

EPISODE #4

FOREVER KNIGHT

"Last Act"

Written by  
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PAGE HISTORY

Episode 004

"Last Act"

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FOREVER KNIGHT 004 "Last Act"

CAST LIST

NICK KNIGHT.....Geraint Wyn Davies.  
SCHANKE.....John Kapelos  
NATALIE.....Catherine Disher  
JOSEPH STONETREE.....Gary Farmer  
JANETTE.....Deborah Duchene  
MARILYN  
DR. COLE  
ERICA  
DEAN  
CARL  
PARAMEDIC  
MRS. KRANTZ  
CUSTODIAN  
NURSE #1  
NURSE #2  
YOUNG ACTRESS  
OLD ACTRESS

SETS

INT. HOSPITAL EMERGENCY	INT. CHILDREN'S WARD
INT. A CRISIS ROOM	INT. HOSP. DEAN'S ROOM
INT. WAITING ROOM	EXT./INT. NICK'S CAR
INT. DOCTOR'S CHANGE ROOM	INT. STONETREE'S OFFICE
INT. SHOWER STALL	INT. RAVEN
EXT. PARK BENCH	INT. MUSTY APT. - ERICA'S
INT. POLICE STATION	INT. APARTMENT CORRIDOR
INT. AN 18TH CENTURY THEATRE	INT. CARL'S APARTMENT
INT. ERICA'S APT. (18TH CENTURY)	INT. THEATRE - PRESENT
INT. MORGUE	EXT. POLICE STATION
INT. HOSPITAL HALLWAY	EXT. HOSPITAL
EXT. NATALIE'S LAB	INT. PRECINCT SQUADROOM
EXT. NICK'S LOFT	EXT. CARL'S APARTMENT
INT. NICK'S LOFT	INT. ANOTHER ROOM (HOSP)
INT. TORONTO SKYLINE	INT. THEATRE BACKSTAGE
INT. HOSPITAL RESIDENT'S STATION	(PRESENT DAY)
INT. RESIDENT'S STATION BACK AREA	

Last Act

TEASER

FADE IN:

1 INT. HOSPITAL - EMERGENCY - NIGHT 1

Doors part as PARAMEDICS wheel a MAN into emergency. They move like a freight train down the corridors, one of them runs alongside, ventilating. Patients line the halls, trying to clear a path as they turn a corner and wheel him into

2 A CRISIS ROOM 2\*

where NURSES are already preparing to hook him up. The paramedics swing the gurney in and take either side of the man, lifting him onto the table. They're trying to keep up the pace, but the man is downright fat. DR. MARILYN SEGAL enters. She's maybe thirty, and stunning despite the fact that she's had a long shift. She keeps up the urgency:

MARILYN

What's wrong with him?

PARAMEDIC

(lifting the man)

He's too... damn... heavy!

(then:)

He's fibrillating. We got a pulse in the house, but by the time we got him in the truck...

A NURSE steps in, taking over from the paramedics.

MARILYN

Thanks guys, back up please.

As Marilyn and the nurses begin working over the man, the paramedic steps back and turns right into

The wife of the patient, MRS. KRANTZ. She's the same size, has an accent, and looks ready to have an attack herself.

MRS. KRANTZ

Oh, my GOD!

She charges into the room, and the paramedic has to stop her.

PARAMEDIC

No, Mrs. Krantz... You can't come in here, I told you!

MRS. KRANTZ

You save my husband, do you hear me?! You save Joseph!

(CONTINUED)

2 CONTINUED:

2

PARAMEDIC

Let the doctor do her job...

A flatline appears on the heart monitor, accompanied by the constant tone. Mrs. Krantz goes crazy:

MRS. KRANTZ

JOSEPH!

MARILYN

Paddles! Come on, people, come on!

The paramedic drags the wife out, as a nurse prepares the paddles and hands them to Marilyn.

MARILYN

CLEAR!

She shocks him and the man jumps. No heartbeat.

MARILYN

Crank it up...! CLEAR!

She shocks him again.

MARILYN

Once more! CLEAR!

Nothing. But that doesn't stop Marilyn for a moment. She climbs up alongside the man, kneeling on the table beside him so that she can give CPR. She starts counting.

MARILYN

One, two, three, four, five...

then looks over at the monitor for any response...

MARILYN

Come on, Joseph...

(beat)

One, two, three, four, five...

She is still trying as hard as humanly possible to bring him back as we CUT TO:

3 INT. WAITING ROOM - NIGHT

3

Mrs. Krantz is praying to herself, eyes tightly closed. Marilyn enters and walks up to her. We can see from her face that the news is bad. The woman looks up, and Marilyn lets her expression say everything... Especially that she's sorry.

Mrs. Krantz stands, but can't hold back the tears. Marilyn reaches out and embraces her. Mrs. Krantz returns the hug. We HOLD on Marilyn's pain... then

CUT TO:

4 INT. DOCTORS' CHANGE ROOM - NIGHT 4

Marilyn strips off her gown as she enters. Another woman, DR. COLE, is just coming off her shift. They chat as Marilyn undresses.

DR. COLE  
You look beat, Marilyn. How long've you been on the floor?

MARILYN  
Forever. I gotta have a shower or I'm gonna drop.

Dr. Cole walks up behind Marilyn and begins to rub her shoulders.

DR. COLE  
Life of the resident. Were you on that code blue? \*

MARILYN  
(sad sigh)  
Sometimes you feel so... useless.  
(soft moan)  
God, that's good... \*

Dr. Cole pulls Marilyn's straps off her shoulders, exposing more bare skin, and resumes the massage with intensity. Marilyn moans with relief. \*

DR. COLE  
That's the thing about residence, Kiddo... You don't beat it, you survive it.

She touches Marilyn's hair affectionately as she finishes.

MARILYN  
I'm just soooo tired.

DR. COLE  
(as she goes)  
You'll live.

5 INT. SHOWER STALL 5

MARILYN

turns her face up to the warm water of the shower, letting the tensions of the long day wash away.

6 THE CHANGE ROOM DOOR OPENS 6

and a FIGURE enters. A gloved hand turns the dead bolt...

MARILYN, oblivious to the Figure's presence in the room, still absorbed in her shower.

7 FIGURE'S POV

7

moving toward the shower. We SEE her naked body through the thin curtain, beautiful...

A HAND reaches into the shower, grabbing hold of Marilyn's wrists in one motion, holding them up against the wall behind her, pinning her against the wall, startling her. She gasps, but she doesn't freak out. She knows this person, and smiles:

MARILYN

(smiling, seductively)

You're crazy, you know that?

CLOSE on Marilyn's face: first welcoming the person's touch. Her arms are pinned up, against the tile over her head by an unseen arm. Marilyn smiles erotically... then her look becomes confused... terrified... as WE SEE the shiny blade of A SCALPEL, the moment before it slashes across her raised wrists. (We DO NOT SEE blood spurt from her wrists.) She begins to SCREAM and BLOOD SPATTERS THE TILED WALLS running - into the drain, her screams coming to an abrupt end as we:

\*

END TEASER

ACT ONE

FADE IN:

8 EXT. HARBOURFRONT - PARK - NIGHT 8

City lights from the downtown towers dominate the background of a city park overlooking the harbour. A park bench is lit by a street lamp along the boardwalk.

A BEAUTIFUL YOUNG WOMAN, dressed in a long flowing overcoat, approaches the bench. Her long, red hair spilling out of a wide brimmed hat. Surveys the skyline... and then sits.

And sits...

9 DROP BACK WIDE - STOP MOTION (EFFECT) 9

As TIME STARTS TO FLY BY. Things begin to speed up all around. Lights from cars moving along the elevated Freeway in front of the city begin to blur. Clouds scud rapidly across the moon overhead...

The woman doesn't move.

The long night is compressed to seconds. Lights begin to flicker out in the buildings as the glow of morning enters the sky.

The sky brightens, and as night rapidly turns into day, the woman begins to smoulder...

The sun comes up, and the FIGURE literally SMOKES now, hunched over, shrinking on the spot... The woman who was sitting there only a moment ago is becoming a pile of smoking clothes.

The day speeds by even more quickly than the night, with people zooming by along the boardwalk, ignoring the strange smouldering coat and hat on the bench...

NIGHT begins to fall again, lights in the towers flicker back to life, REAL TIME returns, and we

CUT TO:

10 INT. POLICE STATION - NIGHT 10

NICK BURSTS out of an office door, charging through the precinct toward the exit, followed by STONETREE, who is trying to talk to him on the fly. All heads turn as the two men pass:

NICK  
There's no problem!

\*  
\*

(CONTINUED)



10 CONTINUED:

10

STONETREE

What do you mean there's no problem? I ask you how's it going, you bite my head off like a rattlesnake or something.

NICK

It's going fine.

STONETREE

Is it a girl?

NICK

No girl.

STONETREE

You're constipated or something?

Nick darts him a hard glance, then sits at his desk. A long pause - Stonetree hanging over him. Finally...

NICK

Did you know that most murders are solved by a straight-out confession?

STONETREE

Sounds like a cop who's lost his confidence.

(beat)

How many cases you got outstanding?

NICK

Eight.

STONETREE

That's a lot.

NICK

There's nothing to go on... I'm just staring at a pile of clues that don't connect.

They're at the door to the precinct. Schanke approaches the two of them.

SCHANKE

Nick we gotta get down to the harbour.

(looks at Stonetree)

Nice tie Captain. Your kid make it for you?

Nick turns away from Stonetree and hurries out of the office with Schanke.

## 11 EXT. PARK BENCH - NIGHT

11\*

SCHANKE and NICK are standing over the pile of clothes on the park bench, with a PARK CUSTODIAN scratching his head, beside them. Nick bends down and studies the remains as they talk behind him:

CUSTODIAN

Spontaneous human combustion. That's what this lady said. She was runnin' round like a chicken with her head cut off, telling anyone who'd listen that this hadta be spontaneous human combustion. (shrugging)  
Me, I never heard of it...

SCHANKE

They did a thing on TV about it.

CUSTODIAN

...So I called you guys. I was just gonna bag it, but I figured --

SCHANKE

It's good that you did.

CUSTODIAN

You figure there was a person in there?

SCHANKE

Who you kidding? You ever heard of fire that destroys bones but saves polyester?

The custodian smiles, nods his head sagely.

Angle on Nick as he carefully pokes through the remains. He sees -- A GOLD RING.

Nick picks it up slowly. This is chilling to him. Significant. A horrible revelation.

## 12 INT. AN 18TH-CENTURY THEATRE -- NIGHT (FLASHBACK)

12

A WILD SWORDFIGHT onstage. Theatrical, raucous. The combatants athletically leaping, ducking, and lunging; apparently fighting for the hand of a busty young woman tied to a post in center stage. CHEERS FROM THE AUDIENCE add to the thrill of the duel. CLOSER ANGLES reveal that one of the swordsmen is NICK... the other, a rather feminine-looking man with "his" hair stuffed into a large hat. "He" bears a startling resemblance to the beautiful woman who melted on the bench as the sun rose into the sky. This is ERICA... and she seems to be getting the upper hand.

(CONTINUED)

12 CONTINUED:

12

ERICA

Where is your glib tongue now,  
peasant? Prepare to die.

As she moves to run Nick through, he kicks her back.

NICK

A wise man does not waste his  
words.

They fight some more -- it's an entertaining show. High pantomime and spirits, like the best of the Three Musketeers. Nick backs Erica up against a wall, he has got the better of her.

NICK

Leave now and I will let you live.

Erica kicks free and moves quickly to the girl.

ERICA

I will have the woman!

Nick intercepts.

NICK

Not in this life!

He RUNS HER THROUGH. The crowd erupts in wild cheers. Nick cuts the wench free and she embraces him. Another actor quickly runs to the front of the stage and holds out a large hat, gesturing for payment. Then the actors hurry off stage.

13 INT. ERICA'S APARTMENT (18TH CENTURY) - NIGHT

13\*

Erica is still flush-faced and exuberant from her performance. She quickly steps out of her costume's doublet revealing a very womanly figure. Takes off her hat.... her luxurious red hair tumbling out... then shakes it free like a lioness. Looks up to see NICK admiring her from the door. Erica smiles sexily.... then crosses, closing the door behind him. Playfully rubs her body against his.

\*  
\*

ERICA

You, sir, are very skilled with  
your sword. Do you wish to run me  
through again?

NICK

And again, if we have time. But  
shouldn't we pack for Gloucester?

ERICA

No!

(CONTINUED)

13 CONTINUED:

13

She playfully pushes away from him, laughing. \*

ERICA

We have all the time in the world,  
Nicholas. Time to write, and  
perform... to live, and love... We  
have been blessed with a gift.  
(smiles seductively)  
And we don't travel until morning.

She starts to undo the laces of his shirt. He starts to do  
the same. They kiss, caress, undress...

NICK

I have never known anyone who loved  
living as much as you...

ERICA

I'll teach you....

NICK

Yes, Erica...

ERICA

We can enjoy life...

We can see both Nick and Erica have fangs. They're extended.

ERICA

...Forever.

The two lovers dig their teeth into each other's necks. They  
gasp with the pleasure. With heat.

HER HAND clawing into the flesh of his back.... and on her  
hand, THE GOLD RING.

14 EXT. HARBOURFRONT -- NIGHT

14

ON NICK - staring at the gold ring in his hand.

SCHANKE (O.S.)

Suicide.

NICK

(reacts, re: ring)  
Yes.

SCHANKE

(confused)  
Yes? Are you listening to me?

Nick focuses on Schanke, standing beside him.

(CONTINUED)

14 CONTINUED:

14

NICK

What?

SCHANKE

I said we just got a call. There's a suicide they want us to look at at the hospital.

Schanke heads off. Nick pauses for another moment over the pile of clothes... the custodian looking on.

CUSTODIAN

So what do you want me to do with it? Bag it?

NICK

Yeah... bag it. There's nothing more we can do.

He pockets the ring, and follows Schanke.

15 INT. HOSPITAL - DOCTOR'S CHANGE ROOM - NIGHT

15

Schanke and Nick examining the shower and dressing area, as coroners' assistants zip Marilyn's body into a body bag on the tile floor.

SCHANKE

Y'know, the problem with suicide is that nobody knows how to do it right. If I was gonna buy a ticket, I'd at least make sure I did it right.

NICK

(looking over shower)  
How's that?

SCHANKE

After sex. During even. Blowing up would be good. Then there's no body left to be embarrassed about after the fact. Yeah... a couple of drinks, couple of roles in the hay, then a couple of sticks of dynamite...

Nick gives Schanke a look... then crosses to DR. COLE, who stands in one corner of the room.

NICK

When you found her, was the shower still running?

(CONTINUED)

15 CONTINUED:

15

DR. COLE  
Yes. It was scalding by then.

SCHANKE  
And her wrists were slashed.

DR. COLE  
Yes...

Schanke hands a scalpel to Nick.

SCHANKE  
I sent the one she used to the lab,  
but it was just like this one.

NICK  
How long had she been on shift?

DR. COLE  
Twenty or so hours.

SCHANKE  
Could'a been a cop...

NICK  
Did she seem upset... depressed?

DR. COLE  
She was tired. She'd just lost a  
patient, that bothered her...

NICK  
But that can't be unusual.

As he asks this question, Nick places a now very bent scalpel  
on a nearby tray. No one notices.

DR. COLE  
No. It isn't, not here... I've  
seen residents snap like this  
before. There are enormous  
pressures. It's the frustration  
that eats at you.

NICK  
So you think she killed herself?

Dr. Cole nods. Nick seems satisfied with that. He turns to  
leave.... then stops spotting:

16 A MAN - IN THE HALLWAY OUTSIDE

16

Thirty, good looking. His head lowered in grief as he sits on  
a bench. Nick turns to Dr. Cole - she already has the answer.

(CONTINUED)

16 CONTINUED:

16

DR. COLE  
Carl Jans - her fiance. Med student  
over at the University. He was  
coming to pick her up.

Something troubling Nick.

NICK  
Skank?

SCHANKE  
Aw, c'mon, man. I'm supposed to be  
off duty at ten. What're you  
gonna be doing?

NICK  
Taking her body to the morgue.

17 INT. MORGUE - NIGHT

17

NATALIE stands over Marilyn's body, which is mostly covered  
with a sheet. Nick stands some feet off, watching... playing  
with something in his hand: ERICA'S GOLD RING.

NATALIE  
The incisions are fairly deep...  
Perfect, actually. She died  
quickly.

NICK  
Question is, why?

NATALIE  
You're asking the wrong person.  
(nods to body)  
She's the only one who really  
knows.

NICK  
Maybe.

Natalie studies him.

NATALIE  
Okay, it seems a little strange to  
me, too. Why was she found with the  
scalpel in her hand? It'd be pretty  
hard to hold onto after these  
cuts - but it's possible. I told  
you, it was quick.

NICK  
Why does she do it at work?

(CONTINUED)

17 CONTINUED:

17

NATALIE

Why not? She'd just lost a patient, she was exhausted, depressed - I'm playing devil's advocate, here... but there aren't any rules for suicide. It's a very personal, very strange thing...

Nick's eyes are on the ring in his hand... his mind remembering...

18 INT. ERICA'S APARTMENT (18TH CENTURY) - NIGHT

18\*

Candlelit. Romantic. Erica half dressed in Nick's arms. Sighs...

ERICA

Your blood courses through me... strong... so many memories...

NICK

What do you see?

ERICA

A fight in the blazing sun. A castle... Moorish, I think...

NICK

The Crusades...

ERICA

You were wounded. Nearly killed.

NICK

Yes...

ERICA

I hate the thought of dying.

NICK

Then why do you think it?

A beat... she looks at him. At his eyes. Sadness in hers.

ERICA

My blood told that to you? Have I infected you with that thought?

NICK

I don't understand it. Not from you.

Erica kisses him... then pulls away. Covers herself with a thin silk robe and crosses to her dressing table. On the table is AN EXQUISITE CHINA DOLL.

(CONTINUED)



18 CONTINUED:

18

A child with lustrous red hair, much like Erica's. Erica tenderly picks up the doll, brushing its hair as....

ERICA

Life is so precious.... and we are so blessed with our endless years. But we have to contribute to life. To add to it, to pay for those lives we have taken away.

(turns to him)

There will come a time when this lust I have for living will wane. When the plays I write will cease to amuse me... and when I no longer will shout with joy when I perform.

NICK

No...

ERICA

Yes. And then... I will be a taker. Unworthy of life... best to go away lest I become a burden.

NICK

You will never be a burden.

ERICA

Oh, yes. And so will you. And, when that happens, we will do what we must do.

She looks to him - her eyes boring through. A sad, chilling pause.... then back to:

19 NATALIE'S LAB

19

Nick lost in the past...

NATALIE

So are you going to investigate?  
Nick?

NICK

(snaps out)

I guess so.

(beat)

I'll fit it in somehow.

NATALIE

You sure? I know you're swamped,  
and it probably was a suicide.

(CONTINUED)

19 CONTINUED:

19

NICK  
I'd rather find out for sure than  
settle on probably.

\*  
\*  
\*  
\*  
\*

Nick nods.

20 EXT. NICK'S LOFT - DAWN

20

Nick's Caddie rumbles slowly down the alleyway and pulls into  
the garage.

21 INT. NICK'S LOFT - DAWN

21

Nick enters. Heads for the fridge. Opens a bottle and pours  
himself a glass of blood.

Crosses to his answering machine and presses the message  
button... then makes his way to the window. Stares out  
contemplatively as...

SCHANKE (filtered, O.S.)  
Knight? Skank. I just wanted to  
say thank you very much for letting  
me drive the dead chick's fiance  
home... You take advantage of me  
and I want to let you know that I  
know it.

(beat)

Anyways, the guy said she's been  
depressed for a while, and was  
getting worse... So, that's all she  
wrote, right? By the way, I tried  
to roust up some witnesses at the  
Jenkins' shooting. No dice.  
Next time try giving me a lead  
that goes somewhere. I'll see ya.

\*  
\*  
\*  
\*  
\*

(CONTINUED)

21 CONTINUED:

21

And he hangs up. Nick closes his eyes... pained. HEARS A VOICE...

ERICA (O.S.)  
Are you a burden, Nicholas?

Nick quickly turns. No one there. Just the darkness of the room.

NEW ANGLE as he crosses slowly to the windows. Adjusting the blinds so a splinter of ever-brightening light streams through.

Nick has to squint even at that...

CLOSE on Nick's baby finger.

The fingernail is quite long, and he studies it a moment before he raises it into the beam...

AND THE TIP OF IT BEGINS TO BURN

HOLD ON NICK watching his smouldering finger, as if he's unaware of the pain. Contemplating his value on earth...

FADE OUT

END ACT ONE

ACT TWO

FADE IN:

22 EXT. TORONTO SKYLINE - LATE AFTERNOON 22\*

The end of the day. HEAR the sound of a horror movie.

23 INT. NICK'S LOFT -- LATE AFTERNOON 23\*

Nick is at his desk in his loft. Spread out in front of him are coroner's reports, witness statements. He flips through one coroner's report and throws it down on the desk. He's frustrated. He stares at the pile of paperwork a long moment, then...

ERICA (O.S.)

Maybe it's time to move on,  
Nicholas...

A chill runs up Nick's spine. He turns... and, this time, he SEES:

ERICA standing in a SHAFT OF SUNLIGHT near the windows. She is dressed in her silk robe, her body showing through. Beautiful... inviting... glowing in the light.

NICK

Erica?

ERICA

Maybe it's time to join me.

Nick crosses slowly to her.

NICK

Why did you do it?

ERICA

I was already dead.

NICK

You had so much life.

(CONTINUED)

23 CONTINUED:

23

ERICA  
I was a burden. I wasn't giving  
anything back... I was alone.  
(beat)  
Isn't that how you feel?

At the moment it is. Nick moving toward her. Erica reaches out to him. So enticing...

ERICA  
Come with me. Join me.

NICK  
Erica...

ERICA  
Join me in the light...

Nick is almost there. Just inches from the sunlight. Drawn to her. Reaching... and then he stops himself.

NICK  
I can't....

ERICA  
Join me.... please, Nicholas... I'm  
so alone...

And HER IMAGE SLOWLY FADES.

HOLD ON NICK for a long moment. He is thoroughly shaken.

And then something occurs to him. A disturbing thought.

24 INT. HOSPITAL / RESIDENTS' STATION - NIGHT

24

TWO NURSES stand at the counter across from Nick. One of them is male.

NURSE #1  
She was cool. I mean, a lotta the  
doctors here are very uncool, if  
you know what I mean.

NICK  
Uh-huh.

NURSE #2  
When she first came here she had  
this energy -- most residents start  
with it but none of them keep it --  
it's like she's really here to  
help, you know?

(CONTINUED)

24 CONTINUED:

24

NURSE #1

Everybody liked her. She was always taking pictures...

NURSE #2

Yeah, she liked pictures. Her and her patients, her and the other doctors...

NICK

So you'd say she had friends here?

NURSE #2

Oh, God yeah... Everybody.  
(a thought)  
Have you seen her board?

25 RESIDENTS' STATION - BACK AREA

25

This is a small office area diectly behind the counter. The residents each have a desk area and a bulletin board. Marilyn's is jammed packed with photos of her posing with patients and friends. There are plants on her tiny desk. A colorful calendar. Life-affirming stuff.

Nick studies it as...

NURSE #2

Pretty amazing, huh? The girl was a ray of sunshine around here.

(beat, under)

Some of us think there's somethin' else goin' on.

NICK

Like?

NURSE #2

Like maybe somebody killed her.

DR. COLE enters the area at that moment.

DR. COLE

You guys still nosing around here?  
(to nurse)

Tracy, these people have enough to do without exposing them to hospital rumors.

NICK

I've had many rumors lead me to facts, Doctor. She wouldn't have said anything if I hadn't asked.

(CONTINUED)

25 CONTINUED:

25

DR. COLE  
Then I stand corrected.

She lingers in the b.g., as Nick turns back to the nurse.

NICK  
(to nurse)  
Is there anyone else who might have  
a little insight?

NURSE #2  
(beat)  
Have you talked to Dean, yet?

Dr. Cole turns her head.

26 INT. CHILDREN'S WARD -- NIGHT

26

It could be a sad place but it has been made as bright and cheery as possible. There are get well cards, balloons, and stuffed animals all around. Right now the kids are being entertained by a magician -- DEAN a young man in his late twenties, handsome ... wearing a Blue Jay's cap to hide his bald pate.

Nick stands back, watching, as Dean finishes his final trick. It's one of those "hidden quarter" gags.

DEAN  
So who can tell me where the  
quarter is?

The kid's ad lib responses -- "over there", "in your pocket". Dean moves over to a pretty little red-haired girl in her hospital bed. He pulls the quarter out from behind her ear. She giggles with delight.

DEAN  
Now Lucy, how did that get there?

Lucy shakes her head.

DEAN  
I guess we better let you keep it.

Dean turns to a little boy who sits in the adjacent bed. Dean stares at him, curiously.

DEAN  
What's that?

The little boy shakes his head. Dean leans over and pulls a thermometer out from behind the little boy's ear.

(CONTINUED)

26 CONTINUED:

26

DEAN

The doctor's sure are forgetful here, aren't they? We better keep an eye on them.

Dean gets up and turns to the crowd of kids.

DEAN

It's time for lights out.

The kids groan, dissappointed.

DEAN

(softly, kindly)

Don't worry. I'll see you guys tomorrow night.

Dean walks to the door -- he spots Nick. Dean looks back at the kids, suddenly a bit protective.

DEAN

Sorry, visiting hours are over.

NICK

(smiling)

I enjoyed your show.

(flashes badge)

I just need to ask you a couple of questions.

Dean nods. They exit.

27 INT. HOSPITAL - CORRIDOR -- NIGHT

27

Dean and Nick walk the corridor to Dean's room. Away from the children's ward the spring leaves his step. He walks slowly.

NICK

You all right?

DEAN

That's a loaded question to ask a terminally ill patient, Detective.

(beat)

Those shows take a lot out of you when you're on Chemotherapy.

He opens the door to his room. They walk in.

28 INT. HOSPITAL - DEAN'S ROOM -- NIGHT

28

Dean moves to his bed, sits down. Heaves an exhausted sigh.

(CONTINUED)



28 CONTINUED:

28

DEAN

This is about Marilyn?

Nick looks on the bedside table, and picks up a PHOTO of Marilyn and Dean. They're both smiling, looking happy.

NICK

Looks like you knew her pretty well.

DEAN

I live here. Marilyn made it a point to know everyone very well. It was her talent.

NICK

And her death?

There is bitterness in Dean's voice.

DEAN

I'd rather not talk about it.

NICK

I think it's important --

DEAN

(emotionally)

You'll have to excuse me, but someone like me -- with maybe two or three months more to live -- has a difficult time discussing the suicide of someone I thought wanted to live as much as I did.

(beat)

She hasn't been much of an "inspiration" if you know what I mean...

Nick understands, but doesn't say anything.

NICK

So you don't think Marilyn Segal was the kind of woman who'd kill herself?

DEAN

I don't know.

NICK

You just said you "thought she wanted to live as much as you did."

DEAN

Well I guess old Dino was wrong on that one.

(CONTINUED)

NICK  
Maybe. What was she to you?

DEAN  
A friend, all right? She was  
everyone's friend - I told you.  
(suddenly angry)  
I'd like you to leave, if you don't  
mind. I'm very tired.

He turns away, ending the interview. But Dean is very  
emotional about this, and Nick knows there's something more.

NICK  
May I borrow the photograph?

Dean grabs it and almost throws it behind him in Nick's  
direction. Nick catches it.

DEAN  
Just keep it, and get out....

And he goes.

29 EXT./INT. NICK'S CAR - MOVING - NIGHT

29

The caddie drives along in the city traffic, Nick lost in  
thought.

SLOWLY WIDEN to reveal that Nick isn't alone, there's someone  
in the passenger seat -- ERICA. She stares out the window,  
lost in thought.

ERICA  
I always loved the boulevards.  
Especially on nights when it  
rained, the lights reflecting like  
stars in the puddles under my feet.

Nick turns to her... less shaken. Almost expecting her.

ERICA  
But it's so crowded now. So noisy.  
It made me feel so... out of step  
with the time.  
(beat, turns)  
Do you feel that way, Nicholas? Do  
you feel part of this world?

And she FADES....

30 OMITTED

30

31 INT. STONETREE'S OFFICE - NIGHT

31

Stonetree sits behind his desk. Nick walks in. He looks pretty rough, and Stonetree tells him so.

STONETREE

You look awful.

NICK

Thanks. You wanted to see me?

STONETREE

Sit down Nick.

Nick slumps in a chair in front of Stonetree's desk. Stonetree takes a beat.

STONETREE

I'm considering handing over half your "outstandings" to Detective Cheevers.

NICK

What?

STONETREE

Cheevers is on a hot streak. Maybe... well, maybe he can find something you can't.

NICK

I resent that. If you're not happy with my performance...

(CONTINUED)

31 CONTINUED:

31

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

STONETREE

(cutting in)

You want to know what I'm not happy about? How about this message from the administrator at Mercy Hospital. She says one of my detectives has been insinuating the suicide that took place the other night wasn't a suicide. She wants to know why.

NICK

I think it's a possibility.

STONETREE

You think she was murdered?

NICK

I don't have any evidence, yet... But I can't leave it alone.

STONETREE

Why? Got a suspect?

NICK

There's a patient in the cancer ward who I think had... an unusual relationship with the victim.

This strikes Stonetree the wrong way, and he states the facts to Nick:

STONETREE

Her fiance says she was depressed. There were no prints. No signs of a struggle. The angle of the cuts were consistent with --

(CONTINUED)

31 CONTINUED: 2

31

NICK

She had no good reason!

STONETREE

What the hell d'you know about her?

NICK

Not enough.

STONETREE

Nick, the point is I can't afford to care "why" she killed herself. Yes, it's very sad. But with a suicide, I already know who did it. Get on your other cases.

NICK

Just give me another day.

STONETREE

Why is this so important to you?

A pause. Nick can't - won't - answer. Stonetree sighs.

STONETREE

All right, twenty-four hours.

NICK

(rising)

Thanks.

STONETREE

But if you don't have something by then, we're closing this as a suicide.

32 INT. RAVEN - NIGHT

32

Nick moves through a sea of dancing bodies toward JANETTE'S table. He looks rough. Without saying a word, he places the GOLD RING on the table before her. She picks it up, examines it coolly, and then hands it back.

JANETTE

So she finally did it. Took her long enough.

NICK

Did you know she was in town?

(CONTINUED)

32 CONTINUED:

32

Janette looks away.

NICK  
Why didn't you tell me?

Janette takes a long slow drink of blood.

JANETTE  
She didn't want you to know. She was tired of the world. Said she didn't want to "infect you with her disease".

NICK  
I could have stopped her.

JANETTE  
You're a fool to think that. Besides, she's dead now. Why waste your time, when there are those of us who want to live? Isn't that more exciting?

A pause... Janette's eyes softening a little. Wanting Nick.

NICK  
I want to see where she lived.

33 INT. A MUSTY APARTMENT -- NIGHT

33

Something from another century. Old furniture, books, vases filled with long-dead flowers. Dust and cobwebs everywhere. This is the apartment of a very old woman, with no connection to the present. A woman living in the past.

The door creaks open to reveal Nick and Janette. A stunned pause as Nick surveys the room.

NICK  
No.... this can't be hers...

JANETTE  
I would've offered my decorator, if I'd known.

Nick moves through the apartment, he shuffles through papers, looks at things on the writing desk. Janette looks annoyed.

(CONTINUED)

33 CONTINUED:

33

JANETTE

What are you looking for? That young actress and playwright who used to love to play men? That passionate tomboy with the fiery spirit? She grew old, Nick... she couldn't keep up. What are you looking for? What do you hope to find?

And there it is - directly in front of Nick's eyes: THE OLD PORCELAIN DOLL that Erica used to keep on her dresser. Nick slowly picks it up... it is the one thing in the apartment that isn't dusty. That's still red haired and beautiful. Is this the answer? He remembers...

34 INT. 18TH-CENTURY THEATRE / STAGE - NIGHT

34

Deserted. Lit by a few candles. Nick watching from the wings as

ERICA dances in her robe with the doll. Swirling and turning around the stage... humming an airy, eerie tune:... TAKING OFF IN FLIGHT - literally soaring above the floorboards in graceful, speedy turns.

NICK

You two dance beautifully, together.

ERICA

She follows well, don't you think?  
(beat, still dancing)  
What a tragedy it is that we can't create life. That we can't leave children, like my little sweet Catherine, here, behind.

Nick is suddenly solemn.

NICK

You're speaking of death again.

ERICA

I'm speaking of death and birth, my love, don't you see? When I die...

NICK

You don't have to die.

ERICA

When I die... I will be old and tired... and will have nothing to leave but my plays.

(CONTINUED)

34 CONTINUED:

34

She comes slowly toward him with the doll. Lands in front of him like a fairy.

ERICA

(beat, sad smile)

Children, Nicholas... that is our sad, sweet irony. We can live until we grow tired of life... but, after that, there is nothing. Mortals can revitalize their love of life and vitality with each new generation. Their children are their immortality.

Hold on Nick. . then to:

35 ERICA'S APARTMENT

35

JANETTE

Is that her doll?

NICK

I gave that to her.

JANETTE

Pathetic, Nicholas. I'm losing what little little respect I have for you.

NICK

Give it to me.

\*  
\*  
\*  
\*  
\*  
\*

YOUNG ACTRESS (ALICIA, O.S.)

What are you doing here?

They turn and see a pretty young girl.

NICK

We're friends of Erica's.

(CONTINUED)



35 CONTINUED:

35

JANETTE  
We go way back.

\*  
\*

YOUNG ACTRESS  
Do you know where she is?

\*  
\*

Nick shakes his head, no.

YOUNG ACTRESS (cont'd)  
I can't believe she'd disappear.

\*

The young actress hands a playbill over to Nick.

\*

YOUNG ACTRESS (cont'd)  
She has a new play opening  
tomorrow night. She was really  
excited about it.

\*  
\*  
\*  
\*

Off Nick's reaction as he looks at the playbill.

\*

36 EXT. NICK'S LOFT -- DAWN

36

The sun is just rising. Nick pulls the Caddie into the garage.

37 INT. NICK'S LOFT -- DAWN

37

Nick enters. Standing there waiting, impatiently and a little worried, is Natalie. She peaks through the shuttered windows at the impending daylight.

(CONTINUED)

37 CONTINUED:

37

NATALIE  
Playing it a little close, aren't  
you?

NICK  
Seconds to spare.

NATALIE  
So we're feeling a little self-  
destructive.

Nick doesn't want to touch that. Crosses to the mantle and  
sits Erica's doll on the ledge. Natalie is more blunt.

NATALIE  
Nick, will you talk to me? You've  
been living in a shell.

He sighs, turns....

NICK  
I... lost an old friend the other  
day.

NATALIE  
(beat)  
How old?

NICK  
Two... almost three hundred years.

NATALIE  
Old friend takes on a whole new  
meaning with you. I'm sorry....

Natalie crosses to the mantle. Studies the doll with Nick.

NATALIE  
It's beautiful.

NICK  
It was hers.  
(beat)  
She loved life more than anyone  
I've ever known.

NATALIE  
How did she die?

Nick turns... heads back into the room. OPENS one of the  
blinds, letting brilliant SHAFTS OF SUNLIGHT into the room.  
Toys with them. Touches them as...

(CONTINUED)

37 CONTINUED: 2

37

NICK

Erica believed that if you stop contributing to life... if you become a burden... then you have to move on....

His fingers sizzle as they hit a beam. This chills Natalie. Frightens her.

NATALIE

Suicide is never an answer.

NICK

Isn't it? I mean, for us.

NATALIE

Nick, get away from the window - you're frightening me.

NICK

Maybe someone who's lived six hundred years has lived enough - it's a crowded planet.

NATALIE

You're talking nonsense. You make contributions to life every day.

NICK

Sure haven't been doing that recently.

NATALIE

Why, 'cause you're having a hard time solving some cases? Frustration is part of life, Nick.

NICK

Maybe it's time I died.

NATALIE

No!

(beat)

You don't want to die any more than Marilyn Segal did.

Nick stops playing with the sunbeam.

NICK

You know something.

(CONTINUED)

37 CONTINUED:

37

A beat. Natalie picks up the doll from the mantle. Examines it as...

NATALIE

That's what I came to talk to you about. You got me thinking the other night. I went back in... and did a few more tests.

\*  
\*

NICK

And?

NATALIE

She was six-weeks pregnant, Nick. Marilyn was going to have a baby.

Off Nick's reaction go:

TO BLACK

END ACT TWO

ACT THREE

FADE IN:

38 INT. NICK'S LOFT - DAY

38\*

ON VIDEO SCREEN. Schanke, looking angry and looking up at the video camera. \*

SCHANKE \*

Knight! Raise the drawbridge, huh? \*

And you better have some food in \*

there! \*

(muttering) \*

Drive out here in the middle of my lunch hour... do I make him come to my house when he's on his night shift? \*

NEW ANGLE (IN THE APARTMENT) - Nick presses a button to open the door. He smiles to Natalie. \*

CUT AHEAD TO:

39 INT. NICK'S LOFT - DAY

39\*

ON THE REFRIGERATOR as it's opened to reveal nothing but wine bottles and a plate with a cold hamburger on it.

SCHANKE can't believe his eyes.

SCHANKE

This is truly pathetic.

He turns to Nick and Natalie.

SCHANKE

Should we be talking about an alcohol problem here?

NICK

They're presents.

SCHANKE

Presents.

(CONTINUED)

39 CONTINUED:

39

NATALIE

Left over from Christmas...

NICK

...and my last birthday party...

NATALIE

Gifts.

SCHANKE

(beat, nods)

Well... just for your information, you're not supposed to store red wine in the refrigerator... and I don't see how her being pregnant means she was murdered.

(squints)

Isn't it a little dark in here?

Nick is quickly on his feet.

NICK

I'll crack the blinds.

Schanke starts going through his cupboards...

NATALIE

It just doesn't feel right... that a woman who knew she was carrying a child would kill herself.

SCHANKE

Maybe she didn't know.

NATALIE

She was a doctor.

SCHANKE

Maybe she didn't want it.

NICK

Then why not an abortion?

SCHANKE

Could'a been a pro-lifer.

NATALIE

Marilyn Segal was on a Pro-Choice action committee. I checked.

(CONTINUED)

39 CONTINUED: 2

39

SCHANKE  
(exasperated)  
Don't you even have any crackers?  
(beat)  
I mean, what are we doing here? I'm  
missing my lunch for what reason?  
The woman was six-weeks pregnant...  
the baby was, what? A couple of  
centimeters long? What does that  
give us besides a growling stomach  
in need of souvlaki?

NICK  
Maybe a motive?

40 INT. APARTMENT CORRIDOR - DAY

40

Schanke is just finishing a souvlaki sandwich, as he walks up to a door, checks the address, and KNOCKS.

CARL answers. He looks pretty bagged.

SCHANKE  
Sorry to bother you, Mr. Jans. I'm  
Detective Schanke? I drove you home  
the other night.

CARL  
I remember. What's wrong?

SCHANKE  
Nothing's wrong. No, this is just  
routine. There were questions I  
had'ta ask, that I didn't want to  
ask at the time, because --

CARL  
I'm still a basket case. Come in  
anyway.

41 INT. CARL'S APARTMENT - DAY

41

Schanke enters. The place is full of plants and flowers, very bright and cheery, if in a bit of a mess. A cat tries to get out through the open door, but Carl grabs it.

CARL  
Hey, get back in here! Marilyn's  
cat... He misses her.

SCHANKE  
Nice place. It's very...

(CONTINUED)

41 CONTINUED:

41

CARL  
It's very Marilyn.

SCHANKE  
(relieved)  
Oh, thanks, because I was gonna say  
"feminine".

Schanke notices a wall almost completely covered with  
photographs. He studies them a moment.

SCHANKE  
You take these pictures?

CARL  
No. Mostly they were...

SCHANKE  
Marilyn. Yeah, she had a lotta  
friends.

Schanke sits on the couch. A huge plant sticks in his face a  
little, and he pushes the leaves aside before finally shifting  
over. Carl sits on the arm of another chair.

SCHANKE  
By the way, it's good to take some  
time off work...

CARL  
I'm a med student, between  
semesters. Can I get you  
anything...?

SCHANKE  
Just had lunch. I know you already  
told me some of this in the car,  
but for the record -- How would you  
characterize Dr. Segal's state of  
mind in the days leading up to her  
death?

CARL  
Hindsight, Detective. Now in my  
head everything she did or said was  
suicidal. If I could have one of  
those days back...

SCHANKE  
So in hindsight, you would say she  
was?

(beat)  
I don't wanna put words in your  
mouth.

(CONTINUED)



CARL

Oh, depressed, I guess... Tired,  
very tired all the time.

SCHANKE

Tired...

CARL

Distant. I guess distant.

SCHANKE

You know, some of her co-workers at  
the hospital said she was the last  
person in the world who'd kill  
herself.

CARL

I'm sorry, "people at the  
hospital"? Marilyn and I lived  
together for almost two years. I  
mean I loved her, I think I know  
more than --

SCHANKE

Hey, I'm married, you don't have'ta  
tell me. I understand.

(then)

I guess losing the baby makes it  
even harder.

Something in Carl's expression changes, but he tries to hide  
it.

CARL

(lying)

We weren't even a hundred percent  
sure she was pregnant.

SCHANKE

Oh, jeez, I should've kept my mouth  
shut.

CARL

No, I'm just saying if I knew she  
was for certain, I would've brought  
it up myself.

(beat)

It explains a lot, really. Deep  
down I don't think she really  
wanted to have a baby.

42 EXT. POLICE STATION -- NIGHT

42

Establishing.

(CONTINUED)

42 CONTINUED: 42

NICK (V.O.)  
Which brings us back to the  
abortion question...

43 INT. POLICE STATION -- SQUADROOM -- NIGHT 43

Stonetree watches in the b.g., as Nick, Schanke, and Natalie  
huddle.

NATALIE  
And I don't buy it. If she didn't  
want the baby, she wouldn't have  
had it. \*

NICK  
How did Carl feel about the  
pregnancy? \*

SCHANKE  
I don't know. How would you feel  
if you were in med school and your  
girlfriend tells you she's knocked  
up? I mean, I'd be tempted to  
run for the border.... \*  
Uncomfortable, okay? He felt  
uncomfortable. \*

NICK  
And the apartment... What did it  
look like? Were there plants?

SCHANKE  
Yeah... all over the place, how'd  
you know?

NICK  
Maybe a pet?

SCHANKE  
A cat. Hers.

NICK  
How was it decorated? Bright?  
Cheerful? Any cut flowers?

SCHANKE  
What? Were you over my shoulder the  
whole time?

Stonetree steps forward.

STONETREE  
Nick, that's not an argument  
against suicide. \*  
(MORE) \*

(CONTINUED)

43 CONTINUED:

43

STONETREE (cont'd)  
You can't tell from where they live  
what's going on...  
(taps head)  
...in here.

\*  
\*  
\*  
\*

(CONTINUED)

NATALIE  
Captain, I really think she was  
murdered. \*

STONETREE  
Okay... but who?

SCHANKE  
Someone who didn't want her to have  
the baby? \*

NATALIE  
Someone who could use a scalpel.

NICK  
There's still something missing.  
Something I can't get a handle on.

SCHANKE  
Like a suspect.

Nick checks his watch... then suddenly stands. Throws on his  
coat.

NICK  
I'll be back in a couple of hours.

SCHANKE  
Whoa. Where you going?

STONETREE  
Let him go. I like to see him like  
this. Thinking again. On the case.  
A cop doing his job with passion.

Nick smiles at this.... trades a look with Natalie. His  
melancholy is gone.

SCHANKE  
Where, Knight? I might need to get  
in touch.

NICK  
(awkard beat)  
The theatre.

He heads out the door, leaving an utterly nonplussed squad  
room in his wake.

44 INT. THEATRE (PRESENT DAY) -- NIGHT

44

Nick in his seat. It's a small off-off theatre, playing a new  
play by a very old author. TWO WOMEN are onstage.

(CONTINUED)

44 CONTINUED:

44

One, very old, with grey hair. The other, a lovely young woman of sixteen. She sits in a chair, as the old woman brushes her long and lustrous red hair.

YOUNG ACTRESS

And what did he look like, Grandma?

OLD ACTRESS

Oh, he was tall, Catherine... so tall and handsome. He had hair like silk, but the color of straw. And eyes... eyes blue as Wren Lake on a summer day, twinkling with life and mischief... flashing with the confidence of a young man who believes he'll never die...

ON NICK realizing that this is Erica talking about him. Brushing Catherine's hair -- a real child, now - not a doll.

45 EXT. HOSPITAL - NIGHT

45

Something dark... something forbidding about the way it sits against the night sky.

46 INT. HOSPITAL - NIGHT

46

A POV SHOT moving slowly down the corridor. Stalking.

47 INT. DEAN'S HOSPITAL ROOM - NIGHT

47

Dean lies awake, deep in thought, with only his night light on.

48 INT. THEATRE - NIGHT

48

The play continues. The young actress is dancing with the older one. Nick looks poignantly on. \*

OLD ACTRESS

...And on and on... all night we'd dance. I was but a doll in his arms, as he'd sweep me across the floor.

YOUNG ACTRESS

Grandma, can we dance faster? \*

(CONTINUED)

48 CONTINUED:

48

OLD ACTRESS

(laughs)

No, wait until the young men take  
you dancing. Wait until you feel  
like your feet have left the floor.  
Wait until you soar across the  
room, bursting with energy and  
passion, thirsty for every moment  
you can squeeze out of life.

\*

49 OMITTED (49)

49

50 INT. THEATRE (PRESENT DAY) -- NIGHT

50

The play continues...

YOUNG ACTRESS

You make it sound so wonderful.

Oh... if I could ~~only~~ live it  
again.

YOUNG ACTRESS

You can stay...

OLD ACTRESS

No... it wouldn't be the same,  
Catherine. My dancing days are  
over, precious child.

(CONTINUED)

50 CONTINUED:

50

She looks off stage. The scrim is lightening with morning hues.

OLD ACTRESS

Look... the sun is rising to light your day. To fill you with warmth and life. It has been so long since it has warmed me....

This felt acutely by Nick.

51 INT. DEAN'S ROOM -- NIGHT

51

The sound of Dean sleeping. His blanket rising and falling with his deep breaths.

A RUBBER GLOVED HAND - picks up the syringe on his bedside stand... and silently presses the needle into a bottle of clear liquid. Draws out a very large amount...

52 INT. THEATRE (PRESENT DAY) -- NIGHT

52

Nick captivated by the drama as it plays out.

The back scrim is brightening by the second, as the older actress heads for an upstage, free-standing door.

YOUNG ACTRESS

Don't go. Don't leave me behind.

OLD ACTRESS

I must.

YOUNG ACTRESS

But there is so much to do.

OLD ACTRESS

I've done it.

YOUNG ACTRESS

Teach me.

OLD ACTRESS

Just live it. It is your turn now, Catherine. You must experience everything like it is new.

53  
THRU OMITTED  
54

53\*  
THRU  
54

(CONTINUED)

52 CONTINUED:

52

YOUNG ACTRESS

I want you to be with me.

INTERCUTTING NICK - as the following words unlock a mystery for him....

OLD ACTRESS

I will be. That, you see, is the miracle of life.

(beat)

I will live on through you.

She gives the girls a kiss on the forehead... then slowly walks out the door.

NICK'S SEAT is empty - he is already heading up the aisle, and out of the theatre.

55 EXT. HOSPITAL/PARKING LOT - NIGHT

55

Nick's car speeds into the parking lot. Nick hops out of the car... and is met by Schanke. As they head into the hospital...

SCHANKE

So, I just get in the front door. My wife's cooked up a little pasta, cracked open a couple of beers...

NICK

If you were in love with someone and knew they were going to die, what would be the best way to keep a part of them with you? A part of them alive?

SCHANKE

Is this a trick question? I was talking about my missed dinner...

Nick doesn't answer... enters the hospital, leaving a befuddled Schanke a few steps behind.

SCHANKE

There's only one thing I like about working with you.

(beat)

Overtime.

56 INT. HOSPITAL CORRIDOR OUTSIDE DEAN'S ROOM - NIGHT

56\*

Nick moves down the corridor, Schanke following behind. Is relieved to see DR. SUSAN COLE coming up the hallway from Dean's room.

(CONTINUED)



56 CONTINUED:

56

NICK

Dr. Cole? I realize it's past hours... but I'd appreciate it if we could see Dean Simmons. He's a cancer patient.

DR. COLE

Yes, I know. But I'm afraid you're not going to be able to get much out of him.

(beat)

We just found him overdosed on morphine. They're working to save him now.

Off Nick and Schanke's reaction, go

TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN:

57 INT. HOSPITAL OUTSIDE CRISIS ROOM - NIGHT (LATER)

57\*

Nick and Schanke wait outside the recovery room. Schanke nibbles on one of those cheese and cracker set-ups that you get from vending machines. He's very cranky.

SCHANKE

What is this? Check-out time at Mercy Hospital?

(beat)

This Dr. Cole... y'know she's the same one who found Marilyn dead in the shower. Did it ever occur to you that her finding this Dean guy might be more than a coincidence?

Nick looks at him with deadpan eyes.

SCHANKE (cont'd)

Okay - it did. I was just asking.

(re: cheese and crackers)

Y'know, you'd think they'd at least keep the cafeteria open late for the doctors. This is ridiculous.

They both look up as a nurse (Nurse #2) steps out of the recovery room. She crosses... smiles...

NURSE #2

He's conscious. They're taking him back to his room.

58 INT. HOSPITAL (DEAN'S ROOM) -- NIGHT

58

Dean is lying in his hospital bed. He's hooked up to an IV unit, and still groggy as hell. Nick and Schanke enter...

DEAN

Can't this wait till morning?

NICK

(shakes his head)

Sorry.

DEAN

See you brought some protection this time.

(CONTINUED)

58 CONTINUED:

58

NICK  
Detective Schanke....

Nick takes a seat beside the bed.

NICK  
Dean.... I don't think you've been  
entirely honest about your  
relationship with Marilyn Segal.

DEAN  
(a pause)  
Marilyn and I were close.

NICK  
How close?

DEAN  
I don't see what...

NICK  
I think very close.

Another long pause. This hurts Dean. He sees he's not fooling anyone. Looks away with a bitter smile. Then, softly...

DEAN  
Great timing, huh? Couple of  
months to live and... here comes  
Cupid...

NICK  
Did you know she was pregnant?

Dean's face flushes. He doesn't answer.

NICK  
It was your child, wasn't it?

Dean's eyes start to tear.

NICK  
Talk to me, Dean.

DEAN  
Leave me alone.

NICK  
I can't...

DEAN  
(from the heart)  
Marilyn had this idea... She knew  
she couldn't save me.  
(MORE)

(CONTINUED)

DEAN (cont'd)

Medically, I mean. But she didn't want me to die.

(beat)

So she figured if she had my baby... well, that part of me would still be alive.

SCHANKE

Did Carl know?

DEAN

Of course not... she'd never hurt him. Carl was... her long-term romance. She loved him...

(CONTINUED)

SCHANKE

And she loved you?

DEAN

There wasn't anything sordid about it. Our relationship had a time limit.

SCHANKE

But she was juggling a few balls...

DEAN

She said she could handle it.

SCHANKE

She killed herself...

DEAN

Yes! I don't know...

(tears come)

I don't know.. Maybe it was too much for her... I keep asking myself over and over... but I just don't know....

He weeps. Nick and Schanke trade a glance.

NICK

Is that why you tried to O.D. tonight? Are you blaming yourself?

Dean slowly raises his head... doesn't understand...

DEAN

Is that what they're saying?

NICK

They found the syringe in your hand...

DEAN

(beat)

Look at me, I used to have longer hair than Axel Rose. I wake up puking almost every morning from chemo. I wouldn't put myself through that if I didn't think I could cheat a couple extra years, or a couple extra months, or a couple extra days...

(beat)

I was sleeping when I got the shot. I just figured one of the nurses made a mistake.

Off Nick's reaction:

59 INT. PRECINCT - NIGHT

59

Very busy as Nick and Schanke enter. Stonetree. He turns when he sees Nick.

STONETREE  
How was the theatre?

NICK  
Enlightening.

STONETREE  
You didn't take Schanke with you?

NICK  
No, we met at the hospital.

Nick and Schanke move on toward the squad room, leaving a confused Stonetree behind.

STONETREE  
Look, Schanke, what are you doing O.T. on this for?

SCHANKE  
Talk to Knight about it. He's my partner, he calls, I come.

STONETREE  
You want to tell me what you guys are doing?

Schanke turns in the doorway.

SCHANKE  
I could be wrong about this... but I think we're setting a trap.

60 EXT. CARL'S APARTMENT - DAY

60

The visitor is still KNOCKING when Carl opens the front door. It's Schanke.

CARL  
(sighs)  
Detective... I know you're just doing your job...

SCHANKE  
Yes I am, and I've got something you should know about. No point in dancing around it. We now believe your fiancée was murdered.

(CONTINUED)

60 CONTINUED:

60

CARL  
My God...

SCHANKE  
Can I come in?

Carl opens the door and they step INSIDE.

60A INT. CARL'S APARTMENT - CONTINUOUS

60A\*

SCHANKE  
(enters).  
There was a patient... At the hospital. He has cancer, bone or brain, I can't remember - it's terminal. We wouldn't have known, but last night out of the blue, the guy snaps...

CARL  
He killed her?

SCHANKE  
We think he was in love with her. Maybe obsessed.  
(beat)  
He even said the baby was his.

CARL  
That's crazy...

SCHANKE  
You're a med student, you've probably heard cases of patients falling for their doctors... This guy went over the edge. That's all we can figure out.

CARL  
Did you arrest him?

SCHANKE  
We plan to, but the guy managed to get a hold of an overdose of morphine. That's when he spilled his guts.

CARL  
Overdose... but he isn't dead?

SCHANKE  
It wasn't enough. He's unconscious, but he'll come out of it eventually. We'll know more then.

(CONTINUED)

60A CONTINUED:

60A

An awkward pause... Carl seems disturbed...

(CONTINUED)



60A CONTINUED: 2

60A

SCHANKE

You okay?

CARL

Yes... thanks. I mean... this is terrible.... but, in a strange way, it's a relief.... a relief that she didn't take her own life.

SCHANKE

I understand.

61 INT. DEAN'S ROOM - NIGHT

61

Dean is sitting up, watching the last trace of the sunset out the window. Nick walks in, unseen.

NICK

Dean?

Dean turns, startled.

DEAN

You scared me.

NICK

Sorry. Listen, we're all set. You ready?

DEAN

Yeah.

NICK

Need a wheelchair?

DEAN

No. If you've got a sec, I can walk.

Nick goes over to help him as Dean swings his legs over the edge of the bed and gets ready to walk. Dean places his arm on Nick's shoulder, then stops a moment.

DEAN

Do you believe in life after death?

NICK

In a strange way... yes.

DEAN

(beat, nods)

I guess there's something in all of us that wants to live forever.

(CONTINUED)

61 CONTINUED:

61

NICK  
You won't get an argument out of  
me.

And he begins to help him out.

62 INT. ANOTHER ROOM - NIGHT

62

Schanke paces in a room as he SEES Nick handing Dean over to the care of a Nurse outside the room. He goes to the door, whispering:

SCHANKE  
Knight?

NICK  
This is where you're gonna be?

SCHANKE  
Yeah. I should be able to hear  
what's goin' on through the wall.  
You shout; I'll come running.

63 INT. HOSPITAL (DEAN'S ROOM) - NIGHT

63

Nick lies in the bed, staring up at the ceiling. He realizes that he should turn the light off... He does. He looks to his side. Erica is in bed with him.

ERICA  
I'm waiting, Nicholas. Once you  
said you'd follow.

This time, Nick just addresses his hallucination as if she were in the room. He stays on his side, speaking softly:

NICK  
Life is still exciting to me. I can  
still make a difference.

ERICA  
(smiles)  
I always loved the romantic in you.  
(beat)  
But there will come a time...

NICK  
Not by my own hand.

ERICA  
Then by whose?  
(beat, realizes)  
You don't really think you can  
become mortal?

64 INT. HOSPITAL CORRIDOR - INTERCUT 64

A DOCTOR walks toward the room where she believes Dean is sleeping. We can't see the face.

65 INT. HOSPITAL (DEAN'S ROOM) -- NIGHT 65

Nick talks to Erica.

ERICA

That's no more than a fantasy,  
Nicholas...

NICK

I believe it. There are two ways  
to escape eternity, one is to join  
the dead... The other is to join  
the living.

The doctor steals into the room, carrying a long KNIFE.  
(Naturally she takes no notice of Nick's hallucination)

Nick hears this. His attention leaves Erica, as his  
heightened senses become aware of the approach. Erica fades  
away...

ERICA

I'll be waiting, Nicholas.... I'll  
be waiting....

THE DOCTOR THRUSTS THE KNIFE INTO NICK'S BACK. Nick screams  
through the hand that covers his mouth.

DOCTOR

You want her? You want her? I'll  
send you to her...

NICK TURNS HIS HEAD TO HIS ATTACKER. Nick reaches behind and  
pulls the knife from his own back.

NICK

You don't care much about life, do  
you? \*

Nick tosses the knife to the floor with a clang.... then he  
stands... advancing on his attacker. He grabs her, and pulls  
off, a wig. \*

THE ATTACKER IS CARL. Carl turns to run. Nick grabs him,  
lifts him in the air and slams him into the wall. \*

NICK

Is life that cheap? Is it that  
cheap to you? \*

Carl shakes his head, quivering with fright. \*

(CONTINUED)

65 CONTINUED:

65

CARL

No, please, no... let me down...

Nick releases his grip - let's him down. Carl takes his opening, he kicks Nick savagely and runs for the door. He bowls into Schanke, knocking both Schanke and his gun to the ground.

66 INT. HOSPITAL CORRIDOR - CONTINUOUS

66

CARL runs for freedom. It looks like he might make it when Nick grabs him from behind. In a blur he pulls him backwards into another hospital room. \*

66A INT. HOSPITAL - ANOTHER ROOM - CONTINUOUS

66A\*

Nick, furious, turns, vampiric, on Carl. Advances. \*

CARL

(screams)

Noooo...

67 INT. HOSPITAL CORRIDOR

67

Schanke gets to his feet. Tries to figure out where the scream is coming from. \*

68 INT. HOSPITAL - ANOTHER ROOM - NIGHT

68\*

Nick has Carl by the neck of his hospital gown. He swings him and slams him out through the window.

69 EXT. HOSPITAL - NIGHT

69

We can see Carl being held outside the hospital window. It's a long way down.

70 INT. HOSPITAL - ANOTHER ROOM - CONTINUOUS

70\*

ON NICK - fury in his yellow eyes.

(CONTINUED)

70 CONTINUED:

70

NICK

Tell me why you deserve to live!  
Tell me!

CARL

She was having his baby!  
(cries)  
Please don't let go! Please!

Nick is so close to losing it when...

SCHANKE (O.S.)

Police!

Schanke busts through the door. He can't see Nick's face, but he can see the situation.

SCHANKE

Nick, bring him back in.

NICK

(back to him)  
He doesn't deserve to live,  
Schanke.

Schanke's moving slowly toward his partner.

\*

SCHANKE

Nick, you solved this one.  
Besides, think of the paperwork if  
you drop him.

\*

\*

ON NICK - his eyes are back to normal, the fury leaving him.

\*

Nick pulls Carl back inside, throws him onto the ground.  
Schanke covers him with his gun.

CARL

Keep him away from me! He's a  
monster!

SCHANKE

Hey, you're alive buddy. Don't  
blow it by insulting my partner.

Nick and Schanke share a smile.

FADE OUT

END ACT FOUR

70 CONTINUED: 2

70

TAG

71 INT. THEATRE / BACKSTAGE AREA - NIGHT

71

After the performance. Actors, technicians, and a few members of the audience waiting to pay respects to the cast. Among them: Nick, Natalie, and Schanke.

NICK

So what did you think?

NATALIE

I loved it. I know it was about death but it was so life-affirming. I...

SCHANKE

(cutting in)

I dunno, Knight. You say "play" to me, I see chicks dancing in a row, you know what I mean?

Nick notices THE YOUNG ACTRESS emerge from her dressing room. Looking so full of life - very much like Erica did backstage those many years ago. He smiles and crosses to her.

NICK

Great play.

YOUNG ACTRESS

Too bad the critic's didn't think so.

NICK

"The most insipid play I have ever seen in my life".

YOUNG ACTRESS

Oh God, I didn't read that one.

NICK

(smiling)

First review of "Romeo and Juliet". Maybe this one will have the same shelf life.

She smiles.

NICK

Anyway you were wonderful in it. Did Erica get to see you do it?

(CONTINUED)

71 CONTINUED:

71

YOUNG ACTRESS

Erica cast me. She said she was going away last week, and that's the last we've seen of her.

NICK

I don't think she's coming back. But, before she left, she asked me to give this to you.

Nick pulls ERICA'S RING out of his pocket... and slips it on her finger in place of the gold prop ring that the actress wore in the play. The young actress is moved...

YOUNG ACTRESS

Thank you... It's beautiful...  
(beat)  
Did you know her very well?

NICK

(beat)  
We danced a few dances together.

YOUNG ACTRESS

She had an old soul, didn't she?

NICK

Not when I knew her...

SCHANKE

C'mon Knight. I'm hungry...

Nick smiles at the young woman, then turns... crossing back to Schanke and Nat.

SCHANKE

And my wife's gonna ask me what it was about - you gotta fill me in.

NICK

I noticed you sort of dozed off in the middle...

NATALIE

The snoring was a dead giveaway.

SCHANKE

Did I miss much? What did I miss?

NATALIE

The middle ages.

SCHANKE

Damn. Were they funny?

(CONTINUED)

71 CONTINUED: 2

71

NICK  
(with a look to Natalie)  
I enjoyed them.

They continue walking out of the theatre as we

FADE TO BLACK

THE END