

EPISODE # 92-007

FOREVER KNIGHT

"False Witness"

written by

Naomi Janzen

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07/05/92 PINK - FULL SCRIPT  
11/05/92 BLUE - PAGES ONLY  
12/05/92 YELLOW - PAGES ONLY  
13/05/92 GREEN - PAGES ONLY  
14/05/92 GOLDENROD - PAGES ONLY  
14/05/92 IVORY - PAGES ONLY

"FALSE WITNESS"

CAST LIST

NICK KNIGHT.....Geraint Wyn Davies  
SCHANKE.....John Kapelos  
NATALIE.....Catherine Disher  
STONETREE.....Gary Farmer  
JANETTE.....Deborah Duchene  
LACROIX.....Nigel Bennett  
TAMARA  
MURRAY KOZAK  
PETE  
TECHNICIAN  
SOUTHAM  
JOHN UNDERWOOD (1828)  
SARAH FERGUS (1828) (no lines)  
WOMAN (1828)  
BAILIFF (1828)  
MORGAN  
YOUNG COP  
JUDGE  
MAGISTRATE (1828)

SETS

INT. WAREHOUSE/PORNO PRODUCTION SET  
INT. POLICE SURVEILLANCE VAN  
INT. NICK'S CAR  
EXT. HILLSIDE ABOVE WAREHOUSE  
INT. PRECINCT - SQUADROOM  
INT. STONETREE'S OFFICE  
EXT. WAREHOUSE COMPOUND  
INT. AN INN - 1828  
INT. NICK'S LOFT  
INT./EXT. NICK'S CAR  
INT. TAMARA'S  
EXT. SKYLINE  
INT. NICK'S LOFT - KITCHEN  
EXT. AN ALLEY (1828)  
INT. UNDERGROUND PARKING STRUCTURE  
INT. COURTHOUSE COURTROOM  
EXT. CITY STREETS  
EXT. STREET/ALLEY  
INT./EXT. KOZAK'S CAR  
EXT. CRASH SITE

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\*  
\*

"FALSE WITNESS"

PAGE HISTORY

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12/05/92 YELLOW PAGES:

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13/05/92 GREEN PAGES:

7, 19, 25, 33, 44, 46

14/05/92 GOLDENROD PAGES:

41, 41A, 41B, 41C

14/05/92 IVORY PAGES:

41A, 41B, 41C

FALSE WITNESS

TEASER

HEAR LOUD GENERIC ROCK MUSIC, MOANS...

FADE IN:

1 INT. WAREHOUSE/PORNO PRODUCTION SET -- NIGHT 1

A VIDEO SCREEN. On it - the image of a writhing back. MOANING woman's face as she licks her lips...

Widen to reveal MURRAY KOZAK'S as his chair CREAKS under his corpulent weight as he points the remote. The MOANING and WHIPPING and lousy ROCK MUSIC go quieter, but we still HEAR IT JUST OFFSCREEN as... Murray takes a swill of his drink and wedges one elephant-skin cowboy boot up...

ON the jury-rigged editing console PETE FARBER leans against. Pete shifts from one foot to the other and stares at the video monitor. His loud shirt clashes with the leopard dots of the bedspread in the set behind him.

THE ICE CUBES in Pete's drink, bash back and forth as he jiggles the glass...

PETE  
(re: monitor)  
She's good...

KOZAK  
I've seen better. Lots better.

PETE  
Yeah? She reminds me a little of Betty Gilroy...

Kozak turns, looks at him.

PETE  
(beat)  
I mean, it's too bad about Betty, eh?

Kozak just looks at him, eyes narrowing slightly.

2 INT. POLICE SURVEILLANCE VAN -- NIGHT 2

There are three of them crammed together including Schanke, a surveillance TECHNICIAN and ANOTHER COP.

(CONTINUED)

2 CONTINUED:

2

Everyone listens as AMPLIFIED SOUNDS of MOANING, MUSIC, and ICE RATTLING IN A GLASS fill the cramped space. Through a speaker we hear:

NICK'S VOICE

So much for subtlety.

SCHANKE

C'mon Pete. I know we want that tape but let's use a little tact. Nick, get ready to move. We can't blow it with this guy again. \*

He shakes his head. We go to

3 INT. NICK'S CAR -- NIGHT 3

Nick sits looking through the windshield over a warehouse compound below on the hillside. His radio is on.

SCHANKE'S VOICE  
(from the speaker)  
Even I can tell Kozak's getting suspicious...

NICK  
(into mike)  
We just have to trust that Pete knows who he's dealing with.

Nick frowns.

4 INT. WAREHOUSE/PORNO PRODUCTION SET -- NIGHT 4

Beat. Pete RATTLES his ice one more time, shrugs and takes a swallow.

KOZAK  
Okay Pete, how about you tell me why we're all of a sudden discussing Betty Gilroy. She's a dead issue.

PETE  
(casually)  
I was just thinkin' about it. Thinkin' how it was a shame, in a way...

Kozak clasps his hands behind his head and smooths his greasy hair, observing... Pete's acting strange, jumpy.

KOZAK  
(eyes narrowing)  
A shame, how?

PETE  
A shame that...  
(beat; nervous laugh)  
You got the last go at her. And I didn't.

For a moment it looks like Kozak isn't buying... Then one corner of his mouth slides up. Pete grins into his glass, relieved, as Kozak chuckles... laughs... then GUFFAWS with a stamp of his boot - jostling the table and Pete with it - Sloshing Pete's drink. Oops.

(CONTINUED)

4 CONTINUED:

4

The front of his shirt gets it. Kozak, chuckling his  
give-a-shit apology, reaches offscreen...

(CONTINUED)

4 CONTINUED:

4

KOZAK  
Wait a minute, wait a minute...

PETE  
Hey, no... It's okay-

Pete tries to pull away with some AD-LIBBED excuse as Kozak comes at him with a rag, dabbing his shirt...

Kozak's laughter dies in his throat... a two-second eternity. Pete's eyes wide, scared. Then Kozak's meaty hand clawing at the front of Pete's shirt, pulling out -

A WIRE.

Kozak's amazement. Struggle to comprehend. Pete breathing hard. Frozen...

ON VIDEOSCREEN

The woman's SHRIEK and MOAN, an expression of pleasure on her face.

5 INT. POLICE SURVEILLANCE VAN -- NIGHT

5

CONCERN; all eyes riveted to the gently turning reels. A LOUD STATIC TEAR... then audio emptiness. The video technician looks up to Schanke.

\*  
\*

TECHNICIAN  
He's got him.

6 INT. NICK'S CAR -- NIGHT

6

NICK'S EYES; yellow. He's angry. Then he's gone.

SCHANKE'S VOICE  
(from radio)  
You hear that, Knight? Knight?

\*  
\*

7 EXT. HILLSIDE ABOVE WAREHOUSE - NIGHT

7

AERIAL POV As the ground races by under us... we lift up and over a high chain-link fence... soar towards a warehouse building... up... up to find a window near the top floor, as we hear...

