

EPISODE # 92-006

FOREVER KNIGHT

"Dying To Know You"

written by

Tony Sheer

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29/04/92 PINK (FULL SCRIPT)
04/05/92 BLUE (PAGES ONLY)
06/05/92 YELLOW (PAGES ONLY)
08/05/92 GREEN (PAGES ONLY)
11/05/92 GOLDENROD (PAGES ONLY)

"DYING TO KNOW YOU"

CAST LIST

NICK KNIGHT.....Geraint Wyn Davies
SCHANKE.....John Kapelos
NATALIE.....Catherine Disher
STONETREE.....Gary Farmer
JANETTE.....Deborah Duchene
DENISE FORD
CONRAD HEDGES
GENNIFER HEDGES
JANICE HEDGES
MAN/LIMO KILLER/TAPED VOICE
MATTHEW
TV REPORTER
CHAUFFEUR

SETS

EXT. DEPARTMENT STORE
INT./EXT. DEPT. STORE/LIMO
INT. DENISE FORD'S APARTMENT
EXT. WAREHOUSE
INT. WAREHOUSE
INT. MORGUE
INT. PRECINCT - STONETREE'S OFFICE
EXT. THE STREETS
EXT. THE SKY
EXT. BARN/FIELD
INT. 17TH-CENTURY BARN
EXT. HEDGES' HOUSE
INT. HEDGES' HOUSE - LIVING ROOM
INT. HEDGES' HOUSE - STAIRWAY
INT. HEDGES' HOUSE - 2ND FLOOR HALL
INT. HEDGES' HOUSE - MASTER BEDROOM
INT. HEDGES' HOUSE - JANICE'S ROOM
INT. COFFIN
EXT. A WOODED AREA
INT. PRECINCT
INT. PRECINCT (FRONT DESK)
INT. NICK'S LOFT
EXT. AERIAL POV - NICK FLYING
INT. WAREHOUSE TWO
EXT. WAREHOUSE TWO
INT. HUMAN TOUCH
EXT. UPPER FLOOR - WAREHOUSE
INT. UPPER FLOOR - WAREHOUSE

"DYING TO KNOW YOU"

PAGE HISTORY

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33, 33A, 33B

11/05/92 GOLDENROD - PAGES:
33A, 33B

TEASER

FADE IN:

1 EXT. DEPARTMENT STORE -- DAY 1*

PARKED on a busy street outside an uptown department store is a LIMO. Not much traffic. It's quiet.

2 INT./EXT. DEPT. STORE/LIMO -- DAY 2*

THE UNIFORMED CHAUFFEUR relaxed in the driver's seat, dozing behind his sunglasses. A TAPPING at his side-window starts him guiltily awake. The chauffeur glances to

A MAN peering in. He's wearing a driver's cap and uniform identical to the chauffeur. Smiling, he gestures for the chauffeur to open the window.

MAN

(friendly)

You Mr. Hedges driver?

CHAUFFEUR

Yeah. What's up?

Swift, smooth motion as the man leans in the open window, one hand slamming the chauffeur back in his seat, as the other stabs a loaded syringe into his neck.

MAN

You're fired.

The second chauffeur hurries into the car.

3 INT. DENISE FORD'S APARTMENT -- DAY 3

DENISE FORD, an attractive thirtysomething, sweating through an aerobic dance routine. THE MUSIC slams to a finish, and Denise subsides gratefully.

Peeling off her damp T-shirt as she goes, Denise pads toward the bathroom.

4 EXT. DEPT. STORE -- DAY 4*

GENNIFER HEDGES and her 21-year-old daughter, JANICE, two chic, wealthy women, exit the department store, and walk over to the limo.

(CONTINUED)

4 CONTINUED:

4

They're heavily loaded down with packages and purchases and are too engrossed with each other to acknowledge the DRIVER waiting behind the wheel, anonymous behind the tinted glass of the windshield.

JANICE

(amused)

This is not shopping, mother, this is a feeding frenzy!

GENNIFER

If you're going to shop, you may as well make it worthwhile, darling.

They enter the limo...

5 INT/EXT. DEPT. STORE/LIMO -- DAY

5*

... and settle back into the wide, deep leather.

GENNIFER (cont'd)

Besides, it's make-over time. We can't become new women without a new wardrobe.

(calls to Driver)

Alfonso's next, George.

(winks to Janice)

Shoes!

UPFRONT. The driver eases the limo out into the street. Smiling slightly, he glances down to the right-hand floor.

Where the BODY OF THE CHAUFFEUR lies covered under a blanket, one foot sticking out.

6 INT. DENISE FORD'S APARTMENT -- BATHROOM -- DAY

6

Denise sinks down into the fragrant, soothing bubbles with a grateful sigh...

7 INT. DEPT. STORE/LIMO (TRAVELLING) -- DAY

7*

Gennifer Hedges glancing to the street - and back to Janice in mild exasperation.

GENNIFER

(calls to Driver)

Wrong way, George. I said Alfonso's.

(CONTINUED)

7 CONTINUED:

7

The driver keeps driving, showing no response. Gennifer looks at her daughter, shakes her head and leans forward. Irritated, Gennifer powers down the shaded partition and leans forward to give 'George' an earful.

GENNIFER
George. Didn't you hear me? I
said Alphonso's.

The driver turns full-face to Gennifer. She recoils in surprise.

*

GENNIFER
Who the hell are you?

The driver ignores her and turns the wheel hard. The limo lurches into the turn, throwing Gennifer back against her daughter, crying out in panic.

8 INT. DENISE FORD'S APARTMENT - BATHROOM - DAY

8

CLOSE ON DENISE. Suddenly, she tenses, her eyes snapping wide open.

9 EXT. WAREHOUSE -- DAY

9

A loading bay door opens. The limo drives in.

10 INT. WAREHOUSE -- DAY

10

THE LIMO races into frame and stops beside a green panel van. The VAN DRIVER jumps out. He and the LIMO DRIVER drag the frightened women out from the limo and into the van. The two women put up a struggle but they are no match for the two men. The van door slams shut and the van squeals out of the warehouse.

11 INT. DENISE FORD'S APARTMENT -- DAY

11

Denise is out of the bathtub. She is wrapped in a towel. Talking on the telephone.

*

*

(CONTINUED)

11 CONTINUED:

11

DENISE
(into phone)
No, Captain Stonetree. I don't
know where, but I do know there's
been a kidnapping.

*
*
*

TO BLACK

END OF TEASER

ACT ONE

FADE IN:

12 INT. WAREHOUSE -- NIGHT

12

The inside of the warehouse is floodlit. The FORENSICS CREW is examining the limo. IN BG: POLICE VEHICLES. UNIFORMS. Activity.

Nick is looking down at the tire tread marks on a grease slick on the floor of the warehouse. He glances up, annoyed as SCHANKE approaches, stepping on the evidence.

NICK

Watch where you plant those flat feet, Schanke!

(calls to nearest uniform)

Chalk this area. Keep everyone clear.

(to Schanke)

What're you doing here anyway?

SCHANKE

(sour)

Good question. Stonetree called half the day-shift in for this. What's the big deal?

Stepping into frame.

STONETREE

The victims. Conrad Hedges' wife and daughter. Any more questions, Detective?

Schanke shakes his head, no.

STONETREE

Good.

NEW ANGLE -- Driving in through the loading bay doors is a silver Mercedes -- out steps CONRAD HEDGES. Stonetree quickly breaks away from the two detectives. Nick and Schanke watch with half smiles as their boss hurries over to Hedges. Schanke is the first to turn back to the crime scene.

(CONTINUED)

12 CONTINUED:

12

Kneeling down at the edge of the tire tracks, touching the muddy indents with her fingertips is DENISE FORD.

SCHANKE

Hey, lady, didn't you see the signs? This is a 'crime scene' - closed to the public.

Denise looks up to meet Nick's eye.

DENISE

(the tracks)

They used a van... late model.
Deep, dark blue.

*

Schanke and Nick exchange a bewildered glance.

NEW ANGLE -- With Stonetree and Conrad Hedges near the forensics activity, in and around the empty limo. A closer look at Hedges -- he's a fit-looking man in early middle-age. Privilege and power are his natural elements. He casts a jaundiced eye at the police at work on the limo.

HEDGES

(hurting)

I can't stand this. Why don't the kidnapers contact me - tell me what they want?

STONETREE

(grim)

We don't know for sure it's a kidnapping yet.

A cool VOICE from O.C. diverts their attention.

DENISE (O.C.)

Captain it was a kidnapping.

Stonetree turns to see -- Denise, flanked by Schanke and Nick.

*
*

(CONTINUED)

12 CONTINUED:

12

STONETREE
Mr. Hedges, this is Denise Ford.

*

Denise shaking hands with Hedges. Her manner is forthright and sincere.

DENISE
I wish we'd met under better circumstances, sir. I truly admire the work you're doing at 'Human Touch'.

HEDGES
(off guard)
Thank you. Are you with this investigation?

STONETREE
(to Hedges)
We need her special talent. She's a psychic.

HEDGES
(suspicious)
Really.

Schanke coughs to hide his grin.

STONETREE
She gets results.

HEDGES
(measured)
Aren't psychics and clairvoyants a police department's last resort, Captain, not the first?

STONETREE
(to Hedges)
These two men are the first, Mr. Hedges. Detective Schanke and Detective Knight.

SCHANKE
Don't worry, sir. We'll find your family... without the booga booga stuff.

Hedges smiles tightly, turns to Stonetree.

(CONTINUED)

12 CONTINUED: 3

12

HEDGES
You'll keep me informed?

STONETREE
Every step.

Hedges turns, moves to get in his car. Nick turns to Denise. Sincerely:

NICK
What can we do to help you, Miss Ford?

DENISE
Clear the area.
(smiles)
You were positive I wasn't married. Perhaps we share the same gift.

NICK
(smiles)
No, we share the absence of a wedding ring.

13 INT. WAREHOUSE -- NIGHT - (LATER)

13

On the limo. Denise Ford sitting in the front seat. Quiet. concentrating. NEW ANGLE -- Schanke and Nick, some distance back, watching.

SCHANKE
Your turn.

Widen -- we see the two men are playing tic tac toe on a grid Schanke's sketched onto the warehouse floor with the chalk cops use to outline bodies. *

SCHANKE (cont'd)
You wanna know what I think about psychics? *

Nick's watching Denise. He shakes his head.

NICK
Not really.

SCHANKE
(not listening)
A psychic ruined my life.

Nick looks at him, he can't help himself, he's curious.

(CONTINUED)

13 CONTINUED:

13

SCHANKE

Really. Myrna's aunt. She figures she's got "the power". Got the power to turn my life into a living hell, I say. She tells Myrna that I'm not gonna see forty, so what happens to me? The next six months of my life I end up eating bean sprouts, watercress, low fat yogurt. You ever tried to live off that, Knight? 'Course I've never seen exactly what it is you eat... but me, I'm being forced to eat like a fitness Nazi.

NEW ANGLE -- CLOSE ON DENISE, eyes closed. Her psychic senses tuned to pick up the images of recent events within the car.

SCHANKE (O.S.)

You ever try tofu?

Denise winces and clutches her neck.

DENISE

Pain!... Like a needle... and darkness.

Her eyes snap wide open, frightened.

NEW ANGLE -- With Nick and Schanke. Nick hurries over.

*
*

DENISE

(flat)

There is one death in this car.
The driver...

(points to floor)

He lay there.

*
*

Denise trying to concentrate. She closes her eyes, turning away from him.

DENISE

I can hear the wind... I think...
rustling leaves? Close. Close
by.

(CONTINUED)

13 CONTINUED:

13

NICK
Mrs. Hedges?

Impatiently, Denise shakes her head as if fighting off some interference. Still trying, she squeezes her eyes tight shut as if willing herself to 'see' clearer.

DENISE (cont'd)
No. I feel old... very, very old.
Ancient. I am a black shape flying
against the moon...

Nick looks at her. Is she picking up something from him?
He starts to back away.

14 INT. WAREHOUSE -- NIGHT (LATER)

14

There are about twenty or thirty tic tac toe grids.
Schanke's fed up.

Nick is talking to one of the young cops.

YOUNG COP
No one saw anything. Know what
they say, Detective, no one wants
to get involved anymore.

NICK
How about a blue panel van?
Anyone recall seeing that?

The young cop shakes his head. Schanke looks over at
Denise.

SCHANKE
Why do you figure she's right
about that?

(CONTINUED)

14 CONTINUED: 14

SCHANKE
C'mon Knight, I did turn forty
last year. This one's as looney as
my aunt. *

DENISE (O.S.)
Detective Knight.

The two men turn. Denise is standing outside the limo. She
is looking up at the rafters of the warehouse.

DENISE
He's here. The chauffeur. He's
here.

15 INT. WAREHOUSE -- NIGHT (LATER) 15

There are a number of uniformed cops looking through the
warehouse, going through crates, crawling in sewage drains,
flashing lights in dark corners. We look up to the second
floor where Nick and Schanke are walking through:

DUSTY AND DIRTY ROOMS

SCHANKE
You figure she does horoscopes,
too? *

*
*

They stop at a door to the warehouse's heating plant. We
HEAR the sound of rushing air from the fans and vents.

NICK
(to himself)
I hear the wind.

SCHANKE
(sarcastic)
Yeah, right. Well, I don't buy any
of it. We don't know nothing about
this. Rich babes, man. Maybe the
wife had a thing with the
chauffeur. Her and the daughter
both. They could all be partying
on a beach in Mexico right now.

(CONTINUED)

15 CONTINUED:

15

Nick peers down one of the ducts.

NICK

Well if they are, they didn't take
the chauffeur.

*
*

16 INT. MORGUE - NIGHT

16

NATALIE opening the fridge to place three full BLOOD BAGS on
the shelf beside the six clinic bottles labelled "Blood
Plasma".

NATALIE

Stonetree is under a lot of
pressure on this one. Mr. Hedge's
is a persistent man.

Denise is standing beside the autopsy table. Lying on it is
the sheeted body of the chauffeur.

DENISE

Mr. Hedges is suffering. Men in
pain look for a target.

She looks down at the sheeted body of the chauffeur, moves
closer to it.

DENISE

I know the captain needs a quick
result, but I'm not sure how much
good I can do.

Natalie, snapping on latex gloves. Prepping her instruments
for the autopsy.

NATALIE

(re: the body)
You were dead-on with his location.
I'm impressed.

DENISE

(uneasy)
The images aren't as clear as they
should be. I've never felt like
that before....

She's stopped by Nick's entrance. It's like that strange
feeling just came back.

(CONTINUED)

16 CONTINUED:

16

NICK
Hi. We ready?

DENISE
(hesitant)
Yes... of course.

Natalie pulls back the sheet to expose the upper torso of the corpse. Denise rests her fingertips lightly on the chest.

CLOSE ON DENISE: eyes closed, breathing deeply.

INTERCUTTING NATALIE AND NICK, watching Denise's reactions.

DENISE
(murmurs)
...In his limousine... waiting.
Sleepy.

INTERCUT SC. 16 (INT. MORGUE - NIGHT) WITH 16A:

16A EXT./INT. DEPT. STORE/LIMO - DAY (AS TEASER)

16A*

OUR POV beside GEORGE the driver. Looking through the windshield to the sidewalk where Gennifer and Janice Hedges are entering the department store.

DENISE
(yawns)
They'll be gone an hour, easy...

Admiring glance between Natalie and Nick. She's good!

THE KILLER, in his chauffeur's outfit and shades. Watching the limo from the entrance to the store.

DENISE
I see a man in a driver's uniform.
Just like George's. He's watching
us. He's our man, I can feel it.

Eager reaction from Natalie and Nick.

NICK
What does he look like? His face.

DENISE
(frowning)
Hard to see now... sunglasses.
He's looking up at the sun.

INSERT: CLOSE ON THE SUN - BRIGHT AND BURNING

(CONTINUED)

16A CONTINUED:

16A

DENISE (V.O.)
(groans)
Sunlight is death!

RESUME - NICK. His expression suddenly wary. Glancing to
Natalie.

NATALIE
The man, Denise. Can you see his
face?

DENISE
(stressed)
All mixed up! Weird, insane
images.

16B EXT. DEPT. STORE - DAY

16B

On the modern sidewalk outside the modern department store.
A MAN DRESSED LIKE ONE OF THE 'PILGRIM FATHERS' in Puritan
black and white. Hiding his face with his cloak, cringing
away from the bright sunlight. Around and about him, modern
PEDESTRIANS go about their business, unconcerned.

DENISE (V.O.)
He's in distress. Hiding his face.
Hiding from the sun!

17 INT. MORGUE - NIGHT

17

RESUME - DENISE opens her eyes, jerking back from the
chauffeur's body as if from electric shock. She is
frightened and upset.

Nick catches Denise's wild stare - and holds her with his
eyes.

NICK
(hypnotically)
Try to go back inside the car,
Denise. Do it!

*
*

Natalie, glancing, realising Nick's using his power.
Denise rests her trembling fingers on the body once again.

*

CLOSE ON DENISE - slipping back into a trance. She calms
down.

(CONTINUED)

17 CONTINUED:

17

DENISE
I'm in the limo...
(amused)
Mrs. Hedges'll beat the hell outta
them credit cards today.
(beat)
Someone at the window...

17A RESUME - INT. LIMO/DEPT. STORE - OUR POV

17A

Slowly turning to the side window. As in the teaser, THE
KILLER is there. He takes off his sunglasses. His eyes
are vampire yellow. SOUNDOVER - DENISE SCREAMS.

*
*

18 INT. MORGUE - NIGHT

18

Denise leaps back from the table, terrified.

NATALIE
Denise! What's wrong?

Denise turns to see NICK, ripping open a BLOOD BAG.
Guzzling the rich, red contents. Blood running down his
chin.

Denise SCREAMS again. She backs up and knocks over a steel
table of instruments. CRASH! Denise shakes her head. She
looks back at Nick.

Everything's normal. No blood bag. No blood. Just concern
on his face. He and Natalie move toward her.

NATALIE
Denise, what is it?

NICK
Just sit down, Miss Ford...
Relax...

DENISE
No... no, excuse me. I have to
get out of here. I have to...

*
*

Nick and Natalie, stunned.

*

Denise hurries out of the morgue.

*

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

19 INT. PRECINCT (STONETREE'S OFFICE) - DAY

19

Stonetree is suffering on the telephone. It's the beginning of what promises to be another bad day.

STONETREE

(into phone)

Yes, commissioner, I know exactly who Conrad Hedges is. Yes, I understand. It's a little warm in my office too....No, nothing from the kidnappers yet. We've got a tap on Hedges' phones, home and office. Yes, every available officer. Yes, commissioner. I am and we are.

Stonetree hangs up. He looks up to see Schanke standing at his desk.

STONETREE

Why is it that when the sky opens up, I'm the one without an umbrella?

*
*

Schanke shakes his head -- a parody of sympathy.

STONETREE

What did you find out?

Schanke closes his eyes, puts his hand to his forehead.

SCHANKE

I see a...

STONETREE

Give it a rest. What did you get from "Human Touch"?

SCHANKE

Y'know, my grandmother adored Mother Theresa. Said if there was a saint walking the face of the earth, Mother Theresa was it.

Stonetree just stares at Schanke.

(CONTINUED)

19 CONTINUED:

19

SCHANKE

So what do I see when I walk into Human Touch? A big eight by ten of Hedges and Mother Theresa. And she's giving him a big hug. This guy's a saint. I doubt he's got an enemy in the world.

STONETREE

Saints usually have more enemies than you or I. And sometimes even more skeletons in their closets. Dig deeper.

At that, Hedges enters, he's overheard the last of the conversation.

HEDGES

And while you're checking me out, Detective. Maybe you can spend a minute looking for the kidnappers.

He slaps an envelope onto Stonetree's desk.

HEDGES

This came into my possession less than half an hour ago.

(beat)

They want a million dollars.... in denominations no higher than 20s. If they see any police, my wife and daughter are dead.

Stonetree's looking through the contents of the envelope. He pulls out a diamond ring out of the envelope -- he looks at it curiously.

HEDGES

That's my daughter's. I gave it to Janice on her 21st birthday...

I feel so damned helpless!

STONETREE

Was this delivered to your home?

HEDGES

It came to the Foundation. Inter-office mail. A hundred people must have handled it before I did.

Stonetree picks up the ring.

(CONTINUED)

19 CONTINUED: 2

19

STONETREE

At least we know they are still alive, sir. With your permission, I'd like Detective Knight and Miss Ford to spend some time in your house tonight. It might give Denise a sense of where your wife and daughter are being held.

*

CLOSE ON HEDGES glancing up, red-eyed.

HEDGES

Captain, between you and me, I think this psychic is a waste of time.

In the bg, Schanke nods, almost imperceptibly.

STONETREE

Ms. Ford has given us results many times in the past... And she did find your chauffeur's body.

(beat)

I have a feeling she and Knight will produce results.

Off Schanke.

19A EXT. THE STREETS - NIGHT

19A*

Nick is driving. He looks up at the full moon. Thinking.
We FLASHBACK to:

*

*

20 EXT. THE SKY -- NIGHT

20

A POV from SOMEONE ON THE GROUND. NICK, his cloak spread like black wings.

*

21 EXT. BARN/FIELD -- NIGHT

21*

NICK'S POV -- His vampire-sight clearly showing the MAN (MATTHEW) standing in the field below. Staring up at us in horror. Matthew is dressed in the simple clothes of a Puritan farmer. Nick flies by him - a rush of wind - and lands. Matthew sees, for just a beat, Nick's vampire face in profile.

*

*

*

*

22 INT. 17TH-CENTURY BARN -- NIGHT

22

Matthew runs into the safety of his barn. He slams and bolts the door behind him. Turns - and reacts in shock and astonishment at the sight of

Nick, sitting at his ease beside one of Matthew's horses. He's brushing her with a curry comb. Nick is also dressed in the black and white Puritan style. He feigns surprise at Matthew's precipitous arrival.

NICK

What ails thee, Matthew? Has that fox been at the henhouse again?

Matthew, trying to catch his breath and recover.

MATTHEW

This cannot be! ...Brother Nicholas, were you not outside but a moment ago? *

NICK

I have been here a good hour. Princess has been feeling poorly.

Showing concern, Nick rises, pushing one of the milking stools over in Matthew's direction.

NICK

Sit down, collect yourself.
(making to leave)
I'll settle with that fox once and for all!

Matthew gestures weakly for Nick to stay.

MATTHEW

I could swear I saw you - or someone. In the sky. Like a great, evil, black bird. *

NICK

There's a tale fit for the tavern, Matt.

(teasing)

Were you asleep under the oak tree again?

MATTHEW

No! I saw something. A demon. Some dark power thrown up from the pit. *

(CONTINUED)

22 CONTINUED:

22

NICK
(chiding)
Or a trick of the moonlight, my
friend. An owl. A cloud.
(serious, solicitous)
...But never a demon. Devout men
are not troubled by such things.

Matthew staring fearfully into the fire.

MATTHEW
(whispers)
Then am I a tormented sinner, for
what I saw was not of this earth.

On Nick, worried.

DISSOLVE TO:

23 INT. DENISE'S APARTMENT -- NIGHT

23

On Nick, worried. He's inside Denise's apartment.

NICK
Are you all right? I mean after
last night...

DENISE
Come in.

They sit at the modest couch. On the coffee table is a
half-empty bottle of aspirin.

DENISE
Sorry about the hysterics.

NICK
(smiles)
I've seen worse.

Denise puts a cold compress on her head.

DENISE
Excuse me. But my head's killing
me.

NICK
Should you be seeing a doctor?

(CONTINUED)

23 CONTINUED:

23

DENISE
(short)
I said I'm okay.
(beat)
It's happened to me before but not
like this. My mind gets swamped
with too much information. It's
like synaptic overload.

NICK
You up to this tonight?

DENISE
I think so.

Denise gets up. She starts to put her coat on. Turns to
Nick:

DENISE
Detective Knight. Do you believe
in past lives?

NICK
No. No I don't think I do.

She looks at him a beat. She looks at him seriously -- a
tight smile.

DENISE
You should.

They exit.

24 EXT. HEDGES' HOUSE - NIGHT

24

Nick pulls up in the caddie. Denise is in the passenger
seat.

Nick steps out of the car. Denise gets out on her side. *

Nick looks up at the house. It's big and even at Toronto's
fire sale prices it would still fetch a bundle.

NICK
Pretty nice spread for the chairman
of a charity.

DENISE
There's no rule that people who do
good work should have to live like
paupers, Detective.

(CONTINUED)

24 CONTINUED:

24

NICK

It's Nick.

DENISE

Nick, he's a good man.

NICK

You sense that?

DENISE

No. I know it. I volunteered two years of my life on one of 'Human Touch's' missions in South America. There's at least fifty children I met personally that are alive because of Mr. Hedges' work.

(starts towards door)

I don't have any problem with him deserving a mansion. Besides, he probably uses it for fund-raising parties anyway.

25 INT. HEDGES' HOUSE (LIVING ROOM) -- NIGHT

25

A SUITCASE FULL OF MONEY open on the table.

Viewed by Hedges and Nick.

HEDGES

Five hundred thousand. It was all I could raise at short notice.

(anxiously)

Do you think they'll accept it?

NICK

It's worth a try.

Hedges slumps wearily into a chair. Nick sits down beside him.

ESTABLISH THE TAPE RECORDER jacked into the nearby TELEPHONE.

INTERCUTTING DENISE aloof from the men. Prowling quietly about the luxurious room. Touching, tuning herself to the vibrations of the house.

(CONTINUED)

25 CONTINUED:

25

NICK (cont'd)
(to Hedges)
You'll be staying here all night?

Hedges nods.

NICK (cont'd)
Good. I think they'll call.

HEDGES
How do you know that?

NICK
I don't. But time cuts both ways,
Mr. Hedges. They set their
deadline as midnight tomorrow.
This kind of money, they need to be
sure you're on the hook. They'll
call.

Nick eyeing Hedges in shrewd concern. The man looks like
he's at the end of his rope.

NICK (cont'd)
Have you slept at all?
(Hedges shakes his head)
Why don't you stay down here? I'll
walk Denise around the house.

Hedges gestures 'do what you like' and leans back in the
chair, staring at the phone, as if willing it to ring.

26 INT. HEDGES HOUSE (STAIRWAY) -- NIGHT (CONTINUOUS)

26

Nick and Denise climbing the gracious sweep of stairs.

Denise stops midway, holding onto the bannister for support.

NICK
(notices)
Are you all right?

Denise takes a beat, then nods, and continues up the stairs.

27 INT. HEDGE'S (SECOND FLOOR HALL) -- NIGHT (CONTINUOUS)

27

Denise and Nick walk slowly along the second floor hallway.
Denise is quiet, concentrating. She glances in passing into
a mirror. And freezes in shock.

(CONTINUED)

27 CONTINUED:

27

Denise's POV -- Nick is still behind her in mirror-image, but now he is dressed in his 'pilgrim' collar from the FLASHBACK. His reflected face turns to us full-on to reveal the smears of wet, fresh blood around his mouth. *

RESUME -- Denise wheels around to face Nick. Now, of course, he is his normal 20th-century self.

NICK
What is it?

DENISE
(shaken)
Nothing...

She seeks refuge through the nearest open door and walks into

28 THE MASTER BEDROOM.

28

Mrs. Hedges' make-up, etc., still on the vanity. Denise walks over to the vanity and picks up some of Mrs. Hedges make up. Nick is over by the bedside table. He is thumbing through some of Hedges bedside reading. It is comprised mainly of pamphlets and brochures trumpeting "Human Touches" good work.

On Denise --her face in tight concentration. We hear what she is hearing and although it is filtered so that it is BARELY INTELLIGIBLE, we can make out that it is a fight:

HEDGES (O.S.)
Stay here. Talk to me.

GENNIFER (O.S.)
I promised Janice.

HEDGES (O.S.)
Give that to me! Come back here.

GENNIFER (O.S.)
We'll talk about it later.

Denise shakes her head. She sees Nick, in FLASHBACK, talking to Matthew.

28A INT. 17TH-CENTURY BARN - NIGHT - FLASHBACK

28A*

NICK
Were you asleep under the oak tree again?

28B BACK TO SCENE

28B

JANICE (O.S.)
Mom are you all right?

MATTHEW (O.S.)
I am a tormented sinner.

Denise wanders out of the room, drawn past Nick out into the hallway.

29 SECOND FLOOR HALL (CONTINUOUS)

29

Nick catches up to Denise who is out in the hallway.

DENISE
(distraught)
Tell Stonetree to get someone else.
I'm not doing any good. Nothing's
making any sense.

NICK
(reaching to her)
You've had enough - we'll stop. No
problem...

But she recoils from his hand. Stepping to another open door. She pauses on the threshold.

DENISE
This is Janice's room.

She walks in like she's being drawn inside.

30 JANICE'S ROOM

30

Nick stands in the doorway watching

Denise. Her eyes closed, breathing in the room's vibrations.

DENISE
(to herself)
He's there again. Shouting...
Don't trust what you see. This is
madness.

Her eyes open - and lock onto

A LARGE WOODEN JEWELLERY BOX on the vanity.

POV DENISE - her hand reaching for the lid of the box.
REVERSE ON - Denise freezes, staring in disbelief.

31 INT. COFFIN - CONTINUOUS 31

Nick "The Pilgrim", lying still- as-death inside. Nick's eyes open - and they are vampire yellow. His vampire fangs bared in a snarl. He reaches up to seize her hand.

32 INT. JANICE'S BEDROOM - CONTINUOUS 32

Denise stumbles back. Away from the innocent, open jewellery box. She starts violently when Nick touches her.

NICK

What did you see? Tell me!

But Denise pulls free and runs crying from the room. Nick in pursuit.

33 INT. HEDGES' FRONT HALL -- CONTINUOUS 33*

Nick chases Denise down the stairs.

NICK

Denise. Denise, wait!

(sc. 33 continues) *

Hedges coming out from the adjacent living room to the commotion.

HEDGES

What the hell is going on?

Denise grabbing for the front door and escape. Nick stops her.

NICK

(smiles weakly)

It's OK. Everything's under control.

(to Denise)

Denise. You're alright.

Everything's going to be OK.

Denise takes some short quick breathes trying to calm down. the moment broken by THE TELEPHONE RINGING.

ON HEDGES looking back into the living room and the telephone, as if too fearful to answer it.

NICK

Answer it, it could be them. *

Hedges moves to get the phone. - Leaving Nick alone to whisper urgently to Denise.

(CONTINUED)

33 CONTINUED:

33

NICK

I have to know what you saw,
Denise.

DENISE

You! I keep flashing on you! From
another time... You, with blood on
your face! What the hell does that
mean?

On Nick -- before he can answer.

HEDGES

(shouts, exasperated)
It's for you, Knight.

Nick releases Denise, turning to respond to Hedges. Denise
stands at the door. *

34 INT. HEDGES' LIVING ROOM - CONTINUOUS

34*

Nick hurries over to the phone. *

NICK

(into phone)
Knight.

INTERCUT

35 EXT. A WOODED AREA - NIGHT

35

IN FG: Schanke calling from a POLICE CAR. IN BG: Police
activity around a BODY (Gennifer) lying in the weeds. We
can see a cop talking to a couple of teens. Obviously the
one's who found the body. *

SCHANKE

Hey, Nick, you can scratch one of
the missing persons off your list.

NICK

No...

SCHANKE

Yes. Gennifer Hedges.

36 INT. HEDGES (LIVING ROOM) -- NIGHT

36

Hedges watching Nick's expression as he listens to Schanke.
Hedges reaches to turn up the volume on the activated tape
recorder. Schanke's voice fills the room.

(CONTINUED)

36 CONTINUED:

36

SCHANKE (V.O.)
They cut her throat, man. Two
down, one to go.

Hedges doubles over in his chair, a dry sob wracks his
frame. CLOSE ON NICK suffering with Hedges.

FADE OUT

END OF ACT TWO

ACT THREE

37 INT. MATTHEW'S BARN - NIGHT - FLASHBACK

37

Nick is looking in at Matthew who is in his barn, kneeling in prayer, pleading with his God.

MATTHEW

Oh, sweet Jesus, deliver me from this torment. I fear I am losing my wits! I have seen strange, terrible, sights. My friend, Nicholas, tells me it is but my imagination. Men do not fly. They cannot appear in two places at once - yet I see this! ...Dear God, I saw my friend fly. Is my farm bewitched? Am I? Or is it that I am cursed and demented and beyond all remedy... Help me, Jesus. I beg you... I can not live like this!

Off Nick.

38 INT. MORGUE -- NIGHT

38

On Nick. He's watching as Denise stands over the body of Gennifer Hedges. Natalie and Nick stand back, watching. Denise looks drawn and tired. She puts her hands on the body concentrating. She steps back, shakes her head.

DENISE

Nothing.

NATALIE

Maybe you can try later.

Denise smiles weakly.

NICK

(steps forward)
I'll walk you out.

Denise recoils.

DENISE

No!
(calming)
I'll find my own way.

She turns and hurries out of the morgue. Nick and Natalie share a look.

(CONTINUED)

38 CONTINUED:

38

NATALIE

(worried)

Nick, she knows about you...

Nick shakes his head, he's not sure.

39 INT. PRECINCT - NIGHT

39

On Video -- Hedges on TV. Shot in his LIVING ROOM. He is a broken man, making a last-ditch desperate appeal. (NOTE: VIDEO DOES NOT OCCUPY FULL SCREEN)

*
*

HEDGES

If the kidnapppers are watching this, please, do not harm my darling Janice. I promise you there will be no more police interference. I have the money you want - most of it - and will get the balance before midnight tomorrow.

Widen to reveal -- Nick, Stonetree and Schanke watching the broadcast.

HEDGES (cont'd)

Contact me as you did before and I will do whatever is necessary to ensure the safety of my child... I beg you.

Hedges chokes up, unable to continue. Stonetree walks over to the TV. (SEE VIDEO NOTE ABOVE)

*

NEWSREADER (V.O.)

That was a special bulletin.
Conrad Hedges, who's wife...

Stonetree snaps off the TV.

STONETREE

Sure makes us look good.

(beat)

Denise didn't get anything from Hedges place?

Nick shakes his head.

SCHANKE

How about you, Knight? Or were you to busy watching the witch woman?

STONETREE

That's enough, Schanke.

(CONTINUED)

39 CONTINUED:

39

SCHANKE

Look, I'm the only one doing any real police work on this thing. All this psychic is doing is wasting our time.

STONETREE

She gave you the location of the chauffeur's body didn't she?

SCHANKE

Something we would have found with a proper search of the area.

NICK

What do you suggest?

SCHANKE

You're asking me? Lord have mercy.

(no response)

Get a cop out there with Hedges. If he's going to deliver the money make sure someone's tailing him.

STONETREE

He won't allow it.

SCHANKE

Who's to say he has to know?

NICK

Captain, since we're kicking ideas around, let me throw one out. Are we sure this is a kidnapping?

STONETREE

What do you mean it's a scam? The guy's already lost his wife.

NICK

That's what doesn't fit. Why kill the wife before you've collected a penny. That's wasting an asset.

(thinking)

...Denise said she sensed trouble when she was at Hedges' place.

Schanke rolls his eyes. Turns and starts out of the office.

SCHANKE

Hey you guys call me in when you've finished with the Ouiji board.

(CONTINUED)

39 CONTINUED: 39

NICK
Something stinks in this.

STONETREE
Yeah, our performance. The mayor
called me already.

40 INT. PRECINCT (FRONT DESK) -- NIGHT 40

Schanke trying to muscle through a CAMERAMAN, SOUNDMAN, and
REPORTER.

SCHANKE
Excuse me.

TV REPORTER
Did you see Conrad Hedges'
television appeal to the
kidnappers?

SCHANKE
No comment.

TV REPORTER
(off and running)
Detective Schanke - wait up!

Schanke pauses to glance back and that's his undoing. The
news crew is there on the instant. Big smiles for Schanke.
The reporter knows how to reel him in.

TV REPORTER (cont'd)
(into camera)
I'm here with one of the key
officers in the Gennifer and Janice
Hedges kidnap. Do you think the
daughter, Janice Hedges, is dead as
well?

"Key officer", eh? Schanke smirks into the news camera and
adjusts his tie.

SCHANKE
That's impossible to tell. But we
hope and pray for her well being.

TV REPORTER
This is the third major case you've
been involved in. Word is your
star is rising.

Schanke smiles.

(CONTINUED)

40 CONTINUED:

40

TV REPORTER
Are you any closer to solving this?

SCHANKE
We're getting there.

(CONTINUED)

40 CONTINUED:

40

TV REPORTER

Is it true you found the body of
Gennifer Hedges?

SCHANKE

(proud)

As a matter of fact I did.

(beat, he can't resist)

The rest of this department can
jump on this psychic bandwagon if
they want to but it's no substitute
for good solid police work...

TV REPORTER

A psychic? You're using a
psychic? What's his name?

Off Schanke. Obviously this is something that has been kept
under wraps. Schanke tries to extricate himself.

SCHANKE

Hey, forget that, okay? That was
off the record.

The perky reporter thrusts her mike up under Schanke's nose.

TV REPORTER

About this psychic...

40A INT. PRECINCT - NIGHT

40A

As Denise enters, looks around for Stonetree; he charges
out of his office followed by a browbeaten uniform who
carries a plastic take-out container.

STONETREE

...And tell them if they can't make
poached eggs that don't need a
jack-hammer to cut, we're gonna
stop buying our take-out there!

The uniform nods and exits as Denise walks up to Stonetree.
Stonetree's face brightens, but Denise, who is very upset,
walks right past him into his office.

He registers concern and follows her in, closing the door.

NEW ANGLE - STONETREE'S OFFICE

STONETREE

What is it, Denise?

(CONTINUED)

40A CONTINUED:

40A

DENISE

I'm... off this case. Period.

STONETREE

Hey. Wait a minute.

DENISE

(too loudly)

I'm losing it, Joe! I can't control it.

STONETREE

Easy...

DENISE

I can't keep on getting...
bombarded with all that weird
stuff.

(beat)

It won't stop. It won't go away.

STONETREE

Denise. I'm trying to understand.

DENISE

(weird smile)

Me, too, Joe. But the deeper I
go...

STONETREE

I can't help you if you can't be
specific.

DENISE

It's this case, and Hedges, and
your detective - Nick.

STONETREE

Nick? What's he done?

DENISE

No. It's not fair. He hasn't
'done' anything. But I can't keep
my sanity and stay on this case.

STONETREE

But, Denise...

DENISE

That's final. I'm sorry, Joe.
It's just the way I feel.

*
*

(CONTINUED)

40A CONTINUED:

40A

*
*
*
*
*
*

She exits.

STONETREE
(stands)
Denise - wait.

But she's gone.

41 INT. MATTHEW'S BARN - NIGHT - FLASHBACK

41

Dark. SOUNDOVER - the sudden WHOOSH! of displaced air as a large something hurtles down from high above to land outside. Soft crunch of FOOTSTEPS - and the door opens. A cloaked FIGURE slips inside, quietly closing the door behind him.

O.C. A LANTERN is uncovered. The light taking the cloaked figure off-guard. Nick, caught yellow-eyed and fangs exposed, wheels to face

Matthew, in his nightshirt, lantern in hand. He looks terrible: features gaunt, eyes hollow and haunted from lack of sleep. Nick blinks - and his eyes are normal again. His fangs recede into his smile.

NICK
You should be sleeping, Matthew.

MATTHEW
Where do you go at night, Nicholas?

(CONTINUED)

41 CONTINUED:

41

NICK

Hunting.

MATTHEW

What manner of beast has business after dark?

NICK

That fox, who troubles you so.

MATTHEW

T'is you who troubles me! I lie awake, nights on end, doubting my own senses.

NICK

Then I beg your forgiveness, Matthew. You took me in and gave me shelter. I would not repay your kindness with torment.

MATTHEW

(pleading)

In God's name, tell me, Nicholas. Is my poor brain addled, or have I been witness to miracles?

NICK

(beat)

Miracles are beyond me.
(fixes gaze on him)
Forget what you saw.

Nick's trying to hypnotize him. But Matthew is a man with faith.

NICK

You have no memory of..

MATTHEW

(cutting in)

You trying to play tricks with my mind. Get out.

Nick turns, starts to leave.

MATTHEW

No please, I beg of you, what are you? You must tell me Nicholas.

A beat. Nick considers.

(CONTINUED)

41 CONTINUED: 2

41

NICK
I'm just one of God's creatures.
Like you.

*
*
*

Nick turns and leaves.

*

42 INT. NICK'S LOFT - NIGHT

42*

Shuttered against the daylight. Nick is in his loft. He has been telling the story to Natalie who is busy mixing up a protein concoction in the blender.

NICK
I never told him.

NATALIE
What happened?

Nick shakes his head. He doesn't want to answer. Natalie senses it.

Natalie picks up an egg from the counter for the blender. Once done, Natalie pours the liquid protein into a crystal goblet. She brings the frothy drink to Nick.

*

NATALIE
'The truth can set you free',
haven't you heard?

NICK
(gingerly accepts the
drink)
They may carve that in stone, but
it doesn't make it so.
(re: the drink)
...This is awfully pale.

NATALIE
(settling beside him)
Protein doesn't have to be red to
be good. Drink! It's all in your
mind.

NICK
Yeah... that's what Denise thinks.
She won't have a mind left if I
don't get out of it.

Casually, Nick sets the goblet aside untasted, but Natalie is wise to him.

(CONTINUED)

42 CONTINUED:

42

NATALIE

This is the twentieth century, we don't believe in demonic possession anymore. I said drink it.

She retrieves the goblet and puts it in Nick's hand. Nick screws up his courage and takes a small drink.

NICK

Just like we don't believe in vampires?

NATALIE

Tell her the truth, Nick. I know what you are and it hasn't made me crazy.

Nick looks at her, troubled.

NICK

Maybe you're one-of-a-kind, Nat.

NATALIE

(smiles)
That's what I've been trying to tell you.

A warm moment between the two of them... a hint of romance.

NICK

(smiles)
Of course, you could be the craziest of them all.

Natalie smiles, pushes the drink over to him.

NATALIE

Drink.

The PHONE RINGS. Gratefully, Nick reaches to get rid of the glass and click on the SPEAKER PHONE.

NICK

Hello?

INTERCUT

43 INT. STONETREE'S OFFICE -- NIGHT

43

Stonetree on the phone.

(CONTINUED)

43 CONTINUED:

43

STONETREE

What the hell did you do to Denise Ford?

NICK

What are you talking about?

STONETREE

She's a basket case. She's quit the Hedges' investigation. She says she's finished. What happened, Nick?

A beat.

NICK

I don't know.

STONETREE

Well this is all just wonderful. You've driven Denise crazy and we've lost Hedges.

NICK

What?

STONETREE

He disappeared. With the money.

Stonetree hangs up. Nick turns to Natalie.

NICK

Get a hold of Schanke. Tell him to meet me at Hedges' place.

Nick pushes open one of his windows.

NATALIE

Nick! Nick don't!

*

He's out and he's flying.

44 EXT. AERIAL POV - NICK FLYING - NIGHT

44

Nick flies through the city. Quickly darting between the buildings on his way.

45 INT. DENISE'S HALLWAY - NIGHT.

45*

Nick hurries up the corridor to Denise's door. He listens, he doesn't hear anything.

*
*
*
*
*

45A INT. MATTHEW'S BARN - NIGHT - FLASHBACK

45A

Nick enters - and stops dead, staring in shock at THE BODY OF MATTHEW hanging from the roof beam. The stool he used toppled on the floor.

Shaken and defeated, Nick retreats. Shutting the door on another dreadful episode in his tormented life.

46 INT. DENISE'S APARTMENT -- NIGHT

46

Insert -- Nick's hand as he turns the door handle. We hear the sound of the lock mechanism crunching. We're inside Denise's apartment and she looks a wreck. But, unlike Matthew, she's alive.

DENISE

Get away from me!

NICK

I need to talk to you. I want to explain.

DENISE

What's happening to me? I don't understand! It's you? Isn't it? It's your fault.

She tries to scold herself into some semblance of self-control. Glaring angrily at Nick.

DENISE

I must be dreaming this. That's it. You're just a nightmare.

Nick advances toward her.

DENISE

You're just another vision. A wisp of the wi...

She stops short. Nick has grabbed her arm.

NICK

No. This is as real as it gets.

NICK

And you're not losing your mind, Denise. Those images that kept blindsiding you, they weren't delusions. You were seeing me.

Denise steps away from him. Backs off.

(CONTINUED)

46 CONTINUED:

46

DENISE
(shaking her head)
No. I didn't see you. I saw a
monster that kills.

NICK
Used to kill. I'm about to ask
you to believe the unbelievable.
This is what I am.

CLOSE ON NICK THE VAMPIRE. Yellow eyes blazing, fangs
bared.

REVERSE ON DENISE. She SCREAMS in pure horror.

END OF ACT THREE

ACT FOUR

FADE IN:

47 INT. DENISE'S APARTMENT -- NIGHT

47

Resume. Denise is, obviously, still shaken. Nick looks human again. But Denise still tries to scrabble back, trying to put something between her and what she has just seen. His teeth and eyes are back to normal.

NICK

I'm not going to hurt you.

She backs away from Nick as he comes toward her.

DENISE

Get away from me.

NICK

I'm trying to show you that what you sensed was true. What your mind was telling you about me was the truth.

(beat)

What you saw with your own eyes is the truth. I am not going to hurt you.

DENISE

(trying to compute)
You're a ... vampire?

Nick nods.

On Denise. She's slowly calming -- this is crazy but it means she isn't. She lets out a small laugh.

DENISE

Ever since I was a little girl. I could always tell what people were hiding behind their expressions.

(shakes head)

But you take the cake.

She moves toward him, looks him up and down, now that the fear is dissipating she's starting to get curious about him.

DENISE

All those things I saw? They were real?

NICK

I'm sure some of them were. But Denise, I'm here because of Hed...

(CONTINUED)

47 CONTINUED:

47

DENISE
(cutting him off)
You really drink blood? I saw you
in a coffin...

NICK
(patiently)
I don't drink blood anymore. And I
don't sleep in a coffin...

DENISE
How long have you been alive?

NICK
About seven hundred years.

DENISE
That's fantastic! And scary... and
weird... seven hundred years...
(beat)
Wow!
(beat)
And you know the best part? It's a
huge relief... at least I haven't
gone crazy...

NICK
No, you haven't.
(beat)
Conrad Hedges has disappeared.

DENISE
(nods)
I want to go back to his house.

NICK
You sure you're alright?

DENISE
If I was right about you. Then I'm
afraid I'm right about Hedges.
(off Nick's look)
I got very bad feelings at his
house.

They start for the door.

DENISE
Nick?
(Nick turns)
Can you fly?

Nick nods.

(CONTINUED)

47 CONTINUED:

47

DENISE
Take me sometime? Your secret will
always be safe with me.

Nick smiles.

NICK
I'll think about it.

48 EXT. HEDGES' HOUSE -- NIGHT

48

On Schanke. He shakes his head as he sees Nick and Denise
come driving up in her car. Denise bounces out of the car,
it like a great weight has been lifted from her.

SCHANKE
Great, you dragged me outta bed for
this side show?

Denise stops in front of Schanke, stares at him.

DENISE
Your wife was out tonight, wasn't
she?

SCHANKE
(off guard)
Uh, yeah, she was bowling.

DENISE
(smiles sweetly)
Yes that's right, bowling...

She and Nick hurry past Schanke. Schanke looks at her and
then heads for the phone in his squad car.

As Schanke walks into the shot, reaches in for the
telephone, hesitates for a moment, then dials. It rings
and rings; he frowns, then:

MYRA'S VOICE (O.S.)
Hello.

SCHANKE
(relieved)
I knew you'd be there.

MYRA'S VOICE (O.S.)
Where else you think I'd be after
bowling, Don?! Playing strip poker
with the neighbours?

(CONTINUED)

48 CONTINUED:

48

SCHANKE

(laughs)

You don't know how to play poker.

MYRA'S VOICE (O.S.)

That's wht I told Mr. Russell, but he said 'no problem'.

SCHANKE

(hollow laugh, beat)

What was your score? 160... 180... or the ever familiar 86?

MYRA'S VOICE (O.S.)

We didn't keep score - it's too depressing.

SCHANKE

So who won - you or Ethel or Vilma or Angela?

MYRA'S VOICE (O.S.)

Fact is, Don, I didn't bowl tonight.

He closes his eyes; his worst fears have come true.

MYRA'S VOICE (O.S., con

Don... are you there? Don?

SCHANKE

(wounded)

I'm here, working overtime to keep you happy - a world-class shopper.

(beat, hard)

What did you do tonight, Myra - lose your bra and panties to Mr. Russell's full house?

MYRA'S VOICE (O.S.)

I took your mother to the movies you SLOTH!!

We hear the dial tone as she hangs up.

49 INT. HEDGE'S HOUSE -- BEDROOM -- NIGHT.

49

Dead serious. Dead quiet. Denise is concentrating. Nick is not in the room. On Denise's face as she hears --

GENNIFER (O.S.)

I can't believe you...

(CONTINUED)

49 CONTINUED:

49

HEDGES (O.S.)

Shut up and listen...

GENNIFER (O.S.)

Stolen, out of the mouths of those
children.

50 INT. HEDGES HOUSE -- LIVING ROOM -- NIGHT 50

Nick is replaying the tape recorder. Schanke is standing beside him.

TAPED VOICE (MAN)
Mr. Hedges.

And then the tape is dead.

NICK
He turned it off.

SCHANKE
Why the hell would he do that?

NICK
He didn't want us to know he got that call.

SCHANKE
Makes sense. He was pretty scared. Didn't want cops around.

DENISE (OS)
Nick!

Nick turns. Denise is standing at the top of the stairs.

CUT AHEAD

51 INT. HEDGES HOUSE -- BEDROOM -- NIGHT 51

Nick and Schanke are in the bedroom with Denise.

DENISE
I had a strong sense of violence there. Voices. Arguing. Jennifer Hedges and Janice knew a secret. Something Conrad wanted kept quiet.

SCHANKE
What?

DENISE
I don't know... Damn it. I could sense he was hiding something.

SCHANKE
Then why the hell didn't you say something?

(CONTINUED)

51 CONTINUED:

51

DENISE

(looks to Nick)

My mind was on other things.

(beat)

When did you become a true believer, Detective?

SCHANKE

Hey I'm a cop, you gotta have an open mind.

NICK

So where is he?

Denise shakes her head.

NICK

Schanke. Stay here. In case he comes back.

SCHANKE

If he doesn't, I'm bringing him in.

52 INT. MORGUE - NIGHT

52

Nick with Natalie. Natalie's dressed in jeans and a T-Shirt. She looks like she's been woken from her sleep and driven to work, which indeed she has. Denise at the autopsy table, doing her psychic business on the BODY OF GENNIFER HEDGES. She steps back from the body. Shakes her head.

DENISE

Nothing...

NICK

She was asphyxiated, right?

Natalie nods, yawning.

NICK

Anything unusual?

NATALIE

Richard was going to run an analysis of the substances found on her body. I'll see if it's here yet.

Natalie goes to the desk, looks for the file.

DENISE

Sorry.

(CONTINUED)

52 CONTINUED:

52

NATALIE

Richard was going to run an analysis of the substances found on her body. I'll see if it's here yet.

Natalie goes to the desk, looks for the file.

DENISE

Sorry.

Nick shakes his head -- don't be.

NATALIE

Here it is. Fingernail -- dirt two milligrams, nail polish, small amount of skin, Caucasian, probably male... powdered milk? Commercial grade.

Natalie looks to Nick.

NATALIE

That's odd.

NICK

Why's that?

NATALIE

That's the kind of stuff you'd find in the kitchen of someone on a fixed income. That's not Jennifer Hedges.

NICK

(light bulb)

Or the warehouse of a charitable organisation.

DENISE

"Human Touch" has a huge food depot out on Armory Street.

Nick starts out of morgue.

DENISE

Nick, take me with you.

NICK

No.

(CONTINUED)

52 CONTINUED:

52

DENISE

If the daughter's there and she's
still alive I'll be able to tell
you. It might make a difference in
how you want to handle this.

(CONTINUED)

52 CONTINUED:

52

NICK

I said no.

He exits. Denise smoulders.

DENISE

I worked for him. I trusted him.

NATALIE

Nick's just looking out for you.

DENISE

I'm not talking about Nick.

Denise storms out of the morgue.

53 INT. HUMAN TOUCH -- NIGHT

53

With Hedges. He HEARS a sound as a car drives into the warehouse. The lights flash on, illuminating him. Stepping out of the car are the VAN DRIVER and the LIMO KILLER. In the warehouse are cases of food. 'Human Touch' stamped onto the cartons and containers of powdered milk. Hedges addresses the two men.

HEDGES

Where the hell have you been?

MAN

You're alone?

HEDGES

Of course I am. Where's Janice?

MAN

She's alive.

A beat. On Hedge's we expect to hear the relief of a father, instead --

HEDGES

You were supposed to kill her.

54 EXT. UPPER FLOOR - WAREHOUSE - NIGHT - CONTINUOUS

54

Nick prowling. Looking for a way in.

The first door he finds is a locked, steel slider. Nick uses his VAMPIRE STRENGTH to rip the door out from the lock. He enters.

55 CONTINUED:

55

HEDGES (OS)

I paid you five hundred thousand to do the two of them. Not one.

MAN (OS)

We liked Janice.

56 INT. WAREHOUSE -- WITH HEDGES

56

With Hedges and the thugs.

HEDGES

Where is she?

MAN

Money first. And Hedges remember she knows all about her daddy dipping into the widows and orphans.

Hedges puts the briefcase on the floor slides it over to them with his foot. The VAN DRIVER picks it up. He clicks open the lock. The money's there.

The MAN smiles. He steps back to one of the large crates and pulls a drop sheet off it. We can see through the slats of the crate that Janice is in there. She's gagged.

The VAN DRIVER and the MAN start to back away.

MAN

There's your daddy, Janice. By the way Hedges. She knows who planned this. She knows everything.

Hedges is having a hard time looking at his daughter.

The men are backing up close to where Nick is hiding.

MAN

So we thought we'd leave it to you to do her.

The two men walk into the shadows. Right beside Nick. Nick is just about to pounce on the two men, when --

DENISE (OS)

You cold hearted... monster!

Angle on Denise -- she's shaking with rage.

(CONTINUED)

56 CONTINUED:

56

DENISE

You knew I'd find out about you,
didn't you?

On Nick. He sees one of the hoods about to fire at Denise.

NICK

Denise. Get down!

He drives his fist into the VAN DRIVER'S head. Dropping him. He grabs the MAN and hurls him in Hedge's direction. Nick starts to advance toward Hedges. Hedges hurries toward the fallen MAN. Pulls the man's gun out from his belt.

HEDGES

Stay away from me.

Nick continues to advance. Hedges fires --

CLOSE ON THE BULLETS piercing Nick's clothing. Nick snarls in full vampire fury. Hedges freaks. Runs. And grabs Denise.

HEDGES

Just stay away! She's dead. Get away!

NICK

(measured)

Let her go.

Hedges shakes his head. He's freaked. He jams the gun into Denise's ribs, using her as a shield against Nick.

Nick backs off slightly. Denise stamps down hard on Hedges' instep. They struggle. The gun fires. Denise falls with a cry of pain. Nick roars - and flies straight at Hedges. The impact is so hard, so sudden that Hedges neck is broken.

Nick drops to his knees beside Denise. She is alive but in bad shape.

NICK

Hold on Denise, just hold on...

Nick hurries over to Janice.

He rips apart the slats of the crate. Tears the gag off Janice's mouth.

NICK

You'll be OK.

(CONTINUED)

56 CONTINUED: 2

56

Janice nods, she's as OK as someone who has just gone through all she has can be.

NICK

The police and paramedics are on there way. They'll be here in a minute.

Denise is lying on the ground. There's a lot of blood. She's alive but just barely. Nick looks around, he knows what he has to do. He takes her in his arms. Walks out of the warehouse.

57 EXT. THE SKY -- NIGHT

57

And flies... Nick with Denise in his arms. Taking her to the hospital. She's fading...

NICK

Hold on. You'll be all right.

Denise is drifting in and out of consciousness and in and out of coherence. She looks down at the twinkling lights of the city.

DENISE

(wondrous)
I'm flying?

NICK

Yeah, yeah, you're flying.

DENISE

Where's my house?

Nick tries to shush her. He looks down, looking for the closest hospital.

DENISE

You're so lucky you can do this.

NICK

Be quiet, OK.

DENISE

Thank you, Nick.

(CONTINUED)

57 CONTINUED:

57

And she is quiet. Nick flies on for a beat. Still holding her in his arms. Still flying even after he realizes she's dead.,

TO BLACK

END OF ACT FOUR

(CONTINUED)

57 CONTINUED: 2

57

TAG

FADE IN:

58 INT. MORGUE -- NIGHT

58

Nick and Natalie. On the table is Denise. Natalie turns to Nick.

NATALIE

You couldn't have saved her. The ~~hemorrhaging~~ was way to severe.

NICK

I never should have told her.

NATALIE

How can you take on the blame for this?

NICK

I told her the truth about me, Natalie.

NATALIE

If you hadn't she would have gone crazy.

NICK

She would have stayed away from this case if I hadn't set her mind free.

NATALIE

You made the choice to tell her what you were, but she made the choice to follow you.

Natalie pulls the sheet over Denise's head.

59 INT. POLICE STATION -- NIGHT

59

Schanke and Stonetree are pouring over files etc. from HUMAN TOUCH. Schanke eating a big greasy burger and fries. Stonetree's munching on what looks to be a burger as well.

STONETREE

(pointing)

See .. right here ... Hedges had been skimming off the top for years.

(CONTINUED)

59 CONTINUED:

59

SCHANKE
And Gennifer found out.

Nick and Natalie walk into the police station. Nick has a plastic cup with some of Natalie's protein drink. He puts it down on the desk.

STONETREE
Nick, that was good work.

Nick nods.

STONETREE
But next time take back up.

NICK
What's going to happen to Human Touch?

STONETREE
It looks like the only one dirty was Hedges. It's up to the spin doctors now.

Schanke looks up -- he see's Nick's drink. It looks to him like a vanilla shake.

SCHANKE
Hey. A shake. Maybe you are a man after my own heart after all.

He takes a big slurp. To humans and vampire's alike, Natalie's concoction is vile. Schanke gags.

SCHANKE
What the hell is that?

He grabs his burger takes a bite, gags. It's not his -- it's Stonetree's.

SCHANKE
And what the hell is that?

STONETREE
Tofu. You don't like it?

Laughter.

TO BLACK

END OF TAG