jason glances toward him.

JASON

Maybe.

Adam points toward the screen.

ADAM

Bauer says withdraw.

Fanning says continue surveillance.

Jason reads the target designation.

His face changes.

TARGET: SHAYNE SAMUELLE-JONES

JASON

Or they’re fighting over her.

INT. COLLECTIVE FACILITY – SAME

PERRY BAUER enters.

DAVID FANNING watches surveillance footage.

Shayne leaving Section.

Shayne entering her apartment.

Shayne walking beside Nikita.

Shayne sitting beside Michael.

Bauer studies the screens.

Then Fanning.

BAUER

I ordered the surveillance terminated.

FANNING

I reinstated it.

BAUER

You don't have that authority.

Fanning slowly turns.

FANNING

I helped give you that authority.

Bauer steps closer.

BAUER

And you're becoming the reason I may have to use it against you.

Fanning smiles faintly.

FANNING

Careful, Perry.

BAUER

You first.

Their eyes lock.

The fracture has become visible.

INT. SECTION ONE – PERCH – SAME

MICHAEL watches the intercepted orders.

NIKITA stands beside him.

NIKITA

Bauer wants Fanning contained.

MICHAEL

Not contained.

Controlled.

NIKITA

Difference?

Michael enlarges both directives.

MICHAEL

Bauer needs structure.

Fanning needs validation.

Nikita studies him.

MICHAEL

Bauer's weakness is The Collective.

Fanning's weakness is Shayne.

Nikita's eyes shift toward the Operations floor below.

Shayne enters.

NIKITA

You sound certain.

Michael's expression darkens.

MICHAEL

I've known men like both of them.

NIKITA

Operations?

Michael nods.

MICHAEL

Operations needed control.

George needed the institution.

When those priorities stopped being the same...

NIKITA

They destroyed each other.

Michael watches Shayne cross Operations.

MICHAEL

We don’t attack The Collective directly.

Nikita understands.

NIKITA

We widen the fracture.

MICHAEL

Until Bauer and Fanning do the work for us.

CUT TO BLACK.

MAIN TITLES

ACT ONE

THE BROTHER SHAYNE NEVER ASKED FOR

INT. SECTION ONE – COMMUNICATIONS – MORNING

Shayne approaches Jason’s workstation.

SHAYNE

You called?

Jason points toward Adam.

JASON

Your brother has arrived.

Shayne looks at Adam.

Then Jason.

SHAYNE

That’s my brother.

She points toward Adam.

SHAYNE

You’re something else entirely.

JASON

Stepbrother.

SHAYNE

No.

JASON

Emotionally adopted stepbrother.

SHAYNE

Still no.

JASON

Annoying older stepbrother?

Shayne considers.

SHAYNE

Disturbingly accurate.

Adam looks between them.

ADAM

How long has this been happening?

SHAYNE

Too long.

JASON

She loves me.

SHAYNE

I tolerate you because homicide generates paperwork.

Jason swivels toward Adam.

JASON

See?

Affection.

Adam smiles.

Jason changes screens.

JASON

Before we discuss the people trying to destabilize Europe...

He looks directly at Shayne.

JASON

Erik or Zoe?

Shayne freezes.

Adam immediately understands.

ADAM

You’re still dealing with that?

Shayne looks at him.

SHAYNE

Excuse me?

ADAM

Erik and Zoe.

I know both of them.

Jason slowly turns toward Adam.

Delighted.

JASON

You knew?

ADAM

They’re operatives.

It’s not exactly classified.

SHAYNE

My personal life should be.

ADAM

Not when half of Communications already knows Erik brings you coffee.

Jason points at Adam.

JASON

I like him.

SHAYNE

Of course you do.

JASON

And Zoe brought lunch yesterday.

ADAM

She did.

Shayne stares at Adam.

SHAYNE

You noticed that too?

ADAM

Hard not to.

Jason turns toward Shayne.

JASON

See? Independent verification.

SHAYNE

You two are becoming unbearable.

ADAM

I'm neutral.

JASON

He's absolutely not neutral.

ADAM

I said I'm neutral about which one.

Shayne narrows her eyes.

SHAYNE

There is no "which one."

JASON

Excellent. Team Nobody remains viable.

ADAM

Technically, Erik has seniority.

Jason looks impressed.

JASON

Strong analysis.

SHAYNE

Adam.

ADAM

What?

He did take a bullet for you.