(CONTINUED)



7 CONTINUED:

7

PETE'S VOICE  
(pleading; from behind  
the door)  
Twenty five years. I am your  
friend, they didn't give me a  
choice. I'm real sorry...

Then - a GUNSHOT!

8 INT. WAREHOUSE - PORNO PRODUCTION SET - NIGHT

8

SMASH - shatters inward. NICK'S FEET on broken glass.  
CRUNCH. Nick sees Kozak crouching with the gun, rising in  
surprise - turning... dropping the gun.

Nick's on him like a rocket. He throws Kozak onto the  
floor.

\*  
\*

NEW ANGLE -- HIGH ANGLE

Above the sprawled form of Pete, his blood slowly staining  
the leopard skin, as beside him, Nick pins Kozak, face  
down... arms pulled behind his back. Handcuffs.

On the video screen the woman continues to moan.

\*

FADE OUT

END TEASER

ACT ONE

FADE IN:

9 INT. THE WAREHOUSE - PORNO PRODUCTION SET - NIGHT 9

HIGH OVERHEAD

Pete Farber's loud corpse. A FLASHBULB POPS.

NICK shoulders past the photographer, arrives at a couple of cops going through a stack of videos. Schanke is beside them holding some papers. Nick's upset that Pete's dead.

NICK

We did a hell of a job looking out for him.

SCHANKE

Hey, he knew it could have turned out bad. Pete volunteered to pigeon for us.

NICK

He was looking at eighteen months in the can if he didn't. You call that volunteering?

Schanke shrugs. He goes back to looking at the packaging of a couple of raunchy videos.

NICK

Anyone find anything?

SCHANKE

There's some interesting material here, but so far nothing to do with Betty Gilroy.

NICK

Keep looking.

Schanke looks at the vast selection of porno tapes.

SCHANKE

Why? Someone you know planning a bachelor party on a fully manned nuclear sub?

Nick looks at Schanke, annoyed.

(CONTINUED) \*

9 CONTINUED:

9

SCHANKE

Okay. Not funny. But even if this tape of Kozak's exists ... I mean what idiot would want some home movie floating around of him strangling his sex partner?

NICK

If it didn't exist what were we doing sending Pete in to find it?

SCHANKE

You wanna know why? Because there was a chance to nail Kozak. This department's been after him since even before you showed up from wherever the hell it was you showed up from.

(beat)

Hey I wish I had of got there in time to save Pete but he blew it.

NICK

If only I could have been here a few seconds sooner.

SCHANKE

Come on, don't beat yourself up. You were a superhero to get here as fast as you did.

Nick nods.

SCHANKE

(troubled)

How did you get here so fast?

But the question is never answered. A uniform comes over and hands Schanke a ream of 8x10's. Schanke looks at them a beat:

NICK

(re: what Schanke's got)

What're those?

(CONTINUED)

9 CONTINUED:

9

SCHANKE  
(hands them over;  
facetious)  
Grad photos.

Nick glances, hands them back, frowning.

NICK  
More like baby pictures...

At this moment a couple of uniforms march Kozak past Nick and Schanke. Stonetree is behind them crossing to Nick and Schanke. Kozak gives Stonetree a look of absolute disdain.

KOZAK  
You think I'd be stupid enough to  
kill a guy on a wire with police  
camped outside the door? He shot  
himself.

\*  
\*

STONETREE  
You don't want to know what I think  
about you.

ON NICK; his back is turned to them but he is listening to the exchange, looking down at the dead Pete Farber.

Again, Kozak's obnoxious voice interrupts. It looks like Stonetree wants to plow him.

KOZAK  
Listen, Stonewhatever - I'm a  
businessman. I'm makin' real money  
for providing a real service -  
maybe that's more than we can say  
for you, huh?  
(beat)  
Besides. I didn't do nothing.

Nick is shaking his head in disbelief. He turns.

NICK  
(pissed)  
I saw you kill Farber.

Stonetree turns to Nick, surprised.

STONETREE  
Really?

NICK  
He did it and I saw it.

9 CONTINUED:

9

It's a lie, but as Kozak is 'escorted' out we see in Nick's face no remorse - only a desire to rid the planet of this scum.

Stonetree, happy, is behind them.

STONETREE

Looks like we finally got him.

Nick nods.

STONETREE

That means we aren't going to have to worry about Kozak for a long time. And that is great news.

At the moment, a woman in dominatrix regalia - MISTRESS TAMARA - enters the room. An officer touches her arm to move her out of the way of forensic assistants, and she snaps it away, glaring at him haughtily.

Then Tamara sees Pete's dead body.

TAMARA

Oh my God...

Schanke and Nick cross over to her.

NICK

Excuse me Miss...

TAMARA

It's Mistress. Mistress Tamara...

SCHANKE

You got a last name?

TAMARA

Dougan. Tamara Dougan.

SCHANKE

You know these creeps?

TAMARA

We're business acquaintances.

(CONTINUED)

9 CONTINUED:

9

TAMARA

Look, I just came by because we were going to shoot something tonight. Excuse me.

SCHANKE

Sure just give me your number so I can contact you later if I need too.

She steps really close and gives him a look.

TAMARA

I should have guessed, policemen are some of my best clients. Let your fingers do the walking?

She walks out.

SCHANKE

(to Nick)

Sure. I'll just look it up under 'Abuse - Voluntary'.

10 INT. PRECINCT - SQUADROOM - THE NEXT NIGHT

10

A hearty CHEER goes up. CLAPPING. DESK SLAPPING. A sheaf of papers is launched.

NICK - JUST INSIDE THE DOOR

Caught off guard. He looks around. It's for him.

NICK

What's going on?

SCHANKE

What's it look like? It's a party.

NICK

A party?

Schanke steps forward to shove a cigar in Nick's mouth.

(CONTINUED)

10 CONTINUED:

10

SCHANKE

Just our way of saying 'thanks' to  
you for bagging the unbaggage one. \*

Nick pulls the cigar out of his mouth - sees the cake. \*  
Grins. A little taken aback by this show of solidarity.

NICK

For one terrible second I thought I  
was having another birthday.

They all LAUGH. A COP slaps him on the back. A YOUNG COP  
shoves a glass of cheap champagne into his hand. He's never  
been welcomed like this before.

YOUNG COP

We all owe you one.  
(turning to the others)  
Here's to the end of the Kozak  
Farber empire of sleaze,  
sexploitation - and the illegal use  
of teenage girls!

All LAUGH and AD LIB "CHEERS".

NICK

I'll drink to that.

As he raises his glass to his lips to fake it -

SCHANKE

Okay, everybody. Cake.  
(to Nick)  
And my wife slaved for hours, so  
you're gonna forget that crazy diet  
of yours!

STONETREE

(from his office door) \*  
He can forget the diet in a minute.  
I got the Crown Prosecutor in here  
to see him.  
(beat, as Nick goes in)  
Cut me a piece of that, will you?

