

THE 4400

"The Fifth Page"

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Episode 18

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TEASER

RECAP OF PRIOR EPISODES.

FADE IN:

1 INT. 4400 CENTER - AUDITORIUM - NIGHT 1

CLOSE on the face of JORDAN COLLIER -- he is serene, focused. He responds to questions from an unseen TELEVISION REPORTER.

REPORTER (O.S.)
Mr. Collier, you've been doing quite
a bit of press since your...

A beat as the reporter searches for the best way to describe Collier's reappearance. Collier supplies it for him.

COLLIER
Resurrection?

REPORTER (O.S.)
I suppose some people are calling
it that. And in every interview,
you've been making the same
statement, over and over again...

COLLIER
The war for the future will be fought
in the past.

REPORTER (O.S.)
Exactly. And by past, do you
mean...now? Today?

COLLIER
Yes. It's our shared burden.

REPORTER (O.S.)
And this war? It's one between
4400's and non-4400's...

COLLIER
No, not at all. This is a war
between good and evil. And it's
already started.

[NOTE: Collier's V.O. will continue over the following MOS scenes.]

2 INT. BALDWIN HOUSE - LIVING ROOM - NIGHT 2

A riveted KYLE watches Collier's interview on television.

(CONTINUED)

2 CONTINUED: 2

COLLIER
Good people, 4400's and non-4400's
alike, have already made incredible
sacrifices, and know they may be
Called on to do even more in the
time ahead.

TOM leans in from the kitchen, calling Kyle to dinner. Kyle
reluctantly heads into...

3 INT. BALDWIN HOUSE - KITCHEN - NIGHT 3

...Tom, ALANA, and Kyle sit down at the dinner table. We
can see on Tom's face how much he's enjoying having his family
back together. As dinner begins, Kyle looks past his father,
his attention still focused on Collier's interview as it
continues on the television in the other room.

COLLIER (V.O.)
They are among the first to know
the cost of this struggle.

4 EXT. MOVIE THEATER - NIGHT 4

DIANA and BEN are among the exiting AUDIENCE. They hold
hands, looking definitely like a couple in the blush of a
new relationship. They kiss, then reluctantly part, walking
to their separate cars. When you're secretly dating your
sister's ex, discretion trumps sleepovers.

COLLIER (V.O.)
Because for better or worse, all
our lives are different now.
Profoundly different. Because that's
what wars do.

5 EXT. RURAL ROAD - NIGHT 5

A rust-edged sign tells us we're entering NEWFIELD,
WASHINGTON, "*Home of Washington's largest PETRIFIED TREE
STUMP.*" We PULL BACK to REVEAL a run-down gas station, just
as the lighted sign goes dark -- closing up for the night.
TESS and KEVIN emerge from the gas station office and lock
the door. She takes his arm as they walk down the rural
road. Still fugitives, they've made some sort of life here.

COLLIER (V.O.)
They change us all. But the stakes
are nothing less than the fate of
mankind.

REPORTER (V.O.)
But why does there need to be a war
at all?

6 INT. 4400 CENTER - RICHARD'S SUITE - NIGHT 6

A concerned RICHARD finishes dialing his phone, holds it to his ear.

COLLIER (V.O.)
I've seen the future, and it is a
bleak one.

7 INT. HASPELCORP LAB - NIGHT 7

CLOSE ON a cell phone, Isabelle's -- on silent but flashing as it rings. We PAN off the cell phone to ISABELLE'S FACE -- she seems to be sleeping peacefully.

COLLIER (V.O.)
The human race is old, sick, dying.

Isabelle's eyes slip open as we PULL BACK to reveal she's lying on an exam table. She's hooked up to monitors and IV tubes -- going through the elaborate process that extracts promicin from her body. The blinking phone catches her eyes. She looks at it for a beat, but doesn't answer.

COLLIER (V.O.) (CONT'D)
What's left of civilization is
controlled by a brutal and powerful
elite that have shut themselves off
inside the world's last city.

DENNIS RYLAND looks on as COLE, a lab technician, unscrews a full vial of glowing green promicin from a machine, and replaces it with an empty one. Cole carries the filled vial out of the lab --

COLLIER (V.O.) (CONT'D)
While the rest of humankind struggles
to survive in the surrounding
wasteland.

7A INT. HASPELCORP - PROMICIN STORAGE AREA - NIGHT 7A

The room is filled with rows and rows of promicin vials. We've seen it before, in Episode 9, "The Ballad of Kevin and Tess." But now, there are even more racks filled with glowing vials.

REPORTER (V.O.)
Sounds pretty hopeless.

COLLIER (V.O.)
Doesn't it?

(CONTINUED)

7A CONTINUED: 7A

The Tech enters, adds the latest vial to the growing stockpile of the precious neurotransmitter.

8 OMITTED 8

9 INT. NTAC - OPS - NIGHT 9

The wall of video screens all show Jordan Collier.

COLLIER

But there's always hope. And it rests with us. We can change the future, but we have to start now. Today.

We PAN OFF the wall to a nearby desk, where the lights of a multi-line phone flash -- it's ringing, but no one's answering. WE PULL BACK TO REVEAL GARRITY slumped in his chair, unconscious, or perhaps sleeping.

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

Everything the world must have to survive, to prosper -- food, energy, the resources of the planet -- are already being gathered up and controlled by a powerful and isolated few.

As we move through OPS we see that every agent in the place is slumped over at their workstations -- but there's no sign of violence. It looks like everyone just fell asleep.

10 INT. NTAC - SUBLEVEL PRISON - NIGHT 10

Behind bullet-proof glass, guards sleep peacefully at their desks as rows of security monitors go unwatched.

COLLIER (V.O.)

This must stop. We must stop it.

11 INT. NTAC - PRISON CELL - NIGHT 11

A baby-faced YOUTH sits on his prison bunk. A title identifies him as BOYD GELDER, the young NOVA solder last seen in Episode 3, "Being Tom Baldwin."

COLLIER (V.O.)

But our enemies are strong, and they grow stronger by the day. They will go to any lengths to maintain their dominance.

Boyd turns as his CELL DOOR suddenly swings open. Puzzled, he steps out into...

12 INT. NTAC - PRISON CORRIDOR - NIGHT 12

Boyd looks down the hall -- every cell door is open. Other PRISONERS step out, all looking tentative. Boyd notices a GUARD slumped over in his chair at the end of the hall.

COLLIER (V.O.)

To force us to remain on our current path. A path that will lead us only to disaster. To the catastrophic future that awaits us.

A smile crosses Boyd's face as he realizes someone is helping them all escape. He races down the hall, headed for the exit...

13 INT. 4400 CENTER - AUDITORIUM - NIGHT 13

CLOSE ON Collier's face -- calm, hypnotic, as he finishes his interview.

COLLIER

We must band together to fight the evil amongst us. An evil that would destroy us all. We won't have another chance.

And as the weight of Collier's prophecy lands, the screen GOES BLACK. We PRELAP the sound of urgent voices and activity --

14 INT. NTAC - OPS - MORNING 14

HANDHELD as Diana walks through OPS -- it's chaos. NTAC MEDICS tend to a dozen dazed and woozy AGENTS. Diana approaches Garrity, in mid-conversation with Tom and JARVIS.

GARRITY

I'm telling you, I don't know what happened. One minute I'm going over the night bulletins with Havemeyer, next thing I know I wake up with drool all over my shirt and Havemeyer's snoring in my ear.

JARVIS

So you're saying the entire night shift just fell asleep?

GARRITY

Fell asleep, passed out, I don't remember.

(calling to a Medic)

Hey can I get some aspirin? My head's screaming over here.

(CONTINUED)

14 CONTINUED:

14

Garrity gets up, looking for a little medical TLC -- Diana, Tom, and Jarvis head for Jarvis' office.

DIANA
What the hell's going on?

JARVIS
Good question. I've got a whole building full of agents who can't remember a damn thing.

TOM
And while they were napping, every member of the NOVA group in NTAC custody walked out the front door.

JARVIS
Walked, ran, flew. No way of knowing since they erased the security tapes on the way out.

DIANA
But every 4400 downstairs gets injections of the promicin inhibitor. None of them could've used their abilities to escape.

TOM
They must have had help. Someone on the outside. A 4400.

JARVIS
More than one. Someone to knock our people out, another to disable the security system...

DIANA
Are we talking about sympathizers? Or members we never caught?

TOMS
Does it even matter? Either way, it looks like someone in the NOVA group is putting the band back together again.

Off this disturbing possibility --

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

15 INT. NTAC - JARVIS' OFFICE - DAY 15

CLOSE ON a quarantine photo of a scowling, middle-aged 4400, on a computer monitor.

JARVIS (O.S.)
Paul Newbold, has the ability to raise or lower body temperature.

We PULL BACK to REVEAL Jarvis, Tom, and Diana huddled around the monitor. Jarvis hits a key, and new quarantine photo appears -- this one of a smiling woman in her mid-twenties.

JARVIS (CONT'D)
Tina Richardson, she wipes memories. She can make you forget what you had for breakfast or she can erase your entire life.

Another photo -- this one we've seen before -- Boyd Gelder glowers from the monitor.

TOM
And then there's my old friend Boyd Gelder, who can take over your entire life. The ultimate impersonator.

DIANA
Any one of these people is capable of wreaking serious havoc.

JARVIS
They've done it before. We have to assume someone broke them out so they could do it again. The NOVA group has a lot of scores to settle, starting with your nephew.

TOM
I called Shawn. The 4400 Center's already a fortress, but he'll make sure to kick it up a level.

DIANA
Dennis Ryland's got to be high on their hit list.

TOM
And Alana. And Kyle. Boyd came after my family before.

(CONTINUED)

15 CONTINUED: 15

JARVIS
Go. I'll send some agents over to
watch your house.

Tom nods his thanks as he heads out --

16 OMITTED 16

17 INT. TOM'S CAR - DAY 17

Tom pulls to the curb in front of his house. Through the
car window, a TELEVISION CAMERA CREW and a few REPORTERS
hurry over. As Tom opens the car door --

18 EXT. BALDWIN HOUSE - DAY - CONTINUOUS 18

The REPORTERS shout questions as Tom gets out of his car.

REPORTER
Agent Baldwin? Why won't your son
make a statement?

REPORTER #2
Did someone pay him to shoot Jordan
Collier?

REPORTER #3
Did he always know Collier was alive?

Ignoring them, Tom hurries past and heads for the house...

19 INT. BALDWIN HOUSE - LIVING ROOM - DAY 19

Mid-conversation. Tom has just updated Alana and Kyle about
their new living situation. Neither seems pleased.

KYLE
So how long are we going to be stuck
in here? A few days, a couple of
months?

TOM
Hopefully not too long. We caught
Boyd Gelder once. We'll track him
down again. In the meantime, you
need to stay close to home. Don't
go anywhere unless it's absolutely
necessary.

This is clearly not what Kyle wants to hear. Alana tries to
see the bright side.

(CONTINUED)

19 CONTINUED:

19

ALANA

(to Kyle)

It shouldn't be too bad. After all, you could still be in prison. I could still be living on the run. Compared to that, staying close to home sounds kind of nice. We get to spend some time together. Before you know it, you'll be headed back to school.

TOM

She has a point, Kyle.

(and then)

Did you see those registration forms I left for you? If you like, I can run them over to the admissions office...

But Kyle doesn't show much interest in the offer.

KYLE

I'm not sure I'm ready to go back to school. Not yet, anyway.

TOM

You want to wait a semester, that's up to you. But I figured going back to college might help things get back to normal.

KYLE

Normal? Have you looked outside? That's not going to happen.

TOM

You just have to be patient. Some celebrity will get pregnant and those reporters will forget all about you.

KYLE

Dad, I know you're trying to help. But Jordan Collier came back from the dead. No one's ever going to forget that. And as long as they remember Jordan Collier, they're going to remember the guy who shot him.

(and then)

Me.

20 INT. HASPELCORP - RYLAND'S OFFICE - DAY 20

Ryland stands looking out the window of his office, a condescending half-smile on his face.

RYLAND
I warned Nina Jarvis. I told her that NTAC was unprepared to deal with the threat posed by these people.

Ryland turns to reveal Tom and Diana, standing on the other side of his desk.

RYLAND (CONT'D)
But did she listen? No. And this is the result. NTAC is literally asleep at its desk while some of the most dangerous 4400's on file just stroll out the door.

TOM
We're talking about the NOVA group, Dennis. Violent terrorists. This isn't about the 4400.

RYLAND
I think you would agree, that distinction has become meaningless. Every 4400 has developed an ability. Which means every 4400 is a potential enemy.

DIANA
My daughter is in fifth grade. She isn't anybody's enemy.

RYLAND
Children grow up, Agent Skouris.

Tom and Diana hold back their anger, determined not to engage with Ryland.

TOM
Dennis, we don't know what NOVA is planning. But they have targeted you before. NTAC's ready to offer you any protection, any resources you might need.

RYLAND
That's very generous.
(MORE)

(CONTINUED)

20 CONTINUED: 20

RYLAND (CONT'D)
But if memory serves, the NOVA group
already made two attempts on my
life while NTAC was protecting me.

TOM
Two unsuccessful attempts.

RYLAND
Try not to sound so disappointed.

Ryland presses an intercom button on his phone.

RYLAND (CONT'D)
Could you come in for a moment,
please.
(to Tom and Diana)
This time, I've arranged for my own
security.

Tom and Diana turns as the door opens -- Isabelle steps in.

ISABELLE
Hello.

RYLAND
We were just discussing this newest
threat posed by the NOVA group.

ISABELLE
There's no threat. Not to you,
anyway.
(to Tom and Diana)
Not while I'm around.

Isabelle moves to Ryland. And as Tom and Diana react to
this strange alliance --

21 OMITTED 21

22 INT. 4400 CENTER - SHAWN'S SUITE - DAY 22

CLOSE ON Richard, having just been gut-punched by the news
of Isabelle and Ryland's partnership.

RICHARD
Your uncle -- he actually saw them
together? My daughter and Ryland?

ANOTHER ANGLE REVEALS Shawn, still straining to believe it
himself.

(CONTINUED)

SHAWN

(nods)

At least now we know where she's been the last week.

RICHARD

Jordan should've talked to us first. Before he made her leave. It's like he delivered her straight to Ryland.

SHAWN

I'm not so sure about that. If she's the source of Ryland's promicin, then they were working together long before she left here.

As that lands on Richard --

SHAWN (CONT'D)

Maybe one of us could talk to her. Make her realize who she's dealing with.

RICHARD

I doubt that would work. When my daughter makes up her mind, there's no changing it. You know that.

SHAWN

Yeah. I guess I do.
(and then)
I'm sorry, Richard.

RICHARD

All her life, I've been struggling, trying to see something good in Isabelle. Some kind of light, something to nurture. Maybe I was wasting my time. Maybe it was never there.

Off Richard, a father realizing he's lost his daughter --

Running late, Diana hurries into the apartment.

DIANA

I didn't have time to do a food shop. I thought we could just order a pizza...

(CONTINUED)

23 CONTINUED: 23

Stepping into the room, Diana finds APRIL lying on the couch. An empty quart of ice cream sits on her stomach. A spoon protrudes from the container.

APRIL
Don't worry about me. I already ate.

DIANA
I can see that.

APRIL
Why won't he call me back?

DIANA
Who? Ben?

April nods -- we can see the flash of guilt in Diana's face.

APRIL
I left him five messages.
(and then)
I just want him to know I forgive him. I probably just pushed things too fast. It's my fault.

DIANA
April, sitting here blaming yourself, it's not helping. You need to get up.

APRIL
Do you think he met someone else?

That's the last question Diana wants to answer --

DIANA
Go, take a shower, change your clothes, we'll all go out for dinner.

APRIL
I can't take a shower. What if he calls? Here, answer my cell, okay?

April holds out her cell phone. Diana doesn't want to do it, but she takes the phone.

DIANA
Sure.

April gets up and heads for the guest room.

(CONTINUED)

23 CONTINUED: (2) 23

APRIL
And if he calls, be nice to him.
Because when we get back together,
I don't want there to be any
weirdness between the two of you.

Diana weighs the cell phone in her hand -- a heavy burden.

APRIL (O.S.) (CONT'D)
(from the next room)
I'm really sorry I ate all your ice
cream.

24 INT. DIANA'S APARTMENT - MAIA'S ROOM - NIGHT 24

We are CLOSE ON a PLAYSTATION PSP, decorated with Bratz stickers. Thumbs punch the controls. We PULL BACK to REVEAL MAIA, focused and playing hard.

DIANA (O.S.)
I thought we had a deal.

ANOTHER ANGLE reveals Diana coming into the room. She looks disapprovingly as she walks to the bed. Maia doesn't look up, doesn't stop playing.

DIANA (CONT'D)
No video games until after dinner.
(and then)
Maia...

MAIA
I needed a break.

DIANA
From what?

MAIA
Aunt April.

DIANA
I'm sorry, sweetie.

MAIA
She hasn't stopped from the second
I got home from school. She keeps
asking me if they're going to get
back together. If I had any visions
about it.

Just when Diana thought she couldn't feel worse -- she sits down on the bed.

(CONTINUED)

DIANA

Maia, you have to go easy on Aunt April. She's having a really rough time.

MAIA

But you and Ben. You're supposed to be together. Maybe if you told her about what I saw?

DIANA

Somehow, I don't think that's going to make it any better.

MAIA

Well, she's going to know about you guys sooner or later. I mean you're going to invite her to the wedding, right?

Off Diana -- not ready to deal with that possibility just yet.

Collier sits behind his desk, admiring DEVON, who poses for him. It's a bizarre image, [and, as we'll soon find out, it's meant to be.]

DEVON

So what do you think?

COLLIER

You look...remarkable. I'm impressed.

SHAWN (O.S.)

Jordan?

Collier and Devon turn to see Shawn and Richard, standing in the doorway.

RICHARD

Are we interrupting something?

COLLIER
Not at all. Come on in.
(off their faces)
Is everything all right?

SHAWN
Not really. We just talked to my
Uncle Tom. He told us Isabelle and
Dennis Ryland are working together.

Shawn and Richard wait for a reaction from Collier, but they
get nothing.

COLLIER
I see.

SHAWN
Jordan, did you hear what I just
said? Kicking Isabelle out of here,
it might not have been the right
move.

COLLIER
As long as Isabelle was here she
was a threat. Her alliance with
Dennis Ryland just makes it clear
to everyone where her loyalties
lie. And clarity's a good thing,
don't you think?

RICHARD
But we still have to make some
preparations around this place.
Just to be safe. It's not only
Isabelle and Ryland out there. We
also have the NOVA group to worry
about.

COLLIER
The NOVA group is nothing for us to
be concerned about.

Shawn can barely contain his disbelief.

SHAWN
How can you say that? They tried
to kill me.

COLLIER
The NOVA group is not our enemy.
(to Devon)
Isn't that right?

(CONTINUED)

DEVON

We have no problem with you guys.

Shawn and Richard turn to Devon -- but in her place stands
BOYD GELDER.

BOYD

Not anymore.

COLLIER

Shawn, Richard. I don't think you've
ever met Boyd Gelder.

Maybe not, but they certainly know who he is.

SHAWN

What the hell is one of the NOVA
doing here?

COLLIER

He's a 4400, Shawn. Where else
should he be? Besides, I went to a
great deal of trouble to get him
and his friends out of NTAC.

And off the Collier's casual but shocking admission --

FADE OUT.

END ACT ONE

ACT TWO

FADE IN.

26 INT. 4400 CENTER - COLLIER'S OFFICE - NIGHT 26

Boyd is gone -- Shawn, Richard, and Collier clearly have a lot to talk about. An agitated Shawn paces the room. He can't believe what he just heard.

SHAWN

Jordan, this is crazy. I put my life on the line trying to protect this place from the NOVA group. And now we're the ones who break them out of NTAC? What were you thinking?

COLLIER

We've got a war to fight here. And NOVA's a powerful weapon. A weapon that up until now has lacked proper guidance. Leadership.

SHAWN

They're terrorists, Jordan. They kill people. I don't think lack of direction is their biggest problem.

COLLIER

They did what needed to be done. They chose action over accommodation. Your failure to support that choice was a mistake.

SHAWN

You're saying I screwed up by not backing the NOVA group?

COLLIER

I'm saying you should've been a leader.

(and then)

These people are willing to sacrifice themselves for the greater good. Those are the kind of soldiers we need in this fight.

Shawn takes a beat, approaches Collier -- he fights back the anger and frustration he's feeling. Collier's still his mentor, Shawn still believes in him.

(CONTINUED)

SHAWN

Jordan, listen to me, please. The things the NOVA group has done, they're a big reason why people are scared of us. If we let them in here, then we become the NOVA group. And everything you've been preaching since you've been back? About unity. About cooperation between 4400's and non-4400's. It's never going to happen.

Collier considers Shawn for a beat, then turns his gaze towards Richard.

COLLIER

Is that what you think, Richard?

Shawn looks to Richard, expecting his support. After a long moment --

RICHARD

We're running a big risk here, Jordan.

COLLIER

We're playing for big stakes.

RICHARD

If NTAC finds out we were involved in the breakout, it'll be bad.

(and then)

You're sure you covered your tracks? They're someplace safe?

Shawn stares at Richard in shocked confusion -- this isn't the reaction he was expecting from his friend.

COLLIER

Absolutely. Along with the 4400's who helped free them. They won't be found.

SHAWN

That makes it all right? We might not get caught? Richard, you're not buying into this, are you?

RICHARD

I'm being realistic. The fact is, we're more vulnerable than ever. Isabelle's with Ryland now.

(MORE)

(CONTINUED)

26 CONTINUED: (2) 26

RICHARD (CONT'D)

And it's only a matter of time before those soldiers of his start developing abilities.

(and then)

Jordan's right. We're playing for big stakes now.

Off Shawn, blindsided by both his mentor and his friend --

27 EXT. MILITARY BASE - DAY 27

In the distance, through a heat shimmer, we see a squad of shirtless SOLDIERS running cross-country. We hear:

RYLAND (O.S.)

Another month? That's unacceptable.

We PULL BACK to REVEAL Ryland and Isabelle and Haspelcorp scientist DR. ELLSWORTH standing outside the base's medical center. A perimeter fence, topped with barbed wire, stretches off in the distance.

RYLAND (CONT'D)

The initial volunteers were showing abilities within days.

DR. ELLSWORTH

That's correct. But as you recall, there were problems. Deaths. Since the Piersahl incident, we've scaled back the pace of the promicin injections.

RYLAND

I never approved any such thing. I promised this country the protection of enhanced soldiers. And I will not be made a liar by you.

(and then)

Increase the dosage.

DR. ELLSWORTH

I'll have another shipment of promicin sent over from Haspelcorp today.

ISABELLE

I don't know why you're wasting time building an army. You don't need one.

(CONTINUED)

27 CONTINUED: 27

RYLAND

You're a very powerful young woman, Isabelle. But you are still just one person. Think of them as back up.

ISABELLE

All right. If it makes you feel more secure. But by now, Collier knows we're working together. He won't wait a month to come after us.

RYLAND

(to Ellsworth)

If you start giving those men the maximum dose of promicin, how long will it be before they develop abilities?

DR. ELLSWORTH

Anywhere from two to three days.

ISABELLE

Make it two.

(to Ryland)

Why wait?

RYLAND

You heard her. I'll be remaining on base to monitor your progress.

Ellsworth tries to muster the appropriate enthusiasm --

DR. ELLSWORTH

Glad to have you with us.

Ellsworth heads inside.

ISABELLE

He's lying. I make him nervous.

RYLAND

Good.

28 INT. 4400 CENTER - HALLWAY - DAY 28

Kyle and Shawn embrace warmly, two old friends who haven't seen each other in a while. They've both been through a lot in the intervening time. But that only makes them happier to see one another. As they separate...

SHAWN

Look at you. You look great.

(CONTINUED)

28 CONTINUED: 28

KYLE

You know what they say. Nothing to do in prison but lift weights.

The mention of prison stops Shawn for an uncomfortable beat.

SHAWN

Well you're out now. I can't believe you're standing here. We have to do something. Celebrate. To be honest, I could use a little time away from this place.

KYLE

Sounds good, but first I need a favor.

SHAWN

Name it.

29 INT. 4400 CENTER - COLLIER'S OFFICE - DAY 29

Kyle, feeling self-conscious, stands before Collier.

COLLIER

It's good to see you Kyle. I was hoping we could talk.

Kyle approaches Collier with something like reverence. It's as if he can't quite believe the man standing before him is real.

KYLE

It's really you, isn't it? You're alive.

Kyle tentatively extends his hand and touches Collier on the shoulder. Collier smiles.

COLLIER

It took me a while to believe it myself.

Kyle removes his hand -- his eyes have begun to tear.

KYLE

I'm sorry. For what I did to you.

COLLIER

There's nothing to be sorry about. My death -- had to happen.

(CONTINUED)

29 CONTINUED: 29

KYLE

I've seen you on TV. You seem so sure that what we went through means something. I wish I could understand it the way you do. To me, it all seems like a waste.

COLLIER

It's wasn't. My death was part of a bigger plan.

(and then)

I know you've suffered for it, and that wasn't fair. But everything you've done, including the shooting, is all part of that plan. You have no idea how important you are.

KYLE

My dad wants me to go back to school. I was on my way to register for classes. But, I don't know, I didn't make it. I came to see you instead.

COLLIER

I'm glad you did.

(and then)

You're always welcome here.

Kyle smiles -- for the first time, he feels truly innocent of any crime. It feels good.

30 INT. HOTEL ROOM - NIGHT 30

Diana and Ben lie back in bed, having just made love. Their breathing has hardly quieted. Diana settles herself against Ben's chest. He studies her face --

BEN

Tell me we're going to spend the whole night together.

But Diana's romantic mood has quickly faded -- she has other things on her mind.

DIANA

I think Maia should be there when I tell her. Then she can explain the whole prediction thing.

BEN

So much for afterglow.

(and then)

Please tell me you weren't thinking about April the whole time.

(CONTINUED)

DIANA

No. I wasn't. That kind of makes me feel worse.

BEN

You're right, we have to tell her.
(and then)
I'll do it. She should hear it from me.

DIANA

I'd wish that was true. But it would be like I'm hiding behind you. Which I admit sounds good right now. But I'd only hate myself even more.

(and then)

I just wish I knew what to say.

BEN

Tell her the truth. We didn't plan this. We didn't even want it. But it happened. We fell in love.

The words hangs out there for a moment --

DIANA

Isn't it a little early to be using that word?

BEN

What would you call it?

Diana puzzles over this for a beat, then realizes the terrible truth --

DIANA

Oh God. It's true. Two weeks and we're in love.

BEN

Diana, that's a good thing.

DIANA

I know it is. Or at least it should be.

(and then)

I'm in love and I can't even enjoy it. How pathetic is that?

And as Ben holds her closer --

31 INT. BALDWIN HOUSE - LIVING ROOM - NIGHT 31*

Papers are spread across the coffee table -- art catalogs, letters, invoices. Alana sits on the couch, catching up on paperwork after months away from her gallery. *

TOM (O.S.)
Where's Kyle? *

She looks up as Tom enters, just home from work. He takes off his jacket, gives her a kiss. *

ALANA
He should be home any minute. *

TOM
He went out? After I told him not to? *

ALANA
He drove over to Northmount. Said he wanted to register for classes. *

Tom immediately brightens --

TOM
That's great. Good for him. (and then) I'm glad someone made some progress today. *

ALANA
I take it work didn't go well. *

TOM
You think we would've heard something about a 4400 who can override a state of the art security system. Or cut off oxygen to a whole building full of people. (off her look) What? *

(CONTINUED)

31 CONTINUED: 31

ALANA

I had a student at the Center.
When he first came to school, he
had some problems. Teachers and
other children were getting
headaches, even fainting when they
were near him. It turned out to
have something to do with his ability
to change the level of oxygen in
the blood.

*

TOM

This student, what was his name?

As we PRE-LAP...

(CONTINUED)

31 CONTINUED: (2) 31

SHAWN (O.S.)
Michael Lawrence?

32 INT. 4400 CENTER - HALLWAY - DAY 32

Tom and Diana walk with Shawn.

SHAWN
You think he was involved in the
prison break? He's sixteen.

DIANA
His ability matches up with what
happened to our agents.

TOM
And Boyd Gelder isn't much older.

DIANA
We talked to Michael's father. He
says he hasn't seen his son for a
week.

TOM
Shawn, is it possible there's a new
NOVA cell operating out of the
Center?

Shawn stops and considers this for a long beat -- should he
tell them the truth, or lie to protect Collier?

SHAWN
If there was, don't you think they
would've come after me by now?

TOM
They still might. We don't know
what they're planning.

DIANA
You mind if we talk to some of the
other students? See what they can
tell us about Michael.

SHAWN
Sure, talk to anyone you want.

Tom pats Shawn on the shoulder.

TOM
I appreciate this, Shawn. It really
helps to have someone here we can
work with. I hope that doesn't
change, now that Collier's back.

(CONTINUED)

32 CONTINUED: 32

And as Shawn forces a nod of agreement --

33 EXT. 4400 CENTER - GARDENS - DAY 33

Collier strolls along the path, an irate Shawn at his side.

COLLIER

Michael Lawrence's ability is both unique and useful. And he can control it with a great deal of accuracy. Why wouldn't I make use of him?

SHAWN

Because he's a sixteen year old kid, and you just turned him into a felon.

COLLIER

Shawn, we needed to neutralize a building full of NTAC agents. That boy allowed us to accomplish that goal, without hurting anyone. I thought I showed great restraint, given the urgency of our needs.

SHAWN

What needs, Jordan? What's so important that we need to get into bed with the NOVA group?

(and then)

I ran this place while you were gone. I deserve to know what you're planning.

Collier stops, turns to Shawn. Considers him for a beat --

COLLIER

Fair enough.

(and then)

We're going to destroy Ryland's enhanced soldier program.

SHAWN

Destroy, how?

COLLIER

With NOVA's help, we're going to attack the army base where the experiment's being conducted. We're going to take out the lab, the training facility...and when we find the soldiers who are getting promicin, we'll neutralize them.

(CONTINUED)

33 CONTINUED: 33

Shawn stares at Collier in disbelief -- Jordan's plan is more dangerous, more aggressive, than even he had feared.

SHAWN

Jordan. Attacking a military installation? Are you insane? Because that's how you sound. I don't care what you think you saw while you were gone, but this is the real world. Do you know how many people would die? On both sides. We can't do this.

COLLIER

We don't have a choice. Once those soldiers develop 4400 abilities, it will be too late.

And as Shawn reacts to Collier's cold determination --

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

34 OMITTED 34
AND AND
35 35
36 INT. 4400 CENTER - COLLIER'S OFFICE - DAY 36

And there sits the man himself -- Collier, seated across from an elderly gentleman. A TITLE introduces him as LEWIS MESIROW, DISAPPEARED APRIL 19, 1955. Mesirow is concentrating deeply, eyes closed, his head tilted back.

MESIROW
There's a gas station. It's on a highway. Next to it is a roadsign.

COLLIER
Can you read it?

MESIROW
I'm trying. Something about...a petrified tree stump. The biggest one in the state.
(he opens his eyes)
Afraid that's all of it.

COLLIER
That should be enough to find them.

MESIROW
Hope so. That's the thing with this remote viewing, I never quite see everything. But hell, at 76, I'm lucky to be able to see anything.

COLLIER
Thank you for sharing your gift, Mr. Mesirow.

37 EXT. GAS STATION - DAY 37

A car hood SLAMS. Kevin Burkoff, wearing a mechanic's jumpsuit, wipes his greasy hands as he walks to the driver's side window.

KEVIN
Let's see, gas plus the quart of oil comes to fifty-three even.

The DRIVER hands him the cash.

(CONTINUED)

37 CONTINUED: 37

KEVIN (CONT'D)

Hope you're going to take some time
and visit Newfield's claim to fame.
There's not another stump like it
on the whole west coast.

DRIVER

We're just passing through. So I
go back the way I came to find the
highway?

Kevin waves to the office. Tess steps out, heads over.

KEVIN

She can help you with that.
(to Tess)
He wants to get right back on the
highway.

TESS

That's easy. But first I really
think you should visit the Newfield
stump. There's a very nice gift
shop there. T-shirts, snow globes.
The town would sure appreciate your
business.

The Driver considers Tess' words for a beat -- her ability
is working on him, but it's like he's coming up with the
idea himself.

DRIVER

Yeah. Just follow the sign?

TESS

That's right. And there's a nice
diner along the way. All the pies
are baked fresh.

DRIVER

I'll check it out. Thanks.

KEVIN

You won't be disappointed.

The driver waves, and pulls away.

KEVIN (CONT'D)

Those pies come in on a truck.

TESS

They need the business.

(CONTINUED)

37 CONTINUED: (2) 37

He kisses her cheek. A limousine pulls into the parking lot, probably the first time in the history of this gas station. The back passenger door opens, and out steps Jordan Collier. He approaches Kevin and Tess, who recognize him immediately.

COLLIER
Dr. Burkoff. Ms. Dorner. I'm Jordan Collier.

KEVIN
You certainly are.
(and then)
I'm betting this isn't a coincidence.

COLLIER
No. It's not. How's your research coming along?

KEVIN
It keeps my nights interesting.

TESS
Mr. Collier, we've made a really nice life for ourselves. This is a good place for us, and we like to think we've made things a little better by being here. Please don't ruin it.

COLLIER
If it were up to me, you'd live happily here for many years.
(and then, to Kevin)
But right now, I need your intellect...
(to Tess)
...and your ability.
(and then)
I'm afraid it's time for the two of you to get back to work.

Off Tess and Kevin, knowing that their little respite has come to an end.

38 INT. DIANA'S APARTMENT - LIVING ROOM - NIGHT 38

Diana walks in, just home from work. She finds Maia, sitting on the couch, looking at the floor.

DIANA
Hey sweetie. I think it's grilled cheese Wednesday.
(MORE)

(CONTINUED)

38 CONTINUED: 38

DIANA (CONT'D)
(glances around)
Where's Aunt April?

MAIA
Please don't be mad.

DIANA
Sweetie, why would I be mad?
(off Maia's expression)
You didn't.

MAIA
I thought it would make her feel
better. Knowing about my vision.
That it's not her fault that Ben
likes you more.

DIANA
And did it? Make her feel better?

MAIA
Not really.
(and then)
She's in your room.

Dreading what lies ahead, Diana walks towards the bedroom.

39 INT. DIANA'S APARTMENT - BEDROOM - NIGHT 39

A tentative Diana steps in, looks around. Nobody there.

DIANA
April?

APRIL (O.S.)
In here.

Diana crosses the room, opens the closet door. April is
seated on the floor, used tissues scattered around her.

APRIL (CONT'D)
You're out of tissues.

Diana, having expected to receive April's righteous fury, is
almost relieved by her sister's quiet misery. She sits down
just outside the closet.

DIANA
There are more under the bathroom
sink.

(CONTINUED)

APRIL

You know, one of the reasons I liked Ben in the first place was because I thought, here was a guy my sister would approve of. Finally.

DIANA

Well...you were right.

APRIL

This was it. My one chance, to settle down with the right guy. Except it turns out he was your right guy.

DIANA

April. This thing with Ben -- we never meant for it to happen.

APRIL

So Maia told me.

DIANA

I know that doesn't really help.

APRIL

Not so much.

(and then)

I mean, I know I'll meet another guy. I always do. Meeting guys, sleeping with them, going to the Fetish Ball with them, that isn't the problem. Finding a guy who wants to go to the Fetish Ball with me every year, that's the problem.

DIANA

Ben was willing to go to the Fetish Ball with you?

APRIL

He was considering it.

(and then)

I wish I could hate you, Di. I really do. But I'm too busy hating me. I'm such a loser.

DIANA

No, you're not.

APRIL

Yes I am. I'm going to live alone and I'm going to die alone.

(MORE)

(CONTINUED)

APRIL (CONT'D)

And all I'm ever going to be to
anyone is Aunt April. The loser.

April trails off, wallowing in her misery. Off Diana, the
truth is out, but it has hasn't relieved any of her guilt.

40 INT. BALDWIN HOUSE - DINING ROOM - NIGHT 40

Tom leans in the doorway. Kyle packs up a box with some childhood keepsakes -- old books, trophies, posters.

TOM
Hey buddy. Got a second?

KYLE
Yeah, just getting rid of some old stuff.

Tom casually looks into the box, pulls out an old trophy. Looks at Kyle as if to say, "You're getting rid of this?"

KYLE (CONT'D)
Come on, Dad. I was nine when I got that.

TOM
Yeah. I remember the day.
(and then)
Listen, Kyle. Once you go back to school, I thought I'd float you some cash. So you can get your own place. That way you can have some privacy, some independence. You can always come here to do your laundry.

KYLE
I saw Jordan Collier yesterday.

TOM
You went to the Center? Why?

KYLE
I needed to see him. We talked, he helped me realize some things.

TOM
What things?

KYLE
I'm not going back to college for one.

Kyle lifts his hand, stopping Tom --

KYLE (CONT'D)
Dad, wait. Hear me out. My life, my future, it's tied up with the 4400.

(CONTINUED)

40 CONTINUED: 40

TOM
That's not true.

KYLE
Yes it is. That night on the beach,
when Shawn was taken, it should've
been me. If he hadn't pushed me
out of that beam of light, I would've
been one of them.

TOM
But you're not. Kyle, your life
can be whatever you want it to be.
You just have to be willing to move
forward.

KYLE
Ever since I woke up from that coma,
I thought I was moving forward.
But Jordan helped me realize that
all I was doing was running away.

TOM
He told you that? He told you not
to go to college?

KYLE
No, Dad. He just listened. I
figured it out on my own.

TOM
So what do you do now? Put on a
blue blazer and become one of his
disciples? Give tours of the Center?
Answer phones?

KYLE
Maybe. I'm going to do what you
do, Dad. I'm going to help the
4400. Any way I can.

Off Tom, not sure how to counter that particular argument.

41 EXT. 4400 CENTER - GARDENS - DAY 41

Shawn and Richard are in the midst of a heated discussion.

RICHARD
I'm sorry Shawn. I'm with Jordan
on this one.

SHAWN
How can you say that?
(MORE)

(CONTINUED)

41 CONTINUED: 41

SHAWN (CONT'D)

Attacking that army base is like declaring war on the United States government.

RICHARD

Maybe so. But it seems to me we've been in an undeclared war with the government since we got back. Locking us in Quarantine. Shooting us up with the inhibitor. Disappearing any of us they feel threatened by. All Jordan's doing is bringing the conflict out into the open.

SHAWN

Yeah, and we're going to lose. Jordan's going to sacrifice thousands of lives. For nothing.

RICHARD

If you have another way, something concrete...that will make us safer, I'm willing to listen.

Richard waits. But Shawn has no answers.

RICHARD (CONT'D)

I didn't think so.

Richard walks away, leaving behind a defeated Shawn. But Shawn knows he can't let Jordan's plan go ahead.

42 INT. NTAC - TOM & DIANA'S OFFICE - DAY 42

Tom and Diana lean forward in their chairs, waiting expectantly for someone offscreen to start talking.

TOM

Shawn. Can you give us a hint what this is about?

ANOTHER ANGLE REVEALS Shawn, head in hands, staring down at the floor.

DIANA

You said it was urgent.

Shawn takes a breath -- this is one of the hardest things he's ever had to do.

(CONTINUED)

42 CONTINUED: 42

SHAWN

The NOVA members who escaped. I know what they're planning. Who their leader is.

Tom and Diana wait for more, watching as Shawn struggles to continue. After a long beat --

TOM

Okay, Shawn. I need a name.

Shawn finally looks up at Tom and Diana.

SHAWN

Jordan Collier.

And as Shawn lowers his head, exhausted by the weight of his betrayal.

END ACT THREE

ACT FOUR

43 INT. 4400 CENTER - COLLIER'S OFFICE - DAY 43

Jordan is seated at his desk, flanked by Richard. He is seemingly unfazed by the accusations just hurled at him by Tom, Diana, and Shawn.

COLLIER

You must think I'm insane. Only a crazy person would declare war on the U.S. Army.

DIANA

Then we're all in agreement.

COLLIER

I assure you, I am not crazy. I am not plotting an attack on any government installation.

TOM

So you're saying Shawn made all this up?

SHAWN

Why would I do that? Just tell them the truth, Jordan. You can't cover this up.

COLLIER

I told you a story. To see if you would pass it along. It was a test. I'm afraid you failed.

(and then; to Tom and Diana)

I've been away from this place for quite a while. In the days ahead, I'll be asking a lot of everyone here. I needed to know who I can trust. Who's loyal. And who isn't.

(to Shawn)

I'm sorry to embarrass you like this. But it was the only way to be sure.

TOM

And what about the breakout at NTAC? You had nothing to do with that, either?

COLLIER

No. I did not.

(CONTINUED)

43 CONTINUED: 43

SHAWN

That's a lie. I saw Boyd Gelder standing right here, in this office. Richard was with me, he saw him, too.

All eyes turn to Richard. He doesn't hesitate.

RICHARD

I don't know what you're talking about, Shawn. As far as I know, Boyd Gelder was never here.

An abandoned Shawn can only stare at Richard. While Collier, his conscience perfectly clear, looks to Tom and Diana. Any other questions he can answer? *

44 OMITTED 44*

45 EXT. ARMY BASE - SECLUDED SPOT - DAY 45

Tom and Diana are in mid-conversation with Ryland and Isabelle.

RYLAND
So you're saying, in spite of Collier's denials, this base may still be the target of a NOVA attack?

TOM
It's possible, yes.

RYLAND
And you came all this way to warn me? I'm touched.

TOM
Just doing my job, Dennis. It was nothing personal.

DIANA
Anyway, Collier knows you're here, which means this place is no longer secure. Your little experiment needs a new home.

ISABELLE
Why? I say let them come.
(to Ryland)
If Collier wants a fight, we'll give him one.

Ryland smiles in approval.

RYLAND
She's right. Collier talks a good game, all about unity. How we all have to work together to save the future. And people actually believe he means it. Pathetic.
(and then)
But an attack will finally expose him and the 4400 for what they really are. The enemy.
(and then)
You see, Tom. I was right all along. It comes down to survival. Us against them.

TOM
You sure you want to be at ground zero for this one, Dennis?

(CONTINUED)

45 CONTINUED: 45

RYLAND

We're talking about defending the human race, Tom. Where else would I be?

(and then)

We're staying right here.

Off Tom and Diana -- there's a war coming, and they can't do anything about it.

46 EXT. 4400 CENTER - GARDENS - DAY 46

A downcast Shawn looks out over the gardens.

COLLIER (O.S.)

How did it feel, turning your back on me?

ANGLE TO REVEAL Collier as he approaches Shawn.

SHAWN

I was trying to save lives. Including yours. Maybe if you had told me everything, treated me with a little respect, we could've worked things out. But you were too busy manipulating me. Like always.

(and then)

You know Jordan, I ran this place while you were gone. And I did a pretty good job of it. But now you're back. And you and I? It's like nothing's changed. You're making all the decisions and I'm playing catch-up. Five steps behind.

COLLIER

Used to be ten.

But if that's meant to be a compliment, it's not enough to appease Shawn.

COLLIER (CONT'D)

Shawn. I need you to trust me. Believe in me.

SHAWN

You know what I think, Jordan? This whole messiah thing has gone to your head.

COLLIER

You're wrong. I'm no messiah. I'm more like John Brown.

(CONTINUED)

46 CONTINUED: 46

SHAWN
John Brown? The guy who tried to
free the slaves?

COLLIER
He surrounded himself with men who
believed as he did. Who were willing
to do anything for their cause.
That kind of devotion can change
the world.

SHAWN
They killed John Brown.

COLLIER
They killed me, too.

Off Shawn -- how much faith does he still have in Jordan
Collier?

47 INT. HASPELCORP - LOBBY - DAY 47

Shoes click on the marble floor -- quick, definite strides.
ANOTHER ANGLE reveals Ryland crossing the lobby, his face
serious -- a man on a mission.

48 INT. HASPELCORP - LAB - DAY 48

Lab techs study test samples, running them through the network
of analyzers and other equipment. Ryland enters, approaches
COLE, the senior lab tech on duty.

COLE
Mr. Ryland. I was told we wouldn't
be seeing you for a while.

RYLAND
We have a security situation. NTAC
intelligence believes that Jordan
Collier is planning to move against
us. I want to transfer all the
promicin out of Haspelcorp for
safekeeping. I want every vial
packed up and ready for shipment as
soon as possible.

Ryland's tone leaves no room for discussion.

COLE
Yes, sir...

As Cole gets up --

49 INT. HASPEL CORP - CORRIDOR - DAY 49

Fifteen minutes later. Ryland walks beside Cole, who drives an electric pallet hauler loaded high with racks of promicin vials. Ryland pushes open the double doors, into --

50 INT./EXT. HASPEL CORP - LOADING DOCK - DAY 50

Ryland steps in, followed by Cole and the load of promicin. TWO ARMED GUARDS sit at a desk, in front of a security monitor. Ryland waves them over.

RYLAND
Give us a hand with this.

The guards leave their desk, head over to help. ANGLE OVER the security monitors as the Guards direct Cole as he steers the heavy pallet hauler across the loading dock to the huge roll-up metal doors. The Guards appear on the monitors as they step into the view of the security cameras -- Cole, the promicin --

Looking across the room, we see Ryland join them -- BUT ON THE MONITOR, RYLAND IS BOYD GELDER. He has been using his ability to impersonate Ryland since he walked into Haspelcorp. One of the Guards turns a key in a switchbox, and the door rises to reveal...

...Richard, Kevin, and Tess. They all stand on the loading dock just outside the door. Two large trucks sit parked in the driveway behind them.

RICHARD
Thanks. We'll take it from here.

FADE OUT.

END ACT FOUR

ACT FIVE

FADE IN:

51 INT. HASPELCORP - PROMICIN STORAGE ROOM - DAY 51

We PAN ACROSS the room -- row upon row of empty shelves.

RYLAND (O.S.)
The army base was never Collier's
target...

ANOTHER ANGLE REVEALS Tom, Diana, and Ryland, stand among
the looted racks.

RYLAND (CONT'D)
He wanted to divert our attention
from his real goal.

DIANA
The promicin.

TOM
You had enough stored here to create
a whole army of enhanced soldiers.

RYLAND
Before Collier's through, you're
going to wish you had that army to
protect you.

DIANA
I wonder what he's going to do with
all that promicin?

RYLAND
Destroy it. He wants to make sure
no one else develops abilities. He
wants to keep us weak. So we can't
fight back.

TOM
Sounding a little paranoid, Dennis.

RYLAND
Collier's a fanatic. He's capable
of anything. You'll see.

And off Ryland's ominous warning --

52 EXT. BEACH BOARDWALK - DAY 52

CLOSE ON Ben, puzzled by something he's just been told.

(CONTINUED)

BEN

You're saying you want to break up?

ANOTHER ANGLE REVEALS Diana, walking beside him. She doesn't look happy --

DIANA

I don't want to.

BEN

Then lets not. I know how bad you feel. I feel bad too. But I also feel really really good. Isn't that worth holding on to? Trying at least?

DIANA

Believe me, I am trying. But it's like we're never really alone. There's you, me, and April. She's the one crying.

BEN

Then I think I need to leave.

DIANA

Great. Now April and I are both crying.

BEN

I didn't mean for good. You're not getting rid of me that easily. But I do have a job in London. Five days. It'll give us some time to think things over.

DIANA

Five days?

BEN

Wanna come?

DIANA

No. Yes. Just leave. Please?

He leans over, kisses her.

BEN

I'll call you as soon as I get back.
(he gets up)
And just so you know. Even if Maia never made any prediction, I'd still think we were meant for each other.

(CONTINUED)

52 CONTINUED: (2) 52

He walks away -- off Diana, not sure what she wants, but knowing she misses him already.

53 EXT. BALDWIN HOUSE - DAY 53

A few reporters still linger nearby. Tom gets out of his car, notices a limousine parked at the curb. Wondering who the visitor could be, he heads inside.

54 INT. BALDWIN HOUSE - LIVING ROOM/KITCHEN - DAY 54

Tom enters.

TOM
Kyle? Alana? Someone call a limo?

He heads into the kitchen. A grim-faced Alana hangs up the phone.

ALANA
Thomas. I was just trying to reach you.

TOM
What is it?
(off her distress)
What's wrong?

ALANA
Kyle's leaving.

TOM
When?

ALANA
He's upstairs packing.

Tom heads for the stairs --

55 INT. BALDWIN HOUSE - KYLE'S ROOM - DAY 55

Kyle packs a duffelbag. A large knapsack sits at the foot of the bed. Tom enters.

TOM
Kyle, what are you doing?

KYLE
Hey, I'm glad you're home. I would've hated to leave without saying goodbye.

(CONTINUED)

55 CONTINUED: 55

TOM
Where are you going? Did Collier
send that limo?

KYLE
I've got a job. I'm going to travel
around the country for a while.
Hold these workshops at the 4400
Centers. Talk about my life,
everything that's happened to me.
Eventually, he might send me to
other countries. Spread the word.
It's going to be good.

TOM
Kyle, can't you take a couple of
days? Think it over? We can talk
about it.

KYLE
There's nothing to talk about. I'm
going to miss you, Dad. But I have
to do this.

Tom can see there's no dissuading his son. But that doesn't
make this any less painful.

TOM
I just got you home.

KYLE
You said I should move forward, and
that's what I'm doing. Be happy
for me.

TOM
I'm trying, Kyle. I'm really trying.

A beat. They hug. And then --

KYLE
I gotta get going.

TOM
Here, let me help.

Tom picks up the duffelbag and slings it over his shoulder.
Kyle grab the knapsack from the floor. They look at each
other for a beat, then Kyle exits. We hold on Tom, barely
containing his emotions. A moment, then he follows Kyle
out.

56 INT. SMALL AIRPLANE HANGAR - NIGHT 56

Racks and racks of promicin, the booty taken from Haspelcorp, sits on pallets in the dimly-lit hangar. We PULL BACK to REVEAL Collier, Richard, Kevin, and Tess, standing in the glowing green halo of the massive haul.

TESS
It's beautiful.

COLLIER
It is indeed.

KEVIN
They're going to be looking for it.

RICHARD
We have to get rid of it. Soon.

TESS
I don't understand. Why take it at all? Why not destroy it there?

COLLIER
We're not going to destroy it.

A moment of silent disbelief -- they all look to Collier.

SHAWN (O.S.)
All right. I'll ask the question.

They turn see Shawn, having just entered the hangar. Collier gives him a welcoming smile -- his prodigal son has returned.

SHAWN (CONT'D)
What are we going to do with seventeen thousand four hundred and thirty-two units of promicin?

COLLIER
We're going to give it away.

RICHARD
To who?

We push in on Collier's face --

COLLIER
To everyone.

SMASH TO BLACK:

END OF SHOW