Jason leans back.

JASON

That is difficult to compete with.

SHAYNE

This conversation is over.

ADAM

Zoe did stand up for you emotionally.

Jason considers.

JASON

Also compelling.

Shayne points at both of them.

SHAYNE

I have survived The Collective, Red Cell, Grey Storm and three months undercover.

A beat.

SHAYNE

I am not surviving the two of you.

Jason looks toward Adam.

JASON

Sibling bonding.

Adam smiles.

ADAM

Apparently.

Shayne lightly smacks Jason on the back of the head.

JASON

Workplace violence.

ADAM

Family violence.

Jason points at him.

JASON

See? He learns fast.

Shayne fights a smile.

Fails.

Then Jason pulls up the intercepted Collective traffic.

His expression becomes serious.

JASON

Now the triangle that actually worries me.

The monitor displays:

FANNING

BAUER

SHAYNE

Shayne's smile disappears.

ACT TWO

MICHAEL MEETS ZOE

INT. SECTION ONE – TRAINING BAY – DAY

ZOE finishes a training sequence.

Michael enters.

She notices him immediately.

ZOE

Michael.

MICHAEL

Zoe.

Silence.

Zoe waits.

Nothing.

ZOE

Is this where you threaten me?

Michael actually looks puzzled.

MICHAEL

Why would I threaten you?

ZOE

Erik warned me.

MICHAEL

Erik talks too much.

Zoe smiles.

ZOE

He said you weren't thrilled about him and Shayne.

MICHAEL

I wasn't.

ZOE

And me?

Michael considers.

MICHAEL

Shayne's dating life is Shayne's business.

Zoe clearly did not expect that.

ZOE

That's surprisingly neutral.

MICHAEL

I'm practicing.

Zoe laughs.

Michael stays serious.

MICHAEL

If Shayne chooses you, that’s her decision.

If she chooses Erik, that’s her decision.

If she chooses neither...

Michael steps closer.

MICHAEL

That’s also her decision.

ZOE

Agreed.

Michael studies her.

MICHAEL

Then we don’t have a problem.

He starts toward the exit.

ZOE

Michael.

He stops.

ZOE

I care about her.

Michael looks back.

MICHAEL

I know.

He leaves.

Zoe watches him go.

ZOE

That was somehow more intimidating.

BEST FRIENDS DON'T ALWAYS AGREE

INT. SECTION ONE – COMMON AREA – LATER

JASMINE KWONG sits across from Shayne.

Shayne knows immediately.

SHAYNE

Just say it.

JASMINE

You're handling this badly.

SHAYNE

Efficient.

JASMINE

You asked.

SHAYNE

I actually didn't.

JASMINE

Best-friend exemption.

Shayne folds her arms.

SHAYNE

Which part?

JASMINE

Erik.

Zoe.

Both.

Neither.

Pick something.

SHAYNE

I told them I wasn't choosing anybody.

JASMINE

That's not what I mean.

Jasmine leans forward.

JASMINE

You disappear for three months.

You come back.

Erik's worried about you.

Zoe's worried about you.

Then you keep both of them close enough to wonder whether something could happen while refusing to tell either one what you actually need.

SHAYNE

Because I don't know what I need.

JASMINE

Then say that.

SHAYNE

I have.

JASMINE

Not completely.

Shayne's defenses rise.

SHAYNE

You don't understand.

JASMINE

Don't do that.

SHAYNE

Do what?

JASMINE

Turn disagreement into betrayal.

That lands.

JASMINE

I'm your best friend.

That means sometimes I'm going to tell you something you don't want to hear.

SHAYNE

They're adults.

JASMINE

So are you.

Silence.

JASMINE

You're allowed to be confused.

You're allowed to love someone and still question what you want.

You're allowed to discover something different about yourself.

But Erik and Zoe aren't experiments while you figure it out.

Shayne stands.

SHAYNE

That's not what I'm doing.

JASMINE

Then make sure they know that.

Shayne looks hurt.

Jasmine softens.

JASMINE

I'm not against you.

SHAYNE

Feels like it.

JASMINE

That's because you're used to people agreeing with you when you're hurting.

A beat.

JASMINE

I'm going to love you enough not to.

Shayne leaves.

Jasmine lets her.

ACT THREE

NIKITA'S MIRROR

INT. NIKITA'S OFFICE – LATER

Shayne enters.

SHAYNE

Did Jasmine talk to you?

NIKITA

No.

SHAYNE

Jason?

NIKITA

No.

SHAYNE

Then why do you have that face?

NIKITA

Sit down.

SHAYNE

That’s never good.

NIKITA

Shayne.

She sits.

Nikita watches her.

NIKITA

You’ve been unfair to your father.

Shayne stiffens.

SHAYNE

Excuse me?

NIKITA

You heard me.

SHAYNE

You know what he's done.

NIKITA

Better than anyone.

SHAYNE

Then why are you defending him?

NIKITA

I'm not defending him.

I'm talking about you.

Shayne looks away.

NIKITA

Michael made mistakes.

Serious ones.

He knows that.

I know that.

You know that.

But lately every time he tries to move toward you, you punish him for the man he used to be.

SHAYNE

He left.

Nikita's expression softens.

SHAYNE

He disappeared.

Then suddenly he’s back and we’re supposed to become a family.

NIKITA

Nobody said suddenly.

SHAYNE

It feels sudden.

NIKITA

Then tell him that.

Shayne shakes her head.

SHAYNE

He already feels guilty.

NIKITA

That doesn’t mean he should have to guess.

Nikita moves closer.

NIKITA

You keep demanding honesty from Michael while hiding the thing you’re most afraid to tell him.

Shayne looks at her.

NIKITA

You’re angry because he came back.

A beat.

NIKITA

And terrified he’ll leave again.

Shayne’s eyes fill immediately.

She looks away.

NIKITA

That’s what this is.

SHAYNE

Don’t.

NIKITA

Shayne...

SHAYNE

I said don’t.

Nikita stops.

Shayne wipes her eyes.

SHAYNE

You two kept so much from me.

NIKITA

I know.

SHAYNE

You decided what I could handle.

You decided what I needed to know.

You decided what parts of my own family history belonged to me.

Nikita takes it.

SHAYNE

And now everybody wonders why I can’t trust anything without pulling it apart first.

NIKITA

You’re right.

Shayne looks at her.

NIKITA

We did that.

Both of us.

And I’m sorry.

But don’t make Michael pay forever because you’re afraid forgiveness means forgetting.

Shayne says nothing.

NIKITA

It doesn’t.

It means deciding what you do with the truth once you finally have it.

ACT FOUR

THE WEAKNESSES OF MEN

INT. SECTION ONE – PERCH – NIGHT

Michael, Nikita, Jason and Shayne surround a tactical display.

Below them, Adam remains in Communications.

Two Collective operations appear.

One authorized by Bauer.

One by Fanning.

MICHAEL

There.

He highlights both.

SHAYNE

They contradict each other.

MICHAEL

Exactly.

Bauer ordered Red Cell contacts suspended after Vienna.

Fanning reopened them.

Jason brings up another record.

JASON

And Bauer ordered Grey Storm to freeze Project Rémy acquisition.

Fanning sent a team anyway.

Shayne looks toward Michael.

SHAYNE

He’s losing control.

MICHAEL

Fanning is.

Bauer isn’t.

NIKITA

Yet.

Michael circles the display.

MICHAEL

Fanning wants you.

Not physically.

Not romantically.

He wants your attention.

Your acknowledgment.

He needs to prove he understands you better than we do.

Shayne looks uncomfortable.

MICHAEL

Bauer wants The Collective to survive.

Those objectives were compatible when you were leverage.

They aren't anymore.

SHAYNE

So Fanning is the weakness.

Michael shakes his head.

MICHAEL

They both are.

He looks directly at her.

MICHAEL

Fanning's obsession makes him predictable.

Bauer's need to preserve The Collective means he'll eventually sacrifice Fanning.

JASON

And Fanning knows that.

Michael nods.

MICHAEL

Soon he will.

Nikita understands.

NIKITA

We don’t need to defeat them.

MICHAEL

We make them understand they can’t trust each other.

Shayne looks at him.

SHAYNE

Another chess game.

Michael shuts down the display.

MICHAEL

No.

A beat.

MICHAEL

This time we don’t play by their rules.

NIKITA CHANGES THE RULES

INT. SECTION ONE – PERCH – LATER

The tactical display remains dark.

Shayne has left.

Jason has gone downstairs.

Only Michael and Nikita remain.

Nikita watches Shayne through the glass below.

NIKITA

Fanning's not going to stop.

Michael looks at her.

MICHAEL

No.

NIKITA

He doesn't want intelligence anymore.

MICHAEL

He wants access.

Nikita's jaw tightens.

NIKITA

To her.

Michael says nothing.

That is answer enough.

Nikita turns.

NIKITA

You knew.

MICHAEL

I suspected.

NIKITA

Since when?

MICHAEL

Budapest.

Nikita looks back down.

NIKITA

And you didn't tell me?

Michael studies her.

MICHAEL

You knew too.

That stops her.

MICHAEL

Maybe not consciously.

But you saw it.

The surveillance.

The questions about Erik.

Zoe.

Her identity.

Every choice she made.

Nikita's expression hardens.

NIKITA

I thought he was probing weaknesses.

MICHAEL

At first.

NIKITA

And now?

Michael looks toward Fanning's intercepted command.

MICHAEL

Now Shayne is the objective.

A long silence.

Something shifts in Nikita.

NIKITA

No.

Michael looks at her.

NIKITA

No more waiting to see what he does.

No more letting this become another game.

MICHAEL

Nikita.

NIKITA

He watched her for months.

Tracked her relationships.

Her habits.

Her family.

Used Project Rémy to get inside her head.

Now he’s overriding Bauer just to keep surveillance on her.

Her voice lowers.

NIKITA

That stopped being operational the second he decided my daughter belonged in his private war.

Michael watches her.

MICHAEL

What are you saying?

Nikita turns fully toward him.

NIKITA

My priorities just changed.

MICHAEL

Section?

NIKITA

Shayne.

No hesitation.

NIKITA

Section survives because people make choices.

Shayne survives because we make the right one.

Michael studies her.

MICHAEL

And if those become different choices?

Nikita steps closer.

NIKITA

Then Section finds another way.

Michael understands.

MICHAEL

You'd compromise an operation for her.

NIKITA

Yes.

Michael absorbs that.

MICHAEL

You wouldn't have said that years ago.

NIKITA

Years ago I was still letting Section tell me what mattered most.

A beat.

NIKITA

I'm done with that.

She watches Shayne below.

NIKITA

I almost lost too much learning that lesson.

MICHAEL

So did I.

Nikita looks at him.

NIKITA

Then understand me.

If Fanning comes near her again, I'm not treating him like a strategic problem.

MICHAEL

What are you treating him like?

Nikita's face turns cold.

NIKITA

A threat to my daughter.

Michael holds her gaze.

MICHAEL

Then we agree.

Nikita almost looks surprised.

NIKITA

That easily?

MICHAEL

No.

Michael steps closer.

MICHAEL

I want him dead.

Nikita stares.

MICHAEL

That’s exactly why we can’t act like parents first.

Her anger flashes.

NIKITA

You just agreed she comes first.

MICHAEL

She does.

NIKITA

Then what are we arguing about?

MICHAEL

How we protect her.

The tension sharpens.

MICHAEL

If we kill Fanning now, Bauer consolidates control.

We lose the fracture.

We lose our access.

And Fanning becomes a martyr to whoever still follows him.

NIKITA

I don’t care if The Collective mourns him.

MICHAEL

I do if grief puts another gun in Shayne’s direction.

Nikita stops.

Michael steps closer.

MICHAEL

We don’t protect her by satisfying our anger.

We protect her by ending the threat.

All of it.

Nikita searches his face.

NIKITA

You sound like Operations.

That cuts.

Michael goes still.

MICHAEL

No.

His voice is quieter.

MICHAEL

Operations would use Shayne to destroy Fanning.

I'm saying the opposite.

We use Fanning to destroy Fanning.

Nikita exhales.

MICHAEL

We know what he wants.

We know what Bauer fears.

We make them turn on each other before either one gets close enough to hurt her again.

NIKITA

And while we're doing that?

MICHAEL

She doesn't go into the field unless she chooses.

NIKITA

No bait.

MICHAEL

Never.

NIKITA

No using Erik.

No using Zoe.

MICHAEL

Agreed.

NIKITA

And if Fanning makes direct contact?

MICHAEL

We intercept it.

NIKITA

If he gets physically near her?

Michael's expression hardens.

MICHAEL

Then strategy ends.

Nikita nods.

NIKITA

Good.

A beat.

NIKITA

Because I'm not losing her to another man who thinks obsession gives him ownership.

MICHAEL

Neither am I.

Nikita looks through the glass.

Her anger begins to crack.

Fear underneath.

NIKITA

She's already been through enough because of us.

Michael says nothing.

NIKITA

Because of Section.

Because of secrets.

Because of choices we made before she even knew choices were being made for her.

Nikita's voice trembles slightly.

NIKITA

And now somebody takes everything she survived and decides it makes her interesting.

Michael's expression darkens.

NIKITA

I hate that.

MICHAEL

So do I.

NIKITA

I hate that Fanning looks at everything she survived and sees an opening.

Michael moves beside her.

Shoulder to shoulder.

MICHAEL

Then we make sure he's wrong.

Nikita turns toward him.

NIKITA

Not just about her.

About us.

Michael waits.

NIKITA

We don’t repeat it.

We don’t keep secrets from her because we think we know better.

We don’t make decisions about her life without her.

And we don’t call control protection.

Michael absorbs every word.

MICHAEL

Agreed.

NIKITA

You mean that?

MICHAEL

Yes.

A beat.

MICHAEL

Even when I hate it.

That almost earns a smile.

Nikita looks back down.

NIKITA

She needs parents now.

Not handlers.

Michael nods.

MICHAEL

Then that’s what she gets.

Below them, Shayne looks up.

Catches both parents watching.

SHAYNE

What?

Nikita presses the intercom.

NIKITA

Nothing.

Shayne narrows her eyes.

SHAYNE

That sounded suspiciously like something.

Michael leans toward the intercom.

MICHAEL

Go back to work.

SHAYNE

There he is.

Jason laughs beside her.

Michael switches off the intercom.

Nikita’s eyes return to Fanning’s file.

NIKITA

He made one mistake.

MICHAEL

Which one?

Nikita looks at Shayne.

NIKITA

He thought protecting her would divide us.

Michael's expression hardens with hers.

MICHAEL

It won't.

NIKITA

No.

A beat.

NIKITA

It just gave us the same enemy.

ACT FIVE

ADAM FINDS SOMETHING

INT. SECTION ONE – COMMUNICATIONS – SAME

Adam works carefully.

No weapon.

No tactical gear.

Just screens.

His hand trembles briefly.

He clenches it.

Jason notices from across the room.

Doesn't embarrass him.

Adam focuses.

A hidden packet appears.

ADAM

Jason.

Jason comes over.

ADAM

This isn't going to Fanning or Bauer.

JASON

Where is it going?

Adam traces the transmission.

ADAM

Inside Section.

Jason's expression changes.

JASON

Don't touch anything else.

ADAM

I already isolated it.

Jason looks at him.

Impressed.

JASON

Good.

Adam's hand trembles again.

Jason notices.

JASON

You okay?

ADAM

I’m staying in Communications.

JASON

That’s not what I asked.

Adam looks at him.

ADAM

I’m okay enough to be here.

Jason nods.

JASON

Then here is where you stay.

Adam returns to work.

No field mission.

No pressure.

A place to contribute.

ACT SIX

FATHER AND DAUGHTER

INT. MICHAEL AND NIKITA’S HOUSE – NIGHT

Michael sits alone at the kitchen table.

Shayne enters.

He looks up.

MICHAEL

Everything okay?

SHAYNE

No.

Michael starts to stand.

SHAYNE

Please don't.

He sits again.

Shayne takes the chair opposite him.

Long silence.

SHAYNE

I owe you an apology.

Michael's expression changes.

MICHAEL

For what?

SHAYNE

A lot.

Michael waits.

No interrogation.

No rescue.

SHAYNE

I've been angry at you.

MICHAEL

I know.

SHAYNE

No.

You know the obvious part.

She looks at him.

SHAYNE

I’m angry because the world isn’t fair.

Michael remains silent.

SHAYNE

I’m angry that I had to learn things about my family from Section files.

I’m angry that you and Mom decided which secrets I could handle.

I’m angry that strangers like Fanning and Bauer sometimes know pieces of my life before I do.

Her voice trembles.

SHAYNE

And I’m angry that you came back.

That lands.

Shayne sees the hurt immediately.

SHAYNE

Not because I didn’t want you back.

Because I did.

That’s the problem.

Michael looks at her.

SHAYNE

I spent so long understanding life without you.

Understanding Mom without you.

Understanding myself without you.

Then suddenly you're standing there.

My father.

Every part of me that learned not to need you had no idea what to do.

Michael lowers his eyes.

SHAYNE

So I pushed.

I tested you.

I challenged everything.

Sometimes I treated you like you were already leaving because...

She struggles.

Michael does not interrupt.

SHAYNE

Because if I convinced myself you would leave again, maybe it wouldn't hurt as much when you did.

Michael's face changes.

MICHAEL

Shayne.

SHAYNE

I'm sorry.

Her eyes fill.

SHAYNE

I'm sorry for punishing you for things you're actually trying to fix.

I'm sorry for acting like every mistake means you're becoming Operations.

And I’m sorry I never told you what I was really afraid of.

MICHAEL

Tell me now.

Shayne looks directly at him.

SHAYNE

I don’t want you to leave again.

Silence.

SHAYNE

That’s it.

That’s the big secret.

I don’t want to figure out how to lose my father twice.

Michael’s composure cracks beneath the surface.

He reaches across the table.

Stops halfway.

Lets Shayne decide.

She sees that.

Reaches the rest of the way.

Takes his hand.

MICHAEL

I’m here.

SHAYNE

You can’t promise forever.

MICHAEL

No.

He squeezes her hand.

MICHAEL

But I can promise I won't choose to disappear from your life again.

Shayne cries quietly.

MICHAEL

If something scares you...

Tell me.

If you're angry...

Tell me.

If I make a mistake...

Tell me.

SHAYNE

You'll regret that one.

MICHAEL

Probably.

She laughs through tears.

Then becomes serious again.

SHAYNE

Erik and Zoe are part of it too.

Michael's eyebrow moves.

SHAYNE

Don't make the face.

MICHAEL

I’m not.

SHAYNE

You absolutely are.

Michael tries for neutrality.

Mostly succeeds.

SHAYNE

I look at them and keep thinking about you and Mom.

Everything you went through.

Everything Section did to both of you.

All those years of wanting each other and hurting each other and protecting each other and losing each other.

She shakes her head.

SHAYNE

I don’t want to learn love that way.

Michael listens.

SHAYNE

I don’t want Erik to become someone I only understand after I’ve lost him.

I don’t want to hurt Zoe because I’m too afraid to understand what she means to me.

And I don’t want to spend twenty years discovering I destroyed something good because I thought pain was supposed to be part of loving someone.

Michael’s answer is quiet.

MICHAEL

Then don’t repeat our mistakes.

Shayne looks at him.

MICHAEL

They’re ours.

You don’t inherit them.

SHAYNE

Feels like I inherited everything else.

MICHAEL

Not everything.

He squeezes her hand.

MICHAEL

You get to choose what comes next.

Shayne studies him.

SHAYNE

What would you do?

Michael almost smiles.

MICHAEL

You’re asking me for dating advice?

SHAYNE

Momentary weakness.

MICHAEL

Talk to them.

Both of them.

Separately.

Tell them the truth.

Then stop trying to predict the ending.

Shayne looks surprised.

SHAYNE

That’s disturbingly healthy.

MICHAEL

Don’t tell your mother.

Shayne laughs.

Then stands.

Michael does too.

This time Shayne closes the distance.

She hugs him.

Michael holds her.

Not desperately.

Not as though he can prevent the world from touching her.

Simply as her father.

SHAYNE

I love you, Dad.

Michael closes his eyes.

MICHAEL

I love you too.

ACT SEVEN

SIBLINGS, FRIENDS AND UNFINISHED BUSINESS

INT. SECTION ONE – COMMUNICATIONS – NEXT DAY

Shayne enters.

Jason swivels toward her.

JASON

You look emotionally processed.

SHAYNE

I hate you.

JASON

There she is.

Adam smiles from his station.

Shayne sits beside him.

SHAYNE

How are you doing?

ADAM

Everybody keeps asking.

SHAYNE

Get used to it.

Family defect.

Jason rolls his chair between them.

JASON

Speaking of defects...

Shayne knows immediately.

SHAYNE

No.

JASON

Have we selected Team Erik or Team Zoe?

SHAYNE

I will throw you into Van Access.

JASON

Team Nobody remains competitive.

Adam looks at Jason.

ADAM

You're still on that?

JASON

I'm invested now.

ADAM

You were invested before I got here.

JASON

Correct.

Shayne looks at Adam.

SHAYNE

Do not encourage him.

ADAM

I'm not.

A beat.

ADAM

But Erik still has seniority.

Jason points at him.

JASON

Exactly.

SHAYNE

Adam.

ADAM

And Zoe has momentum.

Jason slowly turns.

JASON

That is a very good point.

Shayne stares at both of them.

SHAYNE

You've formed a committee.

JASON

Unofficially.

ADAM

Very unofficially.

SHAYNE

I am revoking both of your privileges.

JASON

You can't revoke family.

SHAYNE

Watch me.

Jason grins.

JASON

Stepbrother privileges are constitutionally protected.

SHAYNE

By which constitution?

JASON

Mine.

Shayne throws a pen at him.

Jason catches it.

ADAM

He’s getting good at that.

SHAYNE

Unfortunately.

Jason points between Adam and Shayne.

JASON

This family thing is working beautifully.

Shayne finally laughs.

INT. SECTION ONE – CORRIDOR – LATER

Shayne finds Jasmine.

They stop.

Awkward.

SHAYNE

You were right.

JASMINE

I know.

Shayne glares.

JASMINE

Sorry.

Continue.

SHAYNE

You were right that being confused doesn't give me permission to leave people hanging.

Jasmine softens.

SHAYNE

But I need you to understand something too.

I'm not playing with them.

I'm scared.

JASMINE

I know.

SHAYNE

No.

I don't think you did.

Jasmine considers that.

JASMINE

Maybe I didn’t.

Shayne steps closer.

SHAYNE

I’m trying to figure out what I feel without turning myself into a label or somebody else’s expectation.

JASMINE

Then I’ll give you room.

A beat.

JASMINE

But I’m still calling you out when you’re being an idiot.

Shayne smiles.

SHAYNE

That’s why you’re my best friend.

They hug.

TAG

INT. COLLECTIVE FACILITY – NIGHT

Bauer enters Fanning’s office.

The Shayne surveillance screens are gone.

BAUER

Where are the files?

FANNING

Moved.

BAUER

Where?

FANNING

Somewhere you can’t terminate them.

Bauer looks at him.

BAUER

You think I’m your enemy now.

FANNING

I think you’ve forgotten why we came back.

BAUER

We came back to destroy Section.

Fanning approaches.

FANNING

No.

You did.

Bauer understands.

BAUER

And you came back for her.

Fanning says nothing.

He does not need to.

Bauer’s face changes.

Calculation.

BAUER

Michael was right.

Fanning freezes.

FANNING

About what?

BAUER

Your weakness.

Fanning smiles coldly.

FANNING

You should worry about yours.

Bauer leaves.

INT. SECTION ONE – PERCH – SAME

Michael watches the two men through compromised surveillance.

Nikita joins him.

NIKITA

Did it work?

Michael watches Bauer leave Fanning behind.

MICHAEL

They're separating.

NIKITA

How long before they turn on each other?

Michael looks down toward Communications.

Shayne sits between Jason and Adam.

Jason says something.

Shayne punches him lightly in the shoulder.

Adam laughs.

Michael watches his children.

MICHAEL

Soon.

Nikita follows his gaze.

NIKITA

You and Shayne talked.

MICHAEL

Yes.

NIKITA

How bad?

Michael thinks.

MICHAEL

Necessary.

Nikita smiles faintly.

NIKITA

She loves you.

MICHAEL

I know.

Nikita looks at him.

The certainty is new.

Michael watches Shayne below.

MICHAEL

I finally believe her.

Nikita takes his hand.

For once, neither of them is looking at Section first.

INT. COMMUNICATIONS – SAME

Adam's terminal flickers.

A hidden transmission.

He opens it.

PROJECT RÉMY

Another line:

ORIGINAL SUBJECT: ACTIVE

Adam freezes.

A photograph begins downloading.

Five percent.

Ten.

Twenty.

Jason turns.

JASON

Adam?

Adam looks at him.

ADAM

I found something.

Shayne moves beside them.

The image reaches seventy percent.

A woman’s face begins to emerge.

Shayne stares.

SHAYNE

Who is she?

The download reaches:

99%

The entire Section network dies.

Black.

Emergency lights ignite.

Jason stares into the darkness.

JASON

I really hate when they do that.

Shayne looks toward the dead monitor.

Elsewhere inside Section, another terminal remains active.

A message appears:

INTERNAL ASSET CONNECTED

Then:

PROJECT RÉMY HAS ENTERED PHASE TWO.

CUT TO BLACK.

END OF EPISODE

TO BE CONTINUED...