11 INT. STONETREE'S OFFICE - NICK AND STONETREE

11

DAVID SOUTHAM sits opposite them with his briefcase open.

SOUTHAM

Quick statement from you Detective,  
and you can get back to your party.  
(Nick nods)

(CONTINUED)

11 CONTINUED:

11

NICK

No problem.

SOUTHAM

I'd like you to recall the incidents of last night, in as much detail as possible -

He takes out A MICRO CASSETTE RECORDER and sets it in front of Nick. He looks at Nick and smiles politely.

SOUTHAM

This keeps typos from getting in the way of justice.

There is a flicker of something in Nick as something makes him slightly uncomfortable - the micro cassette?

SOUTHAM

Ready?

Nick nods, hesitantly. Southam squeezes "RECORD".

12 INT. PRECINCT - SQUADROOM

12

Natalie has arrived, she is carrying a file folder under her arm. The Young Cop spots her and beckons.

YOUNG COP

Here for Nick's party?

NATALIE

It looks like I've found the place.

YOUNG COP

There's punch, cake - beer if you're off duty-

Natalie smiles, takes a beer.

YOUNG COP

(a bit of hero worship)

He's an amazing cop. The story of how he did it would blow you away.

Natalie nods, one eyebrow raised. We know what she's thinking. And it isn't good.

13 INT. STONETREE'S OFFICE -- NIGHT

13

ON NICK as he tells his story. WE MOVE IN and then TILT DOWN to the slowly turning reels of the micro cassette...

(CONTINUED)



13 CONTINUED:

13

NICK  
Our informer was obviously in  
danger. I left my car to see if I  
could get closer...

As Nick speaks we INTERCUT with

13A EXT. WAREHOUSE COMPOUND -- NIGHT

13A

Shot second unit with Nick double. Nick gets out of his car  
and runs over to a chain link fence...

NICK'S VOICE  
There was no way around the fence.  
So... I had to climb over...

Nick climbs over the fence and lands on the other side.

WITH NICK IN STONETREE'S OFFICE

NICK  
I ran across the yard towards the  
warehouse itself... towards, I  
think, there was...

WITH NICK OUTSIDE THE WAREHOUSE

He pushes open a ground floor window. Enters.

NICK'S VOICE  
An open window. I climbed through  
it. \*

WITH NICK IN STONETREE'S OFFICE

NICK  
Once I was inside, I could see  
stairs leading up... No one was  
around so I continued up to the top  
floor - just kept going...

WITH NICK IN WAREHOUSE

NICK'S VOICE  
When I heard voices I assumed I was  
near where Farber and Kozak were.  
I couldn't make out what they were  
saying... But the sound was coming  
from a door at the end of a  
hallway.

WITH NICK IN STONETREE'S OFFICE

(CONTINUED)

13A CONTINUED:

13A

NICK

I went over and I was going to wait outside and just listen but then I heard screaming. It sounded like the situation had gotten out of hand.

WITH NICK AT CRIME SCENE

NICK'S VOICE

I kicked in the door and saw Kozak. He pulled the trigger just as I entered...

We see Kozak fire a shot into Pete and Pete falling over...

WITH NICK IN STONETREE'S OFFICE

Close -- on Nick

NICK

And shot Pete Farber dead.

SOUTHAM

You saw that?

NICK

Excuse me?

SOUTHAM

You saw him pull the trigger?

NICK

Yes.

Southam nods. He clicks off the tape.

SOUTHAM

Okay, then, we're done. We'll notify you when a trial date's been set.

He and Nick shake hands.

SOUTHAM

Thank you for your co-operation.

Nick gets up to leave.

SOUTHAM

Captain Stonetree, I'll need a couple of minutes of your time.

As Nick exits.

(CONTINUED)

13A CONTINUED:

13A

SOUTHAM

Enjoy your party, Detective. You  
deserve it.

We see Nick's expression. The faintest shadow - guilt?

14 INT. PRECINCT (SQUADROOM) -- NIGHT

14

The party is still going on. Natalie is standing beside  
Nick.

NATALIE

So I hear you saved the day once  
again. Tell me, was it a step  
forward or a step backwards?

Nick looks away from Natalie.

NATALIE

I thought so.

(CONTINUED)

14 CONTINUED:

14

NICK

Our informer was in danger. When he put on the wire he put his life in our hands. I did what I had to do.

(beat)

Anyway, the crime is going to convict him. Not what I saw.

NATALIE

Did you actually see the shooting?

NICK

What do you mean?

NATALIE

Your report said that he was shot at a distance of four or five feet. My autopsy says it was point blank.

(beat)

Nick, in the mortal world perjury is a crime, too.

WE MOVE IN on his face as this sinks in.

15 INT. AN INN - 1828 - NIGHT

15

A YOUNG MAN held, struggling, by TWO BIG FARMERS. Long shadows from torches. A small crowd filling the cramped space. A MAGISTRATE pulls on a robe and glasses and steps behind a table. Nick pushes through the crowd to confront him.

NICK

(angry)

He's been telling the truth! Why won't they listen to him!?

On the Young Man's face, a look of overwhelm and fright.

The Magistrate slams down his gavel. BANG - BANG - BANG... in SLOW MOTION as

YOUNG MAN

You have to believe me...

He sinks to his knees - his face pleading... his words dying out as the SOUND OF THE GAVEL becomes...

16 INT. NICK'S LOFT -- DAY

16

THE RINGING PHONE... stopping as the red light of the answering machine flashes ON in the darkness, with a CLICK.

NICK'S VOICE  
(from machine)  
Please leave a message.

BEEP

WOMAN'S VOICE  
(from machine)  
Detective Knight, this is the Crown  
Prosecutor's office.

A bloodstained wine glass enters frame.

Widen. Nick is standing beside the machine.

WOMAN'S VOICE  
Just calling to let you know that  
the Kozak trial date has been set.  
You're scheduled to appear in  
court on the fifteenth...

In the BG we can see large painting easel across the room.  
Slowly, the painting becomes clearer... abstract, hazy  
yellow...

WOMAN'S VOICE  
At ten a.m. - bright and early.

Click. Nick turns. He looks at the painting. It comes  
into focus behind him.

It's a painting of the sun.

Off Nick. Alarmed.

17 OMITTED

17

END OF ACT ONE

ACT TWO

FADE IN:

18 INT. PRECINCT -- NIGHT 18

Stonetree is on his way out. Nick, in a state of agitation, is suddenly in front of him, urging him back into -

19 STONETREE'S OFFICE 19

He closes the door.

NICK  
I need to talk to you a minute.

STONETREE  
I think I can spare a couple.  
You're a pretty important man  
around here right now.

NICK  
Kozak's trial.

STONETREE  
Yes?

NICK  
It's been set and I have to take  
the stand.

Stonetree looks at him like he's crazy. No kidding.

NICK  
In the daytime.

STONETREE  
(shrugging)  
So take the night off. Rest up.  
I'll get someone to cover for you.

NICK  
Captain, remember, I can't work  
during the day. You know what I'm  
talking about, the whole reason I  
work nights.

