

TEASER

RECAP OF PRIOR EPISODES.

FADE IN:

1 INT. BALDWIN HOUSE - LIVING AREA - NIGHT 1

WHAP! A cardboard storage box lands IN FRAME, next to a small pile of similar boxes.

ALANA (O.S.)

Thomas?

Another angle REVEALS: TOM, dressed in a t-shirt and sweatpants, standing over the little pile of boxes. ALANA, dressed in her nightclothes, is on her way down the stairs --

ALANA (CONT'D)

What are you doing? It's two in the morning.

TOM

I couldn't sleep.

(and then; re: boxes)

Kyle left this stuff behind. He wanted me to throw it out. I figured I'd look through it. See if there's anything he might want to keep. You know. When he comes home.

A moment. They both know that's not in Kyle's plans. But Alana can't blame Tom for holding out hope.

TOM (CONT'D)

Sorry I woke you up.

She crosses over to him. Puts a comforting arm around his shoulder. Then turns to the boxes.

ALANA

It's okay. Let me help.

Alana finishes opening up the box. On top of its cluttered contents, we FIND a picture of Tom and a young Kyle. As Tom picks it up and considers it --

2 EXT. SUBURBAN HOUSE - NIGHT 2

Establishing this upscale but non-descript residence. CRICKETS tell us it's late, but the lights are on in the windows.

3 OMITTED 3 *

4 INT. SUBURBAN HOUSE - LIVING ROOM - NIGHT 4 *

COLLIER leads DEVON in -- SHAWN, RICHARD, KEVIN, and TESS all stand waiting. A black curtain has been draped across the far wall of the room as a backdrop. A stool rests in front of it, a video camera on a tripod trained on it. *

Devon smiles nervously at everyone as she walks across the room. Collier guides her to the stool. Shawn approaches --

SHAWN

You're positive you want to go through with this?

JORDAN COLLIER

Shawn. Devon asked for this. She's ready. *

But Shawn keeps his eyes locked with Devon's. He's offering her a way out if she wants one. But Devon smiles... *

DEVON

Ever since I first showed up at the Center... this is what I've wanted. This is why I came.

(and then)

Besides. If anything goes wrong, you're here. Right?

Shawn NODS, squeezing her hand as he steps away. Kevin moves over to her, begins placing a blood pressure cuff around her arm. Tess moves over to the camera, begins framing a shot.

KEVIN

I'm going to check your vitals one more time.

(to Collier)

I'll need about five minutes.

Collier NODS, steps away. As Kevin begins to work, Shawn locks eyes with Richard. They hold each other's gaze, both overwhelmed by the magnitude of what they're attempting.

5 INT. SUBURBAN HOUSE - DINING ROOM - NIGHT 5

Moments later. Shawn and Richard stand in this empty dining room, in the middle of a quiet but intense conversation.

SHAWN

... I know Devon wants to do this, but doesn't it all seem a little sudden? Extreme?

(CONTINUED)

5 CONTINUED:

5

RICHARD

It does seem big. I'll grant you that. But I think big moves are what we need right now.

SHAWN

Big? This is huge. We're about to make abilities available to anyone who wants them.

RICHARD

The technology's here. The government already has it. Would you rather that Dennis Ryland alone got to pick and choose how to use it? What do you think he's planning on doing with those soldiers he's creating?

SHAWN

Send them after us. Probably.

RICHARD

And if we fight them off, all he'll do is make more.

(and then)

This is what Collier says we have to do. Seems to me, we're either with him all the way... or we're not with him at all.

Beat. And then Shawn nods. This is not the time to waver. And as he and Richard head into the other room, we --

CUT TO:

6 VIDEO FOOTAGE

6

-- Of Devon, seated on the stool against the black backdrop. A small tray is at her side, on which rests a syringe filled with a familiar glowing green liquid. Devon, fighting her self-consciousness, speaks directly into CAMERA:

DEVON

I'm bringing you a message about a better future. It's here, now, within our grasp... and soon it will be available to everyone.

Devon picks up the shot. Holds it up for the camera to see.

DEVON (CONT'D)

This serum contains promicin.

(MORE)

(CONTINUED)

6 CONTINUED:

6

DEVON (CONT'D)

Everyone knows what that is; it's the neurotransmitter that gives the 4400 their abilities.

(and then)

With these shots, I'm going to train my body to produce promicin. I'm going to develop a 4400 ability.

(and then)

And so can you. These shots are going to be available. Everywhere. Soon. They're the great equalizer, the key to a new world. A better one.

(and then)

My name is Devon McSorley, and I'm doing this of my own free will.

And with that, Devon turns the syringe toward herself. As it lands home, we PULL BACK to REVEAL we're in --

7 INT. NTAC - OPS - DAY

7

The video footage is being broadcast on one of the widescreens. Tom, DIANA, JARVIS, GARRITY, and the gathered staff look on, stunned.

JARVIS

This video went up on the internet six hours ago. We've tried to suppress it, but it keeps showing up on new servers.

DIANA

(re: Devon)

Doesn't that woman work for your nephew?

TOM

(nods)

An enormous government stockpile of promicin goes missing, and a day later an employee of the 4400 Center shows up on the internet giving herself a shot? It's like Collier doesn't care if we come for him.

GARRITY

Does he really think people are going to inject that stuff into their bodies?

JARVIS

They're definitely curious. This video's been downloaded almost a hundred thousand times already.

(CONTINUED)

7 CONTINUED:

7

DIANA

By the end of the day, it's going
to be ten times that.

They all turn their attention back to widescreen, on which
the footage of Devon's video is playing on a loop --

TOM

Collier might look like some kind
of prophet now... but the businessman
inside him isn't totally dead. The
man still knows how to create a
market for his product.

And we PUSH IN on the video, as Devon once again holds the
syringe up for inspection --

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

8 INT. 4400 CENTER - LOBBY - DAY 8

All business in the lobby comes to a sudden halt as the doors fly open. Tom and Diana lead an NTAC Tactical Team in.

They move with purpose through the lobby, but their progress is stopped when a RECEPTIONIST, flanked by a couple of N.D. CENTER SECURITY GUARDS, steps into their path --

RECEPTIONIST

This is private property. You can't just barge in here.

TOM

(holds up document)

We have a warrant to search the premises. Stand aside.

No movement. Just as Tom and Diana are about to lead their team past by force, we HEAR --

JORDAN COLLIER (O.S.)

It's all right. Let them through.

They look up. Collier stands on the landing in the middle of the staircase, smiling down at them benevolently --

JORDAN COLLIER (CONT'D)

We've got nothing to hide.

9 INT. 4400 CENTER - COLLIER'S OFFICE - DAY 9

Tom and Diana sit across from Collier, who appraises them calmly. They're mid-conversation:

JORDAN COLLIER

... You've already looked all over this place. I understand you've been searching my other real estate holdings as well.

TOM

The ones we know about.

JORDAN COLLIER

And you haven't found any promicin. You're not going to, either.

(CONTINUED)

9 CONTINUED:

9

DIANA

Your employees don't seem to have any trouble finding the stuff. One of them's on the internet right now, talking about the start of a new era.

JORDAN COLLIER

Devon's a brave girl. I've always admired her courage.

(and then)

Ever since I've known her, she's aspired to something higher for herself. I'm not at all surprised she found a way to make it happen. It's a bold idea. I wish I'd thought of it.

*
*
*
*

(and then)

I'd congratulate her. If I knew where she was.

Tom and Diana exchange a look. They weren't sure what they were expecting from this conversation, but it wasn't Collier being so... Collier-esque. Off Collier... it's clear that's all he plans on telling them. We PRELAP Tom:

*
*

TOM (O.S.)

This isn't just a "plan." It's a revolution.

10 EXT. 4400 CENTER - GARDENS - DAY

10

Tom and Diana have pulled Shawn aside for a private conversation. Shawn looks out at the landscape, giving them his back as Tom makes an impassioned plea.

TOM

You do realize that, don't you? Handing out promicin like candy will change everything. Nobody will be able to enforce the law. It'll be chaos.

DIANA

Nobody can predict what's going to happen once people everywhere start developing abilities. Not you. Not Jordan Collier. And it's hard for me to see how that's going to lead to a better world.

TOM

So Shawn... you need to tell us where he's keeping this stuff.

(CONTINUED)

10 CONTINUED:

10

Beat. Shawn still has his back to them, so we have no idea if their entreaty is making an impression. But when he turns to face them, his face is grim with determination --

SHAWN

I really don't get you guys sometimes. All along, you've said we're on the same side. Whatever our differences, we have the same goals. For things to change. Get better.

(and then)

Now a man is back from the dead to show us how to get there... and you two are trying to stop him? Well, guess what -- you can't. Our phone lines have been tied up all morning. People are dying to know how they can get their hands on the shots.

TOM

So what do you tell them?

SHAWN

I tell them we've got nothing to do with this. And I wish them good luck.

And Shawn's gone, heading back toward the Center. Tom watches him go, dismayed to see his nephew once again so deeply in Collier's sway. He turns to Diana --

TOM

If he's the voice of moderation... we're in a lot of trouble.

Tom moves to walk off down the path. But Diana calls after him --

DIANA

Tom. I need a minute. There's something I have to do.

11 INT. 4400 CENTER - SCHOOL AREA/CLASSROOM - DAY

11

BARRY, a young math teacher at the Center school, is at the whiteboard. He's in the midst of explaining a long division problem to a small group of students, including MAIA.

BARRY

... Make sure you don't forget about the decimal point. You just bring it up above the division symbol...

(CONTINUED)

11 CONTINUED:

11

He stops as the door opens. He's surprised to see Diana standing there.

BARRY (CONT'D)

Ms. Skouris. Can I help you?

DIANA

I need my daughter.

Barry looks over to Maia, who's not happy to be singled out in the middle of class. As she rises from her seat --

12 INT. HASPELCORP - RYLAND'S OFFICE - DAY

12

CLOSE ON: footage of Devon's "viral video," which is pulled on a flat-screen monitor.

ISABELLE (O.S.)

I don't understand what's so funny.

Another angle REVEALS: RYLAND, sitting behind his desk and watching the video unfold with the slightest hint of a smile on his face. ISABELLE stands beside him, confused by Ryland's lack of reaction --

ISABELLE (CONT'D)

We should move against Collier now.
We're ready.

(and then)

How are we supposed to stop the
4400 if we just sit back and let
everyone have a chance to become
one?

RYLAND

If Collier puts that promicin on
the street, he'll be doing our job
for us.

*
*

Isabelle's reacting quizzically to that cryptic little comment when Ryland continues.

RYLAND (CONT'D)

And anyway... are you sure you're
so eager to move against him? I
understand you have no love for the
man -- but don't you realize that
Collier is going to be surrounded
by the people you're closest to?
Shawn. Your father. Moving against
Collier means moving against them.
Are you really ready for that?

(CONTINUED)

12 CONTINUED: 12

We HOLD ON Isabelle as she considers Ryland's question. She wants Collier badly, but she hadn't thought of that particular wrinkle...

13 INT. DIANA'S APARTMENT - LIVING ROOM - DAY 13

WHAP! Maia's backpack lands on the couch. It's just been hurtled by an angry Maia, who walks in the door trailed by Diana. They're in the midst of an argument that's been raging since Diana pulled her out of class.

MAIA

... I'm not leaving school. You can't make me. I like it there.

DIANA

Maia. I told you: the Center's involved in some bad stuff. You're not safe there.

MAIA

I'm not safe anywhere. At least I was happy there.

(and then)

But you don't care about that, do you?

DIANA

Sweetie. I do care. And we'll work something out. We'll go back to home schooling for a while.

MAIA

Home schooling sucks.

Whoah. Diana reacts to that -- apparently Maia has been learning more than just math at the Center School.

DIANA

Excuse me?

But before Maia can repeat herself, there's a KNOCK.

DIANA (CONT'D)

We're not done here, young lady.

Diana crosses over to the door, and opens it to reveal BEN. She's surprised to see him. Pleasantly surprised, in spite of the less than ideal circumstances.

DIANA (CONT'D)

Ben. You're supposed to be in London.

(CONTINUED)

13 CONTINUED:

13

BEN

I didn't go. This whole "time to think" thing... it's not working for me. I needed to see you.

DIANA

Well... I'm actually kind of in the middle of something --

SLAM! Maia pulls the door to her bedroom shut. Hard. Diana looks to the door, then back to Ben.

DIANA (CONT'D)

Guess it's gonna wait. Come on in.

He steps in. They're slightly awkward with each other after their first "break." Ben leans in and kisses her -- she returns it, but she's too distracted to put much into it.

BEN

Is April still here?

DIANA

She left yesterday. "Stormed out," I guess you'd say. She only took about half her stuff. I've called her a few times. But no luck.
(and then)
I wouldn't call me back either.

BEN

I'm sorry things are bad with you guys.

DIANA

Honestly, I haven't had much time to think about it. Maia's not talking to me. Everything's blowing up at work. I have no idea how all this is going to end.

BEN

How about it ends happy?

She just looks at him, not sure what he means. Ben takes a deep breath... and gets on with what he came here to say.

BEN (CONT'D)

I have a job offer in Spain. It's long. Six months. Maybe more. I'm thinking about taking it.

DIANA

... You're leaving?

(CONTINUED)

13

CONTINUED: (2)

13

BEN

Only if you come with me. You and
Maia.

And now it's Diana's turn to be flabbergasted. As she reacts --

BEN (CONT'D)

Think about it. You've given
everything you've had to this job
for years. Let someone else take
up the cause. It'll be better for
you. It'll be better for Maia.

*

DIANA

I've thought about leaving. Finding
someplace safe. It just never seemed
possible.

BEN

But it is. You have the option of
walking away. It's important to
remember that.

Diana's allowing herself to think about that when her cell
phone RINGS. She checks it --

DIANA

It's the office. I have to take
this.

BEN

Okay. But remember... there's always
gonna be another call like that.

A beat as Diana looks at him. She's surprised to find herself
actually thinking about his suggestion. And then she's gone,
picking up her cell phone as she heads for the door --

*

*

14 INT. NTAC - THEORY ROOM - DAY

14

MARCO sits at the circular table in the center of the room,
leaning back in his chair with a satisfied look on his face.
As a series of BEEPS are broadcast over his computer's audio
system, he smiles.

Tom and Diana stand near him. Their brows furrow as they
listen to the sound.

TOM

That's great, Marco. Cool beeps.
You mind explaining what they are?

Marco leans forward, pressing a button on his computer to
stop the broadcast.

(CONTINUED)

14 CONTINUED:

14

MARCO

I've been working on the video of Devon McSorley that's making the rounds on the internet. I isolated the audio, and played up the background noise.

(and then)

That noise you're hearing? It's a garbage truck, moving in reverse. Wherever the tape was made... there was a garbage truck doing its rounds outside.

DIANA

Okay. That'll narrow it down. A little. There must be dozens of neighborhoods scheduled for garbage collection last night.

MARCO

That's true. But... wait for it.

Marco leans forward, pressing a button on his computer. The background audio track resumes. We HEAR the sound of the truck in reverse again, then... quieter, deeper in the background, a low, FOGHORN sound.

TOM

That sounds like a boat whistle. *

MARCO

A ferry whistle, to be exact.

DIANA

Okay. So they're near the water.

MARCO

Actually... they're somewhere between Edmonds and Woodway.

(and then; off their looks)

I checked it out. Those are the only blocks near the waterfront with garbage pickups scheduled for last night.

Tom and Diana exchange a look; that's something to go on. *
As they turn to leave, Diana gives Marco a squeeze of "thanks" *
on the shoulder. Off Marco, watching her go --

15 INT. SUBURBAN HOUSE - LIVING ROOM - DAY

15

Devon rests on a couch in the center of the room, a blanket pulled over her. Tess sits over, gently caressing her hair.

(CONTINUED)

15 CONTINUED:

15

It's maternal.

DEVON

... I feel kind of weird. Is that normal?

TESS

(nods)

Kevin went through the same thing. You're lucky, actually. The promicin from Ryland's company is pure. It'll be easier for you.

DEVON

I wonder what ability I'll get?

TESS

I'm sure it'll be great. Now close your eyes, okay? Rest.

Devon does just that -- was she ready to fall asleep, or was that Tess' ability at work? We HEAR --

KEVIN (O.S.)

How is she?

Tess turns. Kevin has just entered the room.

TESS

Fine. I think. She's tired.

KEVIN

It's hard to believe it's all starting, isn't it? Everything we've worked for.

TESS

It's not hard for me. I believed in you all along. There was a reason we were taken. A reason they woke you up.

She looks back to Devon -- who's about to become the tangible evidence of that reason.

TESS (CONT'D)

It's incredible. You should be getting the Nobel Prize. Instead we're hiding like criminals.

KEVIN

It won't be like this forever. Soon we'll be heroes.

(CONTINUED)

15 CONTINUED: (2) 15

Tess absorbs that hopeful thought... and then her expression curdles. She's noticed something on the couch.

TESS
Oh my God. Kevin!

On the couch, Devon's body is wracking with spasms. She shoots awake, SCREAMING in agony. As they rush to her side, Devon places her hands to her head.

Kevin and Tess try to get her to calm down. But when she pulls her hands away, they see that she's bleeding from her nose and eyes. Tess SCREAMS. Kevin turns to her --

KEVIN
Call Shawn.

Tess rushes for the phone. As Kevin tries to care for Devon --

16 INT. NTAC - TOM & DIANA'S OFFICE - DAY 16

Tom and Diana are each lost in separate piles of work. Diana looks up from her computer screen --

DIANA
This looks promising.

Tom crosses. She turns her monitor, which displays a satellite image of an urban block.

DIANA (CONT'D)
3516 Bay Street. It's two blocks west of Woodway. Municipal records indicate it's unoccupied. And some offshore company pays the property tax.

(and then)
Look at this. The utilities were just turned on.

TOM
Why would they need water and power if nobody lives there?

DIANA
Sounds like one of Collier's safe houses. Maybe someone just moved in.

TOM
Let's go ring the bell. See who answers.

And as the agents head for the door --

17 INT. SUBURBAN HOUSE - LIVING ROOM - DAY 17

Shawn kneels over the couch, groaning mightily as he exerts every effort to save Devon. Kevin lingers near Shawn, looking on with concern. Tess is over at the window, looking out the blinds. She turns to them --

TESS

Kevin. There's a whole bunch of cars coming.

(and then)

They're stopping out front.

KEVIN

We have to go.

SHAWN

No!

KEVIN

-- Shawn. NTAC is here. We need to leave. Now.

No response; Shawn's lost in his efforts to save Devon. Kevin grabs Tess by the hand, leading her through the back.

18 EXT. SUBURBAN HOUSE - DAY 18

An NTAC Tactical Team, led by Tom and Diana, advances onto the porch. At Tom's signal, one of the team hits the front door with a portable battering ram. As it flies open --

19 INT. SUBURBAN HOUSE - DAY 19

Tom and Diana, weapons drawn, lead the flood of agents. They round the corner into the living room, only to find --

-- A despondent Shawn, crouched over Devon on the couch.

TOM

Shawn. Step away. Keep your hands where everyone can see them, okay?

Shawn looks up at them, his face wounded and confused.

SHAWN

I couldn't save her. She's dead.

And as NTAC surrounds Shawn and the body --

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

20 INT. NTAC - INTERROGATION ROOM - NIGHT 20

Shawn sits on the hot seat, his hands cuffed to the table. Tom and Diana look on as he wonders what happened.

SHAWN

... How could this happen? Why did Devon die? It makes no sense. Ryland's giving that stuff to soldiers and parading them on national TV.

DIANA

Her body couldn't handle it. She had a massive aneurysm. She was probably brain dead by the time you got there.

TOM

Shawn. I have to be honest with you. You're in trouble here. At the very least, you lied to NTAC. The people I work with, they believe you're involved in a conspiracy to distribute promicin. You need to talk to us.

(no response)

What were you doing at that safe house? Who called you?

Shawn considers the questions for a moment. Then looks up at Tom and Diana, determined to reveal nothing.

SHAWN

I'm sorry Devon's dead. I really am. But I've got nothing to say.

DIANA

Come on, Shawn. If you ever want to get out of here, you have to tell us where Collier's storing the promicin.

SHAWN

What difference does it make? Even if he did have plans to distribute that stuff, I'd say they've changed. Something's wrong with it. No way anybody gives it out now.

(CONTINUED)

20 CONTINUED:

20

TOM

Are you sure about that? Collier left the Center. We have no idea where he is. He's not exactly flocking to your aid.

SHAWN

Stop asking me to talk about Jordan. He hasn't done anything wrong.

And Shawn just meets his uncle's gaze, defiant. Obviously, he's not planning on talking to them --

*
*

21 INT. AIRPLANE HANGAR - NIGHT

21

A somber Collier stands in front of the stacks of promicin, reacting to the news that Kevin and Tess have just brought him. A crestfallen Richard stands at his side.

Behind them, BOYD GELDER stands with PAUL NEWBOLD and TINA RICHARDSON, the N.D. MEMBERS OF THE NOVA GROUP released in Episode 31, "Terrible Swift Sword." They all watch Collier as he takes a private moment. Then he looks up --

JORDAN COLLIER

Devon wasn't the first sacrifice the future has asked of us. She won't be the last, either. But we'll honor her memory.

RICHARD

We can do that later. NTAC has Shawn. It's only a matter of time before they get the location of this place from him. We need to destroy this stuff. Cut and run.

BOYD

Why? If they want to come... let them come. That's why you have us here. Right?

Collier holds up a placating hand, urging calm.

JORDAN COLLIER

I appreciate your bravery. But it won't come to that. Not yet. I tested Shawn to remind him of his loyalties. He won't betray us again.

RICHARD

His "loyalties" aren't the issue.
(MORE)

(CONTINUED)

21 CONTINUED:

21

RICHARD (CONT'D)

We've seen it before: if the government wants to know something, they'll do whatever takes to get it. It doesn't matter what Shawn wants; he'll break.

JORDAN COLLIER

He'll be tested. But he'll endure. Long enough for us to begin distribution.

RICHARD

"Begin distribution?" Why would we want to do that? This stuff killed Devon. It's not safe.

KEVIN

It's a dosage problem. It has to be. The promicin from your daughter is different from what I've been using. It's too pure.

JORDAN COLLIER

So we'll dilute it. Refine the process as we go. But we will hand it out.

(and then)

Richard. We need some successes. We need people to develop abilities. If we stop now, they'll paint us as murderers.

RICHARD

If we keep going, we are murderers. Jordan, this is over.

Richard looks at the assembled group, gauging his support. He doesn't see any. In fact, they're all standing at Collier's side, between Richard and the promicin.

RICHARD (CONT'D)

I'm ending this. Get out of my way.

No movement. Richard looks behind them -- and the vials of promicin begin shattering. He's using his telekinetic ability to destroy the stash. More bottles pop, and the green serum begins dripping down the crates and puddling on the floor.

A tense moment; will Collier tolerate this dissent? He finally looks over to Tess.

(CONTINUED)

21 CONTINUED: (2)

21

TESS

Mr. Tyler. I don't think you should do that.

Richard looks over to her -- and just like that, the anger in his face slackens. He goes from righteous defiance to numb acceptance. And the POPPING of the vials stops.

TESS (CONT'D)

We're all under a lot of strain. Maybe you should just sit down. Rest for a while.

Richard moves over to a nearby chair. As he sits, Collier turns to Boyd and the other Nova members --

JORDAN COLLIER

Clean up this mess. We need to get it ready to move.

22 INT. DIANA'S APARTMENT - DINING ROOM - NIGHT

22

Diana stacks a couple of dirty dinner plates inside a used casserole bowl. Maia sits at the dinner table, still sullen. After another moment of stacking, Diana looks up --

DIANA

You know what? We can load the dishwasher later. How 'bout we make some popcorn, watch a movie? You can pick.

Maia just looks at her, as if to say: *with you? You must be kidding.* She gets up from the table and walks back to her room. Diana watches her go, wanting to say more but figuring her daughter needs some time to stew.

As Maia's bedroom door shuts firmly, Diana turns her attention back to stacking the dirty plates. After a moment of this, she hears a key in the door --

-- And looks up to see APRIL standing there. April's dressed down, much more like the "lost girl" of Season 2. A beat.

DIANA (CONT'D)

... April. Hey.

APRIL

Hi. I came by to get my stuff.

DIANA

I packed it up for you. Come on in.

(CONTINUED)

22 CONTINUED:

22

April ENTERS, walking over to a couple of DUFFEL BAGS that are stacked near the couch. As April bends over to pick one up, Diana notices a brand-new SPIDER-WEB TATTOO on April's neck. It's just a piece of a larger tat, which looks like it starts somewhere around April's collarbone.

DIANA (CONT'D)

Is that new?

APRIL

(touches neck)

Oh. Yeah. Little gift to myself.

DIANA

I, uh, like it.

APRIL

Di. Don't pretend, okay? I did it to remind myself who I am. I guess I wasn't meant for that whole... settled thing I was going for with Ben.

Diana nods. April reaches into her jacket pocket, producing a small RING BOX --

APRIL (CONT'D)

Here. I brought you something.

DIANA

You're giving me a *present*?

APRIL

Kind of. It's mom's engagement ring.

Diana holds up her hands, refusing to take it --

DIANA

April. I gave that to you.

APRIL

I don't have any use for it.

(and then)

Besides, I kind of owe you. Don't get me wrong... I'm still pissed. But you saved me from trying to be someone I'm not.

(and then)

Just don't expect me to come over for Thanksgiving, okay?

*

*

A beat. April holds out the ring box. This time, Diana takes it.

(CONTINUED)

DIANA

Thank you.

April NODS, shouldering one of her duffel bags. As she stands --

APRIL

Tell me one thing. When Maia predicted you were gonna end up with Ben... did you really fight against it? As hard as you told me you did?

DIANA

I thought so. I really did. But to be honest... now I don't know.

April nods, grateful for the truth. And as she picks up her other bag and turns to go --

Tom and Diana follow Ryland into his office. He's carrying a briefcase, arriving for the day. As he crosses behind his desk --

RYLAND

I'm not surprised that girl died. This is exactly why we need to get that stuff out of Collier's hands. *

TOM *

We need to know about your promicin supply, Dennis. Your people have been working with it for months. Have you seen anything like this?

Ryland sits behind his desk. He looks calmly up at them --

RYLAND

We have had some... casualties among our volunteers.

TOM

Casualties? How many?

RYLAND

We recruited 20 volunteers into the program. Half of them... rejected the promicin within 48 hours of their first dose.

DIANA

Rejected. You mean they died.

23 CONTINUED:

23

RYLAND

We knew there were risks involved.
We explained that to the volunteers
before they signed on.

A moment as that lands on Tom and Diana. They didn't think
Ryland could surprise them... but he's done it again.

DIANA

My God. *You knew.* You knew what
would happen if people took this.
Why didn't you tell us when it was
stolen? We could have warned
Collier. The public.

RYLAND

Because. Gods don't make mistakes.
And what better way to show people
that Collier's not some kind of
messiah than to let him fall on his
face in public?

TOM

You kept quiet so you could discredit
Collier? A woman is dead, Dennis.
And you're just as responsible as
he is.

RYLAND

That girl shouldn't have been
injecting stolen promicin. Anyone
who follows her lead will have to
live with the consequences. Or
not.

We HOLD ON Ryland as he looks at them, yielding no ground
whatsoever... and PRELAP Jarvis:

JARVIS (O.S.)

Ryland and Collier. They might be
on different sides...

24 INT. NTAC - OPS - DAY

24

Jarvis stands near her office, reacting to the news that Tom
and Diana have just brought her. Garrity and a couple of
N.D. AGENTS stand with them.

JARVIS

... But they have more in common
than either of them would like to
admit.

(CONTINUED)

24 CONTINUED:

24

GARRITY

Yeah. Like they're both completely out of their minds.

JARVIS

So this promicin that Collier's holding... if you take it, you have a fifty per cent chance of dying within 48 hours...

DIANA

And a fifty per cent chance of eventually developing some kind of ability.

A moment as the implications land on everyone.

GARRITY

We need to hire more agents.

TOM

I don't know. Fifty-fifty. Those aren't very good odds.

JARVIS

For a chance to become one of the 4400... I think there's a lot of people who'd take them.

(and then; to Tom)

How did your nephew react to the news?

TOM

He's still not talking. He doesn't think there's any way Collier will move ahead with the plan.

JARVIS

Tom. We've been working on him for almost a day. We need to step up the interrogation a couple notches.

TOM

No way. I'm not standing by while someone tortures Shawn.

JARVIS

Actually... that's not exactly what I had in mind.

And as they all look at Jarvis, wondering what she's planning --

25 INT. BALDWIN HOUSE - KITCHEN - DAY

25

Alana sits at the kitchen island, reacting in dismay to the plan Tom has just pitched her. Mid-conversation:

ALANA

... You want me to help NTAC interrogate Shawn? I don't think so, Thomas.

TOM

Sweetie. I wouldn't have come to you if I didn't think it was a good idea.

(and then)

It'll be just like when you helped us with Collier. You used your ability on him, and when it was over, you had seen the same things he had. We just need you to tell us where the promicin is.

*

*

ALANA

I know. But when I agreed to work with NTAC, I told you I'd never do anything to hurt the 4400.

TOM

You'd be helping Shawn. And if you don't do it... NTAC would consider that backing out of your deal. You'd be a fugitive again.

No response from Alana. She's clearly still on the fence --

TOM (CONT'D)

Baby. They'll get the information anyway. And it'll be a whole lot tougher on Shawn.

Off Alana, as she takes in Tom's imploring face --

*

26 INT. NTAC - ELEVATOR HALLWAY - DAY

26

BING! The elevator doors slide open, REVEALING Tom and Alana. In spite of the hesitant look on her face, she's obviously agreed to help.

As they round the corner into OPS, we HEAR heated voices --

JARVIS (O.S.)

-- Well how about I call D.C. myself? Confirm this supposed "order"...

27 INT. NTAC - OPS - DAY

27

Tom and Alana enter the room, only to find Jarvis, Diana, and the others in a standoff with Ryland. An N.D. ARMY COLONEL stands beside Ryland. They're backed by a few NSA OPERATIVES and three YOUNG MEN IN MILITARY FATIGUES. Tom stops short at the sight of Ryland, who's in the middle of an argument with Jarvis --

*
*

RYLAND

Go right ahead, Nina. You'll find out just how little authority you have.

TOM

What's he doing here?

RYLAND

The U.S. military is taking over the interrogation of Shawn Farrell. I'm here as a "consultant."

*
*
*

DIANA

The hell you are.

TOM

We'll be done with Shawn in minutes. Alana can get all the information we need. Quickly. And painlessly.

RYLAND

You expect us to trust that woman? We've got it from here, Tom. We have confidence in our interrogator.

*
*
*

28 INT. NTAC - INTERROGATION ROOM - DAY

28

Shawn, exhausted and still cuffed to the table, looks up as the door opens --

-- And Isabelle walks into the room. She considers him for a moment, then shuts the door and crosses to the table. Shawn looks at her in surprise as she takes a seat on the other side of the table.

ISABELLE

Hi, Shawn.

Off Shawn, realizing he's about to be put to the test by his former fiancée --

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

29 INT. NTAC - INTERROGATION ROOM - DAY

29

Moments later. Isabelle sits opposite Shawn, enjoying his surprise and discomfort.

ISABELLE

We can do this quickly, you know.
Just tell me where Collier's keeping
the promicin.

No response. Isabelle stands, and walks over to Shawn's side of the table. She reaches out, as though to caress his head with a lover's gesture. Shawn pulls his head back.

ISABELLE (CONT'D)

Are you scared?

SHAWN

I'm curious. The whole time we
were planning our wedding, you were
working with Ryland. Betraying me.
Your father. Why?

ISABELLE

Honestly? It was a balance of power
thing. I was sent back to eliminate
the 4400. I didn't really want to
do that. I loved you, Shawn.

(and then)

But I had to do something. So I
thought if I hooked up with Ryland...
helped his side learn how to create
abilities... there'd be a standoff.
If everyone has the technology, no
one can use it. Like the Cold War.

SHAWN

Did you really believe that?
Ryland's going to use those soldiers
to kill us all.

ISABELLE

Not if I don't let him.

Beat as Shawn absorbs Isabelle's rationale. He decides to test how much of the girl he loved is left in there --

SHAWN

So how about now? Are you still
determined not to hurt us?

(CONTINUED)

29 CONTINUED:

29

Isabelle stands over Shawn. She puts a hand to the side of his head, trying to convince him how serious she is.

ISABELLE

I'd rather not. But whatever I have to do to keep Collier from going through with his plan... I'll do it.

She runs her fingers through his hair. It's an odd -- and frightening -- combination of menace and affection.

ISABELLE (CONT'D)

Baby. Please. Where's the promicin?

Shawn turns his head away from her, defiant. Isabelle's expression darkens, and now she puts both hands to the side of his head. Shawn's body TIGHTENS as all his muscles clench at once. And as he CRIES OUT in agony --

30 INT. NTAC - OPS - DAY

30

CLOSE ON: a TV in the rear of Ops, which is broadcasting security camera footage of Isabelle's interrogation. As Shawn SCREAMS, the footage fritzes out.

Another angle REVEALS: the agents from NTAC, along with Ryland's team, all watching the TV as the screen turns to snow. Tom exchanges a quick look with Alana, then turns and dashes toward the rear of Ops. Ryland calls after him --

RYLAND

I wouldn't disturb her right now, Tom.

But Tom keeps moving. Two NSA agents step in his path, reaching to restrain. Tom SHOVES one of them with all his strength, sending him careening against a work station. He holds a cautioning hand up in the other one's face --

TOM

Don't touch me.

The NSA agent maintains an eyelock with Tom, reaching within his jacket, presumably for his sidearm. We HEAR --

DIANA (O.S.)

Don't be stupid.

They turn. Diana stands ten or so feet away, her hand within her jacket. Garrity and the other agents also have their hands near their weapons. A tense moment; is this actually going to get out of hand?

(CONTINUED)

30 CONTINUED: 30

Ryland looks over to Jarvis, as if to say: *you're going to let this happen?* But Jarvis does nothing to defuse the situation, backing her team. A final beat, and we HEAR -- *

ISABELLE (O.S.)
What are you guys doing?

They all turn. Isabelle stands at the rear of Ops, just as calm as can be.

ISABELLE (CONT'D)
I'm done.

RYLAND
You have everything we need?

She nods. And then, ignoring Tom and the rest of the NTAC team, Ryland, Isabelle and their retinue turn and file out. As Tom and the others dash for the interrogation room --

31 INT. NTAC - INTERROGATION ROOM - DAY 31

Tom rushes in, Diana and the others just behind him. Shawn is slumped over on the interrogation table, unconscious.

TOM
Shawn!

Diana moves in, checking Shawn's wrist for a pulse with a practiced hand.

TOM (CONT'D)
Is he alive?

DIANA
(nods)
His pulse is weak. We need a medical team in here now.

And as Tom bolts out of the room --

32 INT. AIRPLANE HANGER - MANAGER'S OFFICE - DAY 32

Richard sits in a chair in the center of this empty office. Tess sits on the manager's desk, keeping an eye on him as she chatters to pass the time.

TESS
... Newfield's such a nice little town. When this is over, Kevin's gonna retire. We're gonna go back there to live. It'll be nice.

(CONTINUED)

32 CONTINUED:

32

RICHARD

That's never going to happen. If people start dying from this promicin, they are going to hunt us down. There will be no place to hide. Can't you see that?

The door opens and Collier ENTERS. He walks over to Richard, kneeling beside him so he can look him in the eye.

JORDAN COLLIER

We're going to be leaving soon. I'd really rather Tess didn't have to compel your cooperation. If you'll give me your word that you're aboard, I'll tell her she can go.

RICHARD

I can't do that. I'm not a murderer. I won't let you turn me into one.

JORDAN COLLIER

Richard. Do you really think I want people to die? Do you honestly believe that's part of my plan?

(no response; and
then)

We're not going to force this on anybody. We'll make people aware of the risks. It will be their choice. That's all we're doing. Giving people a choice.

*

*

RICHARD

No one's gonna take it.

Richard's surprised when Collier smiles, confident and serene.

JORDAN COLLIER

Do you know how much unhappiness is out there? How many people are trapped in dead-end lives? These shots give them a chance to be extraordinary. There will be demand.

RICHARD

And that's who you think we should be giving these abilities to? The unhappy? The lost?

JORDAN COLLIER

They say the meek shall inherit the earth. I guess I just have more faith in humanity than you do.

(CONTINUED)

32 CONTINUED: (2) 32

RICHARD

How can you be so calm? Shawn's probably already given up this location. And it won't just be NTAC coming. It'll be Ryland. My daughter. Or did you forget they're working together?

JORDAN COLLIER

I haven't. We'll be ready for them.
(and then)
Now stand up. It's time.

Collier NODS back to Tess. She RISES, walking over to Richard --

32A INT. NTAC MEDICAL - RECOVERY ROOM - DAY 32A*

CLOSE ON: Shawn, who lays in a bed with his eyes shut. His skin is pale, and he's intubated to help him breathe. *

DIANA (O.S.) *

He's stable. That's the good news. *

PULL BACK to REVEAL: Diana, who stands over his bed, her cell phone pressed to her ear. *

DIANA (CONT'D) *

But he hasn't regained consciousness yet. They don't know when he will. *
There's no precedent for this. *

INTERCUT WITH *

33 INT. BALDWIN HOUSE - BEDROOM - DAY 33*

Tom's kneeling at the closet doorway, his phone to his ear. *
As he reacts to the news Diana's just given him. Alana looks *
on. *

DIANA *

Tom? You there? *

TOM *

Yeah. I'm here. *

(and then) *

It never ends, does it? *

DIANA *

I know. I've been thinking about that lately. *

TOM *

What do you mean? *

(CONTINUED)

33 CONTINUED:

33

DIANA

Nothing. Nothing we can talk about
now, anyway. I'll see you soon,
Tom.

*
*
*
*

Tom hangs up, fiddling with the safe within the closet. As
soon as the call's over, Alana implores him. They're picking
up a conversation they'd been having earlier.

*
*
*

ALANA

... Thomas. You can't go up against
Isabelle. It's suicide.

TOM

I have to do it. She has to be
stopped. Shawn was her fiancée.
If she's willing to leave him...
like that, she's willing to do
anything.

*

ALANA

But why does it have to be you?
Why does it always have to be you?

Having opened the safe, Tom pulls out the syringe case, last
seen in Episode 25, "Graduation Day." As he opens it,
REVEALING the nasty-looking shot within --

TOM

The future trusted me to stop her.
And they gave me a way to do it.

ALANA

You'll never get close enough. Do
you really think she'll let you
walk up to her and use that thing?

TOM

Look -- they wouldn't have given
this to me if they didn't think I
had a chance.

(and then)

Baby. I have to go.

Alana just looks at him for a moment... and then pulls him
into an embrace. Tom returns it, both of them realizing
that this could be the last time they see each other.

34 INT. 4400 CENTER - SCHOOL AREA/CLASSROOM - DAY

34

The same classroom we saw in Act One. Barry, the teacher,
sits at his desk, looking on as the kids work through an
equation in their notebooks.

(CONTINUED)

34 CONTINUED:

34

They all look up as the door opens. Maia walks in, carrying her backpack.

MAIA

I'm sorry I'm late. Is it okay if I sit down?

BARRY

Maia. I thought you were going to be away from school for a while.

MAIA

I didn't want to fall behind. I think that would be a bad idea. Don't you?

BARRY

Uh. Sure. Take a seat. We're in page 37 of your workbook.

And Maia takes a seat next to her friend AMY and pulls her workbook out, content that she's right to disobey her mother --

35 INT. AIRPLANE HANGAR - DAY

35

Collier, his back to us, stands in front of the stacks of promicin. There's no one else visible in the hanger. Collier runs his hand along one of the pallets, perhaps contemplating the future this substance is going to bring.

SCREECH! Behind him, we HEAR the sound of the hangar's metal doors being forced open. Collier turns --

Isabelle, flanked by five men in military uniforms, strides into the hangar. The men look cautious, not sure what to expect in here. But Isabelle strides boldly up to Collier. He doesn't seem surprised to see her.

JORDAN COLLIER

Hello, Isabelle.

ISABELLE

That stuff you're standing in front of is mine. It came from me. And I'm taking it back.

JORDAN COLLIER

It won't change anything. You can't stop what I've begun.

ISABELLE

You know... you're banking a lot on the idea that I can't hurt you. I just don't think that's true.

(CONTINUED)

35

CONTINUED:

35

Isabelle holds out a hand -- and Collier's breath is cut off. He puts his hands to his neck, gasping and trying to get air in. But it's no good. He collapses on the concrete.

The soldiers move to the stacks as Isabelle continues her torment of Collier. One of them grabs a vial. He peels open a chemical test strip and dips it into the vial. *

The soldier removes the strip -- and his face falls.

SOLDIER

This is no good. There's no promicin in the substance at all.

As Isabelle reacts, the soldiers dig through the stacks of promicin, hoping they haven't been duped. As one of them throws a tarp back, we HEAR laughter. She looks to the floor --

-- And instead of Collier, we see that the man she's torturing is Boyd Gelder. He's been posing as Collier throughout the entire scene. He struggles to get a bit of breath in.

BOYD

I have a message from Jordan Collier. It's a new world. And there's no place for you in it.

And that's all he can get out. As Boyd continues choking and sputtering, the soldier calls out --

SOLDIER

Ms. Tyler. We need to get out of here. Now!

WHAT HE SEES: the inside of the promicin stacks is heavily laden with plastic explosives. A DETONATOR is connected to one clump of C4. And as it turns from green to red --

36

EXT. AIRPLANE HANGAR - DAY

36

BOOM! Ryland, who's standing at the fore of a caravan of parked vehicles, is blasted off his feet as an explosion rocks the hangar. As the flames consume everything inside --

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

37 EXT. AIRPLANE HANGAR - DAY

37

Moments later. Ryland staggers to his feet, taking in the smoldering hangar. A moment as he just looks at the smoke billowing out --

-- And then Isabelle emerges. Her clothes are seared, her body covered in soot, but she's otherwise unscathed. She walks up to Ryland.

RYLAND

What happened in there? Where's Collier?

ISABELLE

Somewhere else.

(and then)

It was all fake. No Collier. No promicin.

RYLAND

... My men?

ISABELLE

They're all dead. He wanted us to find this place. He had it wired with explosives.

(and then)

He thought he could kill me. He was wrong.

Isabelle, determination in her eyes, walks past Ryland, bumping him on the shoulder as she passes. Ryland calls after her --

RYLAND

Where are you going?

(no response)

Where the hell is the promicin?

38 EXT. UNDERPASS/HOMELESS ENCAMPMENT - DAY

38

CLOSE ON: the graffiti portrait of Jordan Collier, last seen in Ep. 30, "The Gospel According to Collier." We HEAR --

JORDAN COLLIER (O.S.)

Each of you gets one bag.

And we TILT DOWN to REVEAL: Collier, standing directly beneath his portrait.

(CONTINUED)

38 CONTINUED:

38

He's surrounded by two dozen or so HOMELESS MEN. They're led by WILL [NOTE: this is the homeless man last seen throwing NTAC off Collier's scent in Episode 30].

Collier is holding a canvas knapsack, the flap of which is open. The bag is filled with syringes loaded with promicin, carefully packed with protective padding.

JORDAN COLLIER (CONT'D)

You'll also get an envelope. It has money for travel, and the name of your destination.

(and then)

Go. These shots are free. Give the shots to anyone who wants them. But make sure you explain the risks.

And as we realize that Collier is using the network of homeless acolytes he built up while wandering the country to distribute the promicin, Will steps forward, addressing this army of the disenfranchised --

WILL

Okay. Come on up. One bag for each man.

The men begin to step forward, one by one. Will passes each of them a bag, as Collier wraps up his address --

JORDAN COLLIER

Thank you all. No matter what your lives have been up to now, you're about to make an impact on the world that will never be forgotten. Good luck.

Collier looks on proudly as the bags are distributed, his plan for global change very close to coming to fruition.

39 EXT. AIRPLANE HANGAR - DAY

39

Isabelle's still walking away from the little caravan of parked military vehicles, the same expression of grim purpose on her face. Ryland follows her --

RYLAND

Isabelle. Where are you going?

(no response; and then)

Stop. We need to find Collier.

She keeps walking as she responds to Ryland --

(CONTINUED)

39 CONTINUED:

39

ISABELLE

That's what I'm going to do. I'm going to draw him out. Make him come to me.

RYLAND

How do you plan on doing that?

ISABELLE

I'm going to the Center. He cares about that place. I'm going to bring it down. And everyone in it if I have to.

RYLAND

No. You work for the United States government. You can't walk in there and start killing people in broad daylight.

ISABELLE

But it's all right if we kill them covertly.

Ryland's had enough. He raises his voice, trying to bring his charge in line --

RYLAND

Stop. This is not open for discussion. I am ordering you to stop.

And she does. For a moment, Ryland thinks the disagreement is over. But then she slowly turns to look at him --

ISABELLE

It's funny. There's something about men in suits. They always think they can tell me what to do.

She just keeps looking at Ryland. And after a moment, Ryland begins to fidget in discomfort, as though he's experiencing what he believes to be a temporary hot flash.

RYLAND

-- My skin. It's so hot --

Ryland raises a hand INTO FRAME -- and is staggered to see that his hand is emitting SMOKE. [NOTE: we intend this to be a practical rather than an optical effect.]

Ryland's expression curdles further as the pain worsens. Isabelle looks at him with that disturbing clinical expression as he drops to his knees.

(CONTINUED)

39 CONTINUED: (2) 39

Ryland cries out in pain. Isabelle would clearly stand here until he was dead -- except that she hears the sound of SIRENS APPROACHING in the distance.

Isabelle turns her back on Ryland, walking away from him at a quick clip. Off Ryland, the WHISPS OF SMOKE beginning to dissipate off his body --

TIME CUT TO:

40 THE HANGAR - A FEW MINUTES LATER 40

Tom and Diana's car pulls up to the scene. They rush out, passing a couple N.D. MEN IN FIREMEN'S UNIFORMS as they approach --

Ryland, who sits on the bumper of a POLICE SEDAN. He doesn't even look up as they approach, deeply shaken by his brush with Isabelle.

TOM
What the hell happened here?

RYLAND
... She would have done it. She was going to kill me.

DIANA
Where's Isabelle?

Ryland doesn't respond to the question. He's still lost in his own train of thought --

RYLAND
She's too powerful. I can't control her. No one can.

TOM
Dennis.

Ryland finally looks up at them, his gaze drawn by Tom's sharp tone.

TOM (CONT'D)
Tell us where she went.

Beat. Then Ryland responds --

RYLAND
The 4400 Center.

And as Tom and Diana react to that --

41 INT. 4400 CENTER - LOBBY - DAY

41

The front doors open, and Isabelle strides in. She draws stares from the various ACOLYTES and EMPLOYEES, all of whom remember her and are well aware of her power.

Everyone clears a path for her as she moves through the lobby, approaching the front desk. She walks up to the nervous receptionist --

ISABELLE

Is the school in session today?

The receptionist can only manage a small nod.

ISABELLE (CONT'D)

Good. I'll start there.

Isabelle heads off into the building, the receptionist watching her as she goes. When she's sure Isabelle won't be turning back, the receptionist picks up a phone and begins to dial.

42 INT. S.U.V. - DAY

42

The rear storage area of this moving SUV is piled high with green canvas bags. Must be more promicin for distribution. We hear a RINGING PHONE.

Another angle REVEALS: Richard, who sits in the back seat. Kevin drives and Tess sits shotgun, keeping an eye on Richard. Richard looks down at his ringing phone, sees the caller ID --

RICHARD

It's the Center. You've got to let me pick it up.

But Tess isn't willing to release her hold on him. She reaches back and plucks the phone out of his lap, answering.

TESS

Richard Tyler's line.

(listens; and then)

I'm sorry. He's not here right now. Can I take a message?

(listens; her face falls)

Oh. All right, I'll tell him.

Thank you very much.

She hangs up. And turns to Richard, ashen --

(CONTINUED)

42 CONTINUED: 42

TESS (CONT'D)
Your daughter's at the Center.
They think she's going to kill
people.

42A INT. 4400 CENTER - SCHOOL AREA/HALLWAY - DAY 42A*

We're MOVING DOWN this school hallway. As we do, we take in *
the crumpled form of Barry, the math teacher. His back is *
to us, so we never see his full form. We PASS the body, *
approaching an open doorway. *

43 INT. 4400 CENTER - SCHOOL AREA/CLASSROOM - DAY 43*

Isabelle sits cross-legged on the teacher's desk. She's *
looking out at the room full of terrified kids, which includes
Maia and Amy.

ISABELLE
So... who wants to go next? Any
volunteers?

No response. The kids shrink back in their seats.

ISABELLE (CONT'D)
Okay. I'll pick.

Isabelle stands, walking along the front row of desks. Each
kid turns their head away as she considers them. She finally
stops in front of Amy.

ISABELLE (CONT'D)
What's your name?

AMY
(very small voice)
... Amy ...

ISABELLE
All right, Amy. Just try to hold
still, okay? This is gonna be quick.

And as Amy whimpers in anticipation of what's to come, Maia
suddenly raises her hand. As if to volunteer. Isabelle
moves over to her desk, intrigued by this show of bravery.
She looks down at her.

ISABELLE (CONT'D)
You want to take her place?

MAIA
No. I just want to tell you
something.

(CONTINUED)

43 CONTINUED:

43

Isabelle just looks down at her, as if to say: *what?* Maia doesn't shrink from her gaze.

MAIA (CONT'D)

What you're trying? It's not going to work.

Isabelle reacts to that, then sees that Maia's gaze is fixed somewhere over her shoulder. She wheels to see --

-- Diana standing in the doorway, her gun pointed right at Isabelle. In the split second before Isabelle can react, Diana pulls the trigger. And empties her clip into Isabelle.

The kids SCREAM. Isabelle hits the ground, the result of the bullets' impact. Tom, the syringe in his hand, rushes into the room. As he makes his way to Isabelle, he calls out to the kids --

TOM

Everyone get out of here.

He doesn't need to tell them twice. As the panicked kids flee the room, Tom straddles Isabelle and raises the syringe. Just as he's about to bring it down --

Isabelle's eyes pop open. She grabs his arm, interrupting its downward arc.

ISABELLE

You shouldn't have done that.

With her other hand, she reaches out and shoves Tom in the chest with all her strength. He hurtles backward, losing his grip on the syringe. Isabelle stands as Diana tries to reload her weapon.

With a glance at Diana, Isabelle sends the gun flying in one direction, Diana in the other. Isabelle moves over to Tom, who's prone near the desk, reaching his hand out for the syringe, which is just out of reach.

As Isabelle is raising her hand over Tom, we HEAR --

RICHARD (O.S.)

Isabelle.

She turns. Richard stands in the doorway. A moment as she looks at him. He doesn't seem to be trying to move against her, and is clearly at her mercy. Can she kill her father?

ISABELLE

What?

(MORE)

(CONTINUED)

ISABELLE (CONT'D)

You're going to tell me to stop?
It's still not too late to save me?

RICHARD

It's past that. You made your
choice. But you're my daughter.
And if you quit all this right now...
I'll stand by you.

She looks at him, her last unsullied human connection.
There's a part of her that would like to take the offer.
But then her expression darkens --

ISABELLE

No. I'm sorry, daddy. But this is
the way it's supposed to be.

And she turns back to Tom, who's still reaching out for the
syringe. Tom's breath catches as she begins to finish him
off. Richard look over to the syringe --

-- Which rises from the ground, under the control of Richard's
ability. It hurtles straight into Isabelle's neck. She
turns to her dad, realizing what he's just done.

ISABELLE (CONT'D)

Daddy?

She raises a hand up to pull out the syringe... but it's too
late. The plunger depresses, as if by its own hand. And
Isabelle GASPS as the milky white substance makes its way
into her body...

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

44 INT. 4400 CENTER - SCHOOL AREA/CLASSROOM - DAY 44

Moments later. Isabelle pulls the syringe out of her neck, looking at her father in shock. Suddenly, her hand opens and the syringe drops to the ground. She begins to CONVULSE, falling to her knees.

Richard moves to her side as the convulsions worsen, cradling her. Isabelle's body TENSES and she CRIES out in pain... then her muscles slacken, and she relaxes in Richard's arms.

Richard looks at her sadly. He couldn't save his daughter, and his heart is breaking.

RICHARD
I'm sorry, Isabelle.

And as if in response to his words, Isabelle opens her eyes. There's no trace of pain there; just the fury she's worn since she walked into the Center. Is it possible the syringe had no effect?

ISABELLE
I wish you hadn't done that, daddy.

She rises to her feet. Richard does likewise, knowing that this is probably the end for him.

RICHARD
Isabelle, please --

ISABELLE
Don't bother.

She raises her hand to Richard, her grim expression telling us she's ready to follow this through --

-- Except nothing happens. It's hard to say which one of them is more surprised. Isabelle looks at her hand, then raises it to Richard again. Still no effect. She looks to her hand again --

ISABELLE (CONT'D)
What's the matter with me?

She tries once more. Nothing. Looks like the syringe did have an effect -- just not the one we expected. As it dawns on us that Isabelle has been stripped of her abilities, Tom and Diana stagger to their feet in b.g.

(CONTINUED)

44 CONTINUED:

44

Tom unholsters his gun, training it on Isabelle and walking towards her.

DIANA

What are you doing, Tom?

TOM

What they told me to do. What I have to do.

RICHARD

Hold on. Her abilities... they're gone. The girl's helpless.

TOM

For now. How do we know it's not temporary? Maybe that shot gave us a window of opportunity.

RICHARD

No. There has to be another way.

Isabelle looks over to Tom, who's very close to her with that gun now. She looks around the room, taking in her handiwork. Then she looks over to her dad.

ISABELLE

There isn't. Leave him alone, daddy.
(and then; to Tom)
Go ahead. Finish it.

Isabelle looks Tom right in the eye. She looks scared, but there's still a hint of defiance. Tom takes a baby step closer. And we PUSH IN on his conflicted face as he looks at this helpless twenty year old --

BANG! We're still TIGHT ON Tom's face as the sound of a GUNSHOT rings out.

45 INT. NTAC MEDICAL - CORRIDOR - DAY

45

Tom sits in a chair at the end of this corridor, looking forlorn. We linger with him for a moment, thinking that he's reconciling himself to becoming a killer. Then we HEAR:

DIANA (O.S.)

Isabelle's out of surgery.

Tom looks up. Diana's standing over his chair.

DIANA (CONT'D)

She'll be in recovery for a good while.

(MORE)

(CONTINUED)

45 CONTINUED:

45

DIANA (CONT'D)

But they expect her to make it.

(Tom nods; and then)

For a minute there, I really thought
you were going to put one in her
head.

TOM

So did I.

She sits down in the chair next to him.

*

DIANA

The shoulder wound was a good idea.
It let us figure out whether or not
the effects of that syringe were
permanent. If she had started to
heal herself...

TOM

... I had five more bullets in my
clip.

(and then)

So were they? Permanent?

DIANA

According to Dr. Anapurn, it looks
that way. She's got no trace of
promicin in her system. She's
just... a normal girl.

JARVIS (O.S.)

A normal girl who's in a lot of
trouble.They both look up. Jarvis has approached. She looks at
them both with concerned affection, takes in their exhaustion.

JARVIS (CONT'D)

You're both okay?

(when they nod)

Good. 'Cause you're gonna have to
rest up on the fly. Collier's still
in the wind. So's his stash of
promicin.

(as they react)

The world's about to change. And
our jobs just got a whole lot more
difficult.

*

*

A final moment between them all, then Jarvis turns and walks
away. Tom looks over to Diana --

*

(CONTINUED)

45 CONTINUED: (2) 45

TOM
More difficult? You up for that? *

DIANA
The truth? I don't think so. *

Tom looks at her, surprised by her answer. Diana doesn't say anything further, and Tom doesn't press her. *

FADE TO BLACK. And in the moment of darkness that follows, a TITLE CARD tells us it's now: THREE DAYS LATER.

46 EXT. BALDWIN HOUSE - DAY 46

Diana's car, heavily packed with travel bags, is parked on the curb outside Tom's house. It's a bright, sunny day. Alana's leaning in to the passenger window. Maia sits in the back seat; Ben's behind the wheel. Alana smiles at Maia -- *

ALANA
Be sure to send me emails, okay?
And take lots of pictures.

BEN
Don't worry. I guarantee you
there'll be plenty of pictures.

ALANA
Six months will be gone before you
know it. We'll see each other soon. *

Maia just looks up at Alana... that faraway look in her eyes. *

MAIA
No, we won't. We'll be back. But
you won't be here. *

And as Alana reacts to that... *

THE SIDEWALK NEARBY *

Tom and Diana stand a few feet away, taking a private moment. An awkward beat as they fumble for an appropriate goodbye.

DIANA
So. Do you hate me?

TOM
No. I just don't know how I'm gonna
do this job without you.

DIANA
I have to leave, Tom.
(MORE)

(CONTINUED)

46 CONTINUED:

46

DIANA (CONT'D)

If Collier's right... if moving into this new world of his means all kinds of upheaval in the here and now... then I'm opting out. I'm going to find a place where I can live in peace with my daughter for as long as we can.

TOM

Diana. It's okay. You don't have to justify your choice to me.

*
*

DIANA

Ever think about doing the same thing?

*
*

TOM

Sure. This job... this fight... it's cost me so much. More than one guy should ever have to give up. But I can't leave. I'm in it 'til the end.

(beat; and then)

Lucky me, huh?

Diana smiles -- and then HUGS Tom. He returns it. For a moment, they hold onto each other, a silent acknowledgment of all they've been through. When they part, Diana's misty.

DIANA

'Bye, Tom.

He gives her a wave as she heads to the car and gets in the passenger seat. As Diana pulls the door shut, Alana moves to Tom, who puts an arm around her.

*

The song "LONELY PLANET BOY" by the New York Dolls RISES softly in the b.g. as Diana's car pulls away. And as the car recedes, we HEAR Jordan Collier's voice.

*

We're not yet sure where he is, or whom he's speaking to, but his thoughts tie together the season's final images.

JORDAN COLLIER (V.O.)

The end of one journey is always the beginning of another.

47 EXT. 4400 CENTER - FRONT ENTRANCE - DAY

47

We're looking on from a distance as a couple of NTAC OFFICIALS, led by Jarvis, put a heavy padlock on a chain that is wrapped around the front doors of the Center.

(CONTINUED)

THE 4400 "Fifty-Fifty" (SHOOTING SCRIPT) 07/11/06 48.

47 CONTINUED: 47

JORDAN COLLIER (V.O.)
Change is always painful, and it
always comes with a cost.

REVERSE to REVEAL: Richard, wearing a hat and sitting behind
the wheel of a car, looking on as the Center is shut down.
A moment, then he puts his car in gear and drives away.

48 INT. NTAC MEDICAL - RECOVERY ROOM - DAY 48

Shawn rests in a bed at NTAC Medical, hooked up to various
monitors and I.V.s. His eyes are shut; he's recuperating. *
Tom sits at his bedside, keeping vigil over his nephew. *

JORDAN COLLIER (V.O.)
It hurts to see those costs, but we
can't allow them to sway us.

CAMERA drifts off Shawn, passing through the wall of his
suite and into the next recovery room. We FIND Isabelle, in
a similar situation. How strange that, after all this, they
wound up close to each other after all.

48A EXT. BALDWIN HOUSE - DAY 48A*

Alana's walking down the front path, towards her car. She *
fumbles with her keys, then looks up, noticing something. *

JORDAN COLLIER (V.O.) *
Tomorrow is always a mystery. The *
only thing we can do is face it *
with resolve. *

And, from above, a familiar WHITE LIGHT blooms on Alana's *
face. As it grows brighter, her expression shifts from *
confusion to dread. And as it BLOTS HER OUT entirely -- *

49 INT. DINGY MOTEL ROOM - DAY 49

CLOSE ON: KYLE BALDWIN. The shades are drawn, and he sits
in this darkened hotel room with an intense expression on
his face. It's as though he's about make a difficult choice.

JORDAN COLLIER (V.O.)
We move forward... always forward,
and into what's next.

Another angle REVEALS: Kyle is staring at a promicin shot,
which rests on the table. And as he picks it up... *

50 EXT. REMOTE CABIN - DAY 50

CLOSE ON: a journal. Someone is writing in it, and we realize
that we're looking at the words we're hearing spoken.

(CONTINUED)

50 CONTINUED:

50

JORDAN COLLIER (V.O.)

We make a choice. We act on that choice.

Another angle REVEALS: Collier, sitting on the steps of this remote outpost. He finishes his journal entry...

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

And then all that's left... is to live in hope.

Collier shuts the journal. He takes a moment to look out over the landscape. And then we HEAR the door open behind him. He turns. Kevin and Tess are standing there.

KEVIN

I got the TV working. They're saying a woman in El Paso just checked her father out of a hospice.

TESS

He had Alzheimer's. Until she visited him this morning.

KEVIN

Come on. They're talking about us. Let's go watch it happen.

Kevin and Tess turn and head inside. Collier SMILES. The news is a moment of relief and triumph for him. And as he stands and follows them in, the music FADES DOWN.

51 EXT. UNDERPASS/HOMELESS ENCAMPMENT - DAY

51

A line of people is gathered under the portrait of Collier. Some look like burnouts; others are comfortable middle class. *

Will stands facing them. He's placing a promicin shot into a brown paper bag. As he does it, he talks to the woman in the front of the line, whose back is to us.

WILL

You understand what you're about to do, right? There are no guarantees.

REVERSE to REVEAL: The woman he's talking to is none other than April. She nods as she takes the bag from Will --

APRIL

There never are.

April moves off. Will reaches for another syringe, then looks up. He's speaking to the next person in line, but CAMERA is positioned right in front of him.

It's as though he's speaking directly to us.

WILL

How about you? Fifty-fifty. You want the shot?

SMASH CUT TO BLACK.

END OF SHOW