Stonetree looks at him askance.

STONETREE  
Your "condition"?

Nick nods.

(CONTINUED)

19 CONTINUED:

19

STONETREE

(wincing)

I thought that was a sun allergy.  
Nick we're talking about a trial,  
not a day at the beach.

(CONTINUED)

19 CONTINUED:

19

NICK

Maybe I know a little bit more about this than you do. Can we just take my word for it - it's a problem.

Stonetree sighs.

STONETREE

So what do you want me to do?

NICK

Let me video tape my testimony. Like I always do. Send it in.

STONETREE

(shaking his head)

There's a big difference between those times and this time - then, you were just an arresting officer. This time you're the prime witness. The only witness.

Nick looks over at Stonetree, he's just standing there shaking his head.

NICK

No go?

STONETREE

(shaking his head)

Nick, I remember years ago there was this cop. He didn't want to go on the stand because it would have jeopardized a drug bust where he was working undercover. So we excused him from testifying. The only thing he ended up under was six feet.

(beat)

It's very simple. The only hope we have of nailing Kozak is if you get on the stand and tell the judge what you saw. If you don't do that, he gets off.

Stonetree picks up a folder and walks out the door, leaving Nick to stare at the ceiling.



20 INT./EXT. NICK'S CAR -- NIGHT

20

PMP. Nick and Schanke are driving. Schanke has got a sackful of sunblock, sunscreen, skin cream.

(CONTINUED)

20 CONTINUED:

20

SCHANKE

According to Myra this one's got the most protection of the whole Skin Pretty line - It's called OZONE SHIELD -- One hundred percent UVA blockage  
(sniffs it)  
And it's got a very pleasant coconut-peach scent.

NICK

Total sun protection? You're sure?

SCHANKE

You could wear this stuff at Chernobyl. Hey, and I hope you're not insinuating that my wife's a liar. She was the Toronto Region's Skin Pretty "Saleslady of the Year" two years running.  
(he pats his face)  
You ever feel this face? Smooth as a baby's behind. Or so I've been told.

NICK

It's okay. Just hand me the sun block.

Nick stuffs the tube into his shirt pocket.

(CONTINUED)

20 CONTINUED:

20

SCHANKE

What you're doing is a wise thing.  
What with the sun trying to kill us  
and all. Besides, I never cared  
for those tan guys, y'know.

(beat)

Who's that guy in the vampire  
movie? - The one who went out with  
daughter-bird when Johnson was  
president...

Nick pulls to a stop.

SCHANKE

(snapping his fingers)

Hamilton. George Hamilton. Now  
that's a great bit of casting.

(shakes his head)

A tan vampire.

\*  
\*  
\*

21 INT. TAMARA'S - NIGHT

21

Nick and Schanke sit in Sabrina's dungeon of delights.  
Waiting...

TAMARA (O.S.)

I'll be out in a minute.

Mistress Tamara steps out into the room. She's a vision in  
leather and form filling rubber. It's sexy as hell, if  
that's your taste.

TAMARA

So you're... men. What do you  
think?

Tamara sits down in front of them.

(CONTINUED)

21 CONTINUED:

21

SCHANKE

I think I'm glad that the only time my wife wears rubber is when she's washing the dishes.

TAMARA

You'll never know 'till you try.  
(to Nick)  
Look, I've already told you everything I know.

NICK

Including what you know about Betty Gilroy?

TAMARA

'Young woman's body found in lake. Possible link to porno movie ring. Suspects still at large'.

SCHANKE

What about what wasn't in the papers?

She gives them a contemptuous stare.

TAMARA

Yes, I've heard the rumours, but I've never seen or been involved in a video where Betty Gilroy was strangled.

(beat)

That is what you were looking for the night Murray allegedly killed Pete.

NICK

You don't think he did?

Tamara shrugs.

NICK

Any reason you aren't being called as a character witness for Murray Kozak?

(CONTINUED)

21 CONTINUED:

21

TAMARA  
They never asked.

NICK  
Is that because you might say  
something to hurt his case?

TAMARA  
I'd never say or do anything to  
hurt Murray.

She stands up, smiles devilishly.

TAMARA  
Unless he wanted me too.

22 EXT. NICK'S CAR -- NIGHT

22

As Nick and Schanke head toward the car:

SCHANKE  
You really think she knows  
something?

NICK  
Sounds like she knows Kozak.

SCHANKE  
Maybe a little too well.

A beat.

NICK  
Skank, I want to ask you something.

SCHANKE  
Shoot. If I don't know it, I'll  
look it up.

Nick looks at him for a long moment; a conflict playing on  
his face - then

NICK  
What if I told you I didn't  
actually see Kozak shoot Farber.

Schanke nods. Beat. Looks at him.

SCHANKE  
You wanna know what I'd say?

NICK  
...Yeah.

(CONTINUED)

22 CONTINUED:

22

SCHANKE  
(shrugs)  
I'd say, 'so what.'

(CONTINUED)

22 CONTINUED:

22

Nick is taken aback.

NICK

'So what'? That's it? That's...  
it?

SCHANKE

Yeah. So you lied. It happens, you know. The crooks do... sometimes we gotta, too.

Not what Nick was expecting.

SCHANKE

Look, it isn't like there's any question the bad guy murdered the victim, right? Not a chance. So what's the problem?

Nick just shakes his head.

NICK

You knew all along.

SCHANKE

No. It just wasn't the main issue, that's all.

(with a smug look)

It was either that, or I got the six million dollar man for a partner.

Nick just looks at him.

23 EXT. SKYLINE -- MORNING (STOCK)

23

THE SUN is a blinding orb above the horizon.

24 INT. NICK'S LOFT -- MORNING

24

Darkness. A loud TICKING... BBBBBBBRRRRRIIIINGF!... and then, joining it - BEEEEEEP, CLICK - and:

RADIO ANNOUNCER'S VOICE

(coming on in mid-sentence; over the din of the alarm)

- reach highs today of about eighty if we're lucky. Right now sports, but first -

(CONTINUED)

24 CONTINUED: 24

WHAM. The radio goes dead. FIND NICK half sitting up, groping for the alarm clock. He locates, fumbles - FINALLY - shuts it off. Silence. His eyes are wide with fatigue. This is it. He rubs his face.

25 IN THE KITCHEN 25

The refrigerator door sucks open. Nick leans on it and rubs his eyes. He pulls out a wine bottle and downs half the contents before pouring a glass full.

In the pale light of the refrigerator, he looks even more unearthly.

He looks down at the full wine glass.

25A EXT. AN INN -- 1828 -- NIGHT 25A\*

A couple of men are drinking just outside the doorway of an Inn. We can hear the sound of a violin and a recorder -- the sweet sound of simple folk music well played.

NEW ANGLE -- Walking toward the Inn are Nick, LaCroix and Janette.

NEW ANGLE -- The door of the Inn swings open. Inside we can see the musicians -- especially the pretty young woman who is playing the violin. Nick looks at her and then walks into the inn. LaCroix and Janette exchange a glance as they enter.

26 INT. AN INN - 1828 - NIGHT 26

Nick and his two companions walk into the inn and take a seat near the two musicians are playing. They are -- a Young Man (JOHN UNDERWOOD) from Nick's earlier flashback, plays a flute, and a young WOMAN (SARAH FERGUS). She sways gently as she plays a violin beside him...

WE MOVE IN on Nick's face as he listens, the music working on him. A silent enchantment comes over his face...

Janette looks over at Nick as he watches the woman play.

JANETTE  
(perturbed)  
What has you so enchanted,  
Nicholas?

NICK  
The music.

(CONTINUED)



26 CONTINUED:

26

LACROIX  
Perhaps the music. But perhaps  
our young companion has spotted his  
evening's prey...

\*

She follows their gaze back to the pair on stage.

Sarah's face is strikingly beautiful, her expression lost in  
her music. On both their faces, innocence...

(CONTINUED)

26 CONTINUED:

26

JANETTE  
Common street players? Surely six  
hundred years have refined your  
tastes beyond that...

LACROIX  
They are students of the  
conservatory. And very talented.  
Especially the girl.

He enjoys the effect this has on Janette.

NICK  
...I think I could listen to her  
for the rest of time.

Janette's expression hardens with jealousy.

LACROIX  
(to Janette)  
Perhaps music isn't the only mortal  
pleasure he yearns for...

But Nick is too intent on the music to pay any attention to  
either of them... She pulls slowly away from him, leaving  
him to fall back into his reverie as the music continues...  
WE MOVE IN on Nick's face, closing his eyes...

THEN THE MUSIC STOPS. Nick's eyes open.

JOHN UNDERWOOD  
(to the crowd)  
We will be back shortly.

LaCroix leans over to Nick as Janette gets up and walks over  
to the woman.

NEW ANGLE Janette and the Woman. Standing close together,  
seductive.

ANGLE ON LACROIX AND NICK

LACROIX  
I should play again but I'll never  
compare with them. It's a shame  
but music is one of the only things  
mortals excel at. Why do you think  
that is, Nicholas? Is it because  
they have a soul?

NICK  
And you do not?

(CONTINUED)

26 CONTINUED:

26

LACROIX

We do not.

Before Nick can rebut, John Underwood hurries over to the table.

JOHN UNDERWOOD

(calling; worried)

Pardon me, have you seen the young woman I was performing with?

Nick shakes his head. He gets up, now worried...

26A EXT. AN ALLEY (1828) -- NIGHT

26A

Nick steps out into the night air. We scans the street (Vampire Vision) and sees -- A violin case lying on the ground near a recessed doorway. He hurries toward it.

As he gets closer he sees...

JANETTE AND SARAH

(CONTINUED)

26A CONTINUED:

26A

SARAH is leaning, eyes closed and coat pulled away from her neck, against the wall. Janette grips her shoulders, lowers her face... We see a flash of teeth... as she sinks her fangs into the pale throat. A rivulet of blood trickles from the corner of her mouth.

CLOSE ON Lacroix's demonic laughter as he turns from them to see Nick. NICK at the corner - frozen. Seeing Janette look up, smiling a bloodied smile.

NICK

No!

The woman drops as Janette releases her.

JANETTE

I was wrong, Nicholas - You do have good taste...

And they're gone - two clouds of fabric enveloped by the mist. Nick is about to go to her when -

JOHN UNDERWOOD

(appearing; terror)

NO! Sarah!

The Young Man runs to the Young Woman. She's limp. He lowers her to the ground as Nick hangs back in the shadows.

JOHN UNDERWOOD

(shocked)

No... no...

Nick turns to flee when suddenly there is a GASP. He turns - to see a stricken face - a WOMAN, backing away as she stares at the pair.

WOMAN

Murderer!

ON THE YOUNG MAN he stares at her helplessly, still holding the beautiful Young Woman's body... \*

Out of Flashback

26B INT. NICK'S APARTMENT -- DAY

26B

On Nick. He holds the glass of wine in his hand and then swallows the liquid in one gulp.

27 INT. UNDERGROUND PARKING STRUCTURE -- DAY

27

SLAM - Natalie shuts the door of Nick's Caddie. She scans the gargage as she unlocks the trunk. She pulls it open and Nick unfolds from within. He climbs out and straightens his suit jacket.

NATALIE

How do you feel? You feel okay?

NICK

Yeah. A little wiped out. So what am I in for?

NATALIE

Everything from here to the courtroom is either underground or on the inside with no windows.

NICK

The courtroom itself?

NATALIE

The blinds are those old thick venetian jobs. Radiation couldn't get through. I got city engineering to shut them last night-

NICK

Let's hope they stay that way.

NATALIE

I told them I was a decorator. When they left me alone to indulge my creative 'vision', I sabotaged the pull cords.

He smiles at her to show his appreciation.

NATALIE

Nick, I hope you know what you're doing.

NICK

If I can avoid the sun I'll be all right.

NATALIE

I'm talking about what you're going to say on the stand.

NICK

Nat, I've been around for eight hundred years, I know what's wrong and what's right.

(CONTINUED)

27 CONTINUED: 27

Natalie nods, it's hard to argue with that. As they turn from the car, she sniffs:

NATALIE  
Why do you smell like a Pina  
Colada?

28 INT. COURTROOM -- DAY 28

The courtroom is packed with as many folk as Nick Gray lets us get away with. Nick stands inside the doors and looks around, seeing that all the windows are, as Natalie described - covered completely. She touches his arm to reassure him but Nick's attention is absorbed suddenly -

NICK'S POV - the bench. Empty. We HEAR AN ECHO far off: a GAVEL. It grows louder as we MOVE IN SLOWLY...

29 INT. AN INN (1828) - NIGHT 29

The inn has been converted into a courtroom (as in FB ONE).

A GAVEL comes down hard. The Young Man (JOHN UNDERWOOD) is sitting in the witness chair. Nick watches, angry and helpless as -

MAGISTRATE  
This court charges the defendant,  
John Underwood, with murder in the  
first degree of Sarah Fergus.

Nick just watches, shaking his head in disbelief.

STONETREE'S VOICE  
There you are.

Snaps Nick back to

30 INT. COURTROOM (PRESENT) -- DAY 30

STONETREE, standing there in his best suit... Schanke comes up as - Nick and Natalie arrive.

STONETREE  
What took you so long? You missed  
the best part -

SCHANKE  
Nice suit, Captain.

(CONTINUED)

30 CONTINUED:

30

STONETREE

(taken aback)

Oh. Thanks. My son made it in  
school for me -

Schanke reacts.

NICK

What do you mean? What did I miss?

STONETREE

Opening remarks. Kozak's lawyer's  
got a real show planned. Fireworks  
and everything.

(grinning broadly)

You ready?...

(beat)

He says he's gonna prove... that  
you're lying. That you didn't  
see Kozak shoot Farber.

Nick reacts. But before that can full sink in, Nick's got  
another problem. Somehow a guard has managed to pull open a  
blind.

Off Nick, things are going from bad to worse.

END OF ACT TWO

ACT THREE

FADE IN:

31 INT. COURTROOM -- DAY

31

SUNLIGHT streams in the only uncovered window in the room. WE MOVE AWAY from it, over the faces of the jurors to find...

MURRAY KOZAK filling the witness stand. His greasy hair is carefully parted and combed to one side. The folds of his chin obscure the knot of his blue tie... the picture of working class persecution. At center stage, weaving and stalking shark-like in front of Kozak, is JERRY MORGAN, his attorney.

MORGAN

Mr. Kozak, tell us what happened on the night of April twelfth, nineteen ninety-two.

Before Kozak can reply, Tamara walks into the courtroom. Kozak stops. Looks at her as she takes a seat. Nick looks at Kozak and then at her. Resume with Kozak.

\*  
\*  
\*

KOZAK

I was having a drink with Pete Farber in our warehouse office.

MORGAN

You were having a drink. A friendly drink?

KOZAK

Yes. We were friends. Good friends - and business partners.

MORGAN

Good friends. And yet you're charged with killing him. How did that happen?

Kozak looks over at the jury. Emotional. Angry.

KOZAK

I was set up.

Stonetree and Schanke look over at Nick. But Nick's slipping into the memory of another world, another time...



32 INT. AN INN - 1828 - NIGHT (FLASHBACK) 32

NICK on the makeshift witness stand. The Magistrate glares at him.

MAGISTRATE  
(skeptical)  
Really?

NICK  
It's the truth. He is not the  
murderer.

MAGISTRATE  
Then would you mind telling this  
court who is?

ON NICK as he pauses

33 INTERCUT EXT. ALLEYWAY (1828) -- NIGHT 33

Janette in the alley, smiling, seductive.

34 IN THE INN 34

Nick. As the Magistrate waits.

NICK  
...A woman.

35 INT. MODERN COURTROOM - MORGAN 35

Turns to Kozak.

MORGAN  
A wire?

KOZAK  
Yeah.

MORGAN  
And what was your reaction to that?

KOZAK  
(solemn)  
I told him what I thought of a guy  
who betrays his best friend just so  
he can clear up a problem between  
himself and the police.  
(beat; bitter)  
But now I know I was too hard on  
him. Now I know he was trapped.

36 INTERCUT - THE INN -

36

Nick is still in the witness chair.

(CONTINUED)

36 CONTINUED:

36

MAGISTRATE  
How did this murder occur?

NICK  
The defendant has asked me if I had see his friend, Sarah... He was looking for her. I saw her violin case outside.

MAGISTRATE  
And what did you do?

37 INTERCUT - MODERN COURTROOM - KOZAK

37

He spreads his hands, anguished.

KOZAK  
I told him to put down the gun!

MORGAN  
Why didn't he?

KOZAK  
He went crazy - I've never seen him cry before - he wouldn't listen to me. He just kept saying over and over how sorry he was - that he'd been cornered by the police - that he'd had no choice.

MURMERS from the gallery. The RAP RAP of the gavel becoming...

38 INTERCUT - THE INN - NICK

38

ANGRY MURMERS of the crowd in here.

NICK  
I ran towards them to make her stop - but it was too late... She was already dead. The woman had...

39 INTERCUT - THE MURDER SCENE (1828)

39

Janette -- Looking up in a swoon of passion, a trickle of blood running down her chin....

40 INTERCUT - THE INN - NIGHT

40

Nick is breathing hard, determined that they should believe him.

(CONTINUED)

40 CONTINUED:

40

NICK  
She'd... broken the girl's neck.

LOUDER JEERS from the crowd. Completely unruly. They sense a lie, but misplace it. A MAN'S VOICE calls out.

MAN'S VOICE  
He's a liar! A woman couldn't do that!

The GAVEL is unable to compete with the crowd's agreement.

41 INTERCUT - MODERN COURTROOM -

41

The cops are rumbling and murmuring. The young cop calls out:

YOUNG COP  
That's a load, Kozak!

KOZAK  
(angry; insistent)  
I picked up the gun after he shot himself! I was holding it -  
That's when the officer arrived!

The JEERING escalates. The GAVEL. Again and again.

JUDGE  
Order! That's enough!

Nick alone sits still. He stares at Kozak while the group roils around him, a disturbed look on his face. His eyes cast down, expression hardening as he sees...

A perfect, deadly square of sunlight in the middle of the courtroom floor.

JUDGE  
(giving up)  
Recess! This court is now in recess.

The GAVEL.

41A INT. COURTROOM CORRIDOR-- DAY (LATER)

41A

Close on Nick. He's hanging over near the vending machines. He's quiet, lost in thought. The moment interrupted by:

SCHANKE (O.S.)  
You wanna know what I think?

(CONTINUED)

41A CONTINUED:

41A

Schanke is over by Nick. He jams some change into the vending machine.

SCHANKE

I think to myself, I'm the judge sitting up there listening to Nick Knight and Murray Kozak. You know who I'm going to believe.

(beat)

What I'm saying is, don't sweat it buddy.

NICK

What if he's telling the truth?

SCHANKE

He's not.

NICK

What if Pete Farber did kill himself? Natalie's report says the gunshot could be considered consistant with a suicide.

SCHANKE

Hey, it's also consistant with Kozak putting the barrel to Pete's head and pulling the freakin' trigger.

\*

Schanke starts away.

SCHANKE

All you gotta do is get up there and say you saw Kozak ventilate Farber and it's the cops one -- scum nothing.

42  
THRU OMITTED  
43

42  
THRU  
43

44 INT. COURTROOM - DAY (LATER)

44

On Nick. The court is full again.

MORGAN

Defence calls, Detective Nicholas Knight.

Nick rises, walks by the YOUNG COP.

(CONTINUED)

44 CONTINUED:

44

YOUNG COP  
Nail him to the wall, Nick.

Nick doesn't acknowledge him.

45 INT. AN INN (1828) - NIGHT

45

THE WOMAN stands in the witness chair. She stares out at the court with furtive, angry eyes.

MAGISTRATE  
State your name.

46 INTERCUT - MODERN COURTROOM - DAY

46

Nick on the witness stand.

NICK  
Nicholas Knight.

The baliff puts the Bible on the ledge in front of Nick.

THE BAILIFF  
Place your right hand on the Bible.

ON NATALIE -- her worried reaction.

BACK TO NICK -- Nick looks at it, and swallows. Slowly he lifts his right hand... places it on the Bible.

His face covers his pain. We hear the faint SOUND of sizzling flesh.

THE BAILIFF  
Do you swear to tell the truth, the whole truth and nothing but the truth, so help you God?

Nick nods, a little too quickly.

NICK  
Yes. I do.

As the bailiff takes the Bible away, Nick conceals the palm of his hand.

THE BAILIFF  
Be seated.

Natalie releases her breath. Schanke watches Nick intently. The courtroom is completely silent.

(CONTINUED)

46 CONTINUED:

46

THE PATCH OF SUN... has moved about three feet - in Nick's direction. Jerry Morgan tramples it as he crosses in front of the witness stand.

MORGAN

Detective Knight. Would you please tell me what happened on the night in question.

The Judge is turned in his seat to listen to Nick's testimony. He glances at the window beyond and squints. The afternoon sun is getting stronger, magnified by the panes. He rubs an eye with his finger.

VERY CLOSE on Nick's eyes as he glances at the window. He is in relative shadow but the stream of light is getting ominously close. His eyes water as if in great pain. He turns his face away from the window and steels himself.

NICK

My partner, another officer and myself were involved in a surveillance of 24 Commerce Way. Our informer, Pete Farber, was wearing a wire and we were taping his conversation with the accused.

MORGAN

Describe your positions as this was going on.

NICK

The others were in the surveillance van parked, north of the warehouse entrance. I was in my car on the hill above, to the south.

MORGAN

So you were listening in on their conversation and what happened?

NICK

I was afraid the informer was in danger so I decided to get closer in case something happened.

(CONTINUED)

46 CONTINUED:

46

MORGAN

What gave you the idea something might happen?

Nick chooses his words carefully before he speaks.

NICK

I could tell Kozak was getting suspicious.

(beat)

He wanted to know why Farber was asking so many questions.

MORGAN

So you decided there was trouble and you went into the warehouse. How did you get there?

NICK

I climbed over a fence and went across the shipping yard to the warehouse.

MORGAN

(turning to the jury)

A ten-foot fence and a yard the length of half a football field.

(beat, to Nick)

Please go on.

NICK

I entered the warehouse through an open window and went up some stairs....And when I got to the top floor... where Mr. Kozak's studio is...

Nick begins to slow, hesitating as the lie approaches. He looks out at the gallery - and then looks down at the cross-shaped burn on his hand only he can see.

\*  
\*

47 INTERCUT - THE INN - WOMAN

47

The woman on the stand.

WOMAN

That man wasn't even there - he didn't see anything!

(CONTINUED)



47 CONTINUED:

47

She points at Nick and his brow creases in disbelief.

WOMAN

John Underwood killed Sarah Fergus.

Nick jumps to his feet -

NICK

That's a lie!

(to woman; pleading)

Please - I know you didn't see him  
kill her. You only saw him holding  
her. No matter what you think  
Tell the truth about what you  
saw!

The Young Man looks on, scared but hopeful...

MORGAN (VOICE) (over)

You heard the shot?

48 MODERN COUTROOM - NICK

48

The courtroom is silent.

NICK

I beg your pardon?

MORGAN

You heard the shot. That's when  
you burst in. Or did you hear the  
shot even sooner - like when you  
were going up those stairs. Or  
when you were outside, crossing the  
field -

Nick starts to shake his head in confusion but Morgan is  
moving in for the kill.

MORGAN

Because the problem I'm having,  
Detective Knight, is trying to  
figure out how you were able to get  
to the crime scene so much faster  
than the other officers, in order  
to see all you claim you saw.

Nick is struck for a moment.

NICK

I was closer to the scene than  
they were.

(CONTINUED)

48 CONTINUED:

48

There is a long pause.

MORGAN

I had a decathlete from the University attempt to do what you did. It took him four minutes. I'd have him testify but he's at the Olympic trials right now.

(beat)

According to your testimony, and the records of the conversation between Kozak and Pete Farber. You arrived in just over two. Now I know steroids are pretty amazing things, but...

The courtroom laughs.

NICK

It would have taken four minutes if had left from my car. I was far away from my car when Kozak found the wire on Farber.

The patch of sunlight has almost reached him. He pulls his hand away from the rail, trying not to wince with pain. \*

Morgan stares at him. He didn't expect this. Nick looks at Natalie whose face shows a mixture of regret and relief. \*

MORGAN

Why would you do that?

NICK

Because I played a hunch. I could tell from the beginning of the conversation that Farber was getting into trouble.

Morgan nods. He isn't going to beat Nick on this. He turns to Nick and looks him squarely in the eyes.

MORGAN

Well I suppose I can't doubt your word on how you got there, but I do doubt your word on this -- because my client insists you didn't -- Detective Knight, did you really see Murray Kozak shoot Pete Farber?

49 INTERCUT - THE INN - THE WOMAN 49

WOMAN  
I know he did it.

NICK  
But you didn't see him. You have  
to tell them you didn't see him!

50 INTERCUT - MODERN COURTROOM - MORGAN 50

Leaning closer, more insistent...

MORGAN  
Did you really... see it?

The Judge is now shielding his eyes from the light of the window.

WE MOVE IN on Nick's face - a terrible conflict on his features -

51 THE INN - THE WOMAN 51

She glares at Nick with defiance.

WOMAN  
I did see him. I did see him kill  
Sarah Fergus!

On John Underwood as his face registers shock and total defeat.

52 MODERN COURTOOM - NICK 52

Without looking at the gallery...

NICK  
(shaking his head)  
...No. No, I didn't... see him.

Reaction -- Stonetree, Schanke and Young cop. Shock.

MORGAN (OS)  
M'Lord I request the charges  
against my client be dismissed.

With the JUDGE and NICK.

JUDGE  
The court has no choice but to  
comply with the defense's wishes.  
Case dismissed.

(CONTINUED)

52 CONTINUED:

52

Kozak punches his hand in the air. Tamara smiles.  
And Nick feels lower than low.

END OF ACT THREE

ACT FOUR

FADE IN:

52A EXT. ALLEYWAY -- NIGHT

52A

Although it is night and it is hard to tell, we're outside the Raven. Nick and Janette walk.

JANETTE

All I can say is, you'll never learn, will you Nick?

NICK

When it came down to it, I couldn't lie. I didn't see what I said I did.

Janette's not terribly interested in Nick's moral dilemma.

JANETTE

Who cares about that? Who cares about them? We're so much more than they are.

(beat)

Who cares about their laws?

Nick shakes his head.

NICK

I do.

(weak smile)

Although I don't think I'm exactly what you call welcome around the police station right now.

JANETTE

(smiles)

Good.

Nick turns to her -- a question on his face.

JANETTE (cont'd)

Nick, let's leave. I'm getting tired of being here. Toronto's boring. We could go...

(snaps fingers)

...in an instant.

NICK

What would that solve? Every place is the same.

(CONTINUED)

52A CONTINUED:

52A

Janette looks at him like he's crazy.

JANETTE

Rio is the same as Toronto? London is the same as Toronto? When was the last time you were in Paris? Let's go. Let's leave today. Let's start another page.

NICK

Janette, you don't understand. I don't want to be a spectator. I want to belong...

JANETTE

You are a sad case.

NICK

Our life is spent running away. I don't want to do that anymore. I want to fit in.

Janette stops him. Looks into his eyes.

JANETTE

Nick, we have everything that humans want. Everything they lust for. Tomorrow we can be in Paris on the Seine. Or we can be in Mombassa. Whatever we want. It's ours. Instead you concern yourself with nothing.

(shakes head)

You want to arrest a tawdry little pornographer? We saw the Marquis de Sade. The things you concern yourself with, they're specks in time.

(beat)

Why do you do it? Why does it matter?

NICK

(quietly)

It'll help me find my soul.

JANETTE

Your soul's gone. You lost it when you were brought over by LaCroix.

(beat)

He was never one to let his life become boring. Do you know where he went, Nicholas?

\*  
\*  
\*  
\*

(CONTINUED)

52A CONTINUED:

52A

CUT TO: Flashback from Episode two -- the confrontation between Nick and LaCroix in the slaughterhouse -- where LaCroix tells Nick all the things he gave him. Then...

Cut ahead to the flashback in Nick's loft in Episode two, the fight ending where Nick rams the stake through LaCroix and he goes up in flames. \*

CUT TO:

52B EXT. ALLEYWAY -- NIGHT.

52B

Janette is staring at Nick. It's obvious that he has just told her the story of what happened to LaCroix. It's news to her. She looks at him. Speaks with a cold controlled anger.

JANETTE

Dead? \*

(smiles) \*

You're pathetic. You want to belong? You belong to no one. Not us. Not them. You're not even true to your own kind. You're not even true to yourself.

She turns and walks away from him. Leaving Nick all alone in the cool dark alley.

53 INT. PRECINCT - SQUADROOM -- NIGHT

53

Nick arrives at the squadroom. A couple of cops, including the young cop, are at the coffee machine. Nick strides by them. He nods in the direction of the Young Cop. The young cop doesn't acknowledge Nick and turns away from him.

Nick moves over to take a seat at his desk. It's pariah time. He's being shunned. A beat. He sighs, gets up and walks over to Stonetree's office.

54 INT. STONETREE'S OFFICE

54

Stonetree looks up as the door opens. Sees Nick. Doesn't smile. Tension as he goes back to combing for a file.

STONETREE

Knight. I thought you were off for a few days.

Him too. Nick closes the door.

(CONTINUED)

54 CONTINUED:

54

NICK

I was. Figured it was time to get  
back to work.

STONETREE

Oh yeah? Schanke's not here. He's  
working on the Jilson case-

Stonetree turns away from him. Goes back to work on  
something on his desk. Nick watches him for a long bet,  
then:

(CONTINUED)



54 CONTINUED:

54

NICK

So, how long is this going to go on?

STONETREE

What?

NICK

The silent treatment from everyone. Cases taken away from me...

STONETREE

I think everyone's just doing their job - minding their own business.

A beat.

NICK

I didn't see the gun go off.

STONETREE

Then why did you tell everyone you did?

Nick has no answer. None that is good enough.

NICK

Is that the question, Captain? I get the feeling the real question around here is, why didn't I stick to the lie?

Stonetree doesn't answer. Nick looks at him.

NICK

I don't think Kozak is innocent.

STONETREE

Well there's not a hell of a lot we can do about that now.

NICK

I need a warrant.

STONETREE

For Kozak? Are you out of your mind. Word is he's already got a civil suit in the works.

NICK

The warrant's not for Kozak.

Off Stonetree.

55 OMITTED

55

56 EXT. CITY STREETS -- NIGHT (STOCK) 56

The Caddie cruises along the neon streets.

57 INT. TAMARA'S -- NIGHT 57

Mistress Tamara -- she is sitting in a chair. She's dressed to kill. She's talking to someone off screen.

She takes a drink and then coolly throws it in his face.

TAMARA

You were very brave. I was surprised.

(beat)

I think you deserve a reward.  
Maybe I'll let you shine my boots.

She smiles. And then her face turns hard.

TAMARA

Hurry up.

We reveal who she has been talking to. Kozak walks over to her. He is carrying a drink. He kneels down and hands it to her.

She takes a drink and then coolly throws it in his face.

TAMARA

This is terrible. Make me another.

KOZAK

Yes Mistress.

He reaches up to touch her. She hits his hand away with the butt end of her whip.

TAMARA

You know you can't touch me unless I say so.

KOZAK

I'm sorry...

She looks at him, demanding more.

KOZAK

I'm sorry... Mistress.

He turns, away from her toward camera. The expression on his face shows us he's not quite as submissive as he is letting on. He moves over to the ice bucket and pours her another drink.

(CONTINUED)

57 CONTINUED:

57

TAMARA  
You're a lucky boy, aren't you,  
Murray. Getting away with that  
awful murder.

(beat, hard)  
Come here!

Kozak hurries across the room to her.

TAMARA  
Sit down.

Kozak's back down on his knees.

TAMARA  
You must be relieved. Aren't you?

\*

(CONTINUED)

57 CONTINUED:

57

Kozak nods.

TAMARA

It must feel good being free and clear. First Betty, now Pete. You're quite good at this...

KOZAK

You made me kill Betty.

TAMARA

Be quiet. I only asked you to. Remember.

Kozak nods.

TAMARA (cont'd)

Maybe if you're good we can watch some naughty movies tonight.

Kozak's expression changes -- expectation. Tamara reaches into a small drawer that sits near the sofa. She pulls out a video tape.

TAMARA

Maybe something starring Betty Gilroy.

Kozak's eyes blaze. This is what he has been waiting for. He's getting angry. He starts to get up.

KOZAK

Give me that tape.

TAMARA

Sit.

Kozak ignores her. Tamara's hard exterior starts to crack just a sliver.

KOZAK

That was the deal. I keep you out of it. You give me the tape.

TAMARA

I said sit.

Murray's not listening. He's standing, ready to strike her.

KOZAK

I'm not letting you hold it over me anymore. Give it to me.

(CONTINUED)

57 CONTINUED:

57

TAMARA  
(panicking)  
Sit down. I command you.

Kozak lunges for her. Tamara steps deftly out of the way, trying to get a piece of furniture between her and Kozak.

KOZAK  
I've listened to you long enough.

He lunges at and grabs Tamara. She fights, but is no match for him. He pulls her in front of him and makes for the door.

TAMARA  
Let go of me!

KOZAK  
Sorry, babe. You and me, we're gonna make a movie together.

Kozak reaches for the door. Before he can get there, Nick kicks it in.

ON KOZAK, surprised. Nick grabs Tamara and pulls her behind him.

Kozak draws his gun, fires.

Two shots tear through Nick. Both Nick and Tamara go down. Kozak leaps over the two bodies then out the door.

On Nick - his eyes pop open. He looks over to Tamara. She has been hit - bleeding. He stops for a beat, looking at the blood, and then turns away quickly. To the phone.

NICK  
Nine-one-one. Get an ambulance to  
22 Grant Street.

He hurries out of the apartment.

57A EXT. STREET/ALLEY - NIGHT

57A

Kozak is driving away from the building.

Nick arrives in time to see the tail lights. He lifts off the ground into the air. Full Vampire.

57B EXT. HIGH ANGLE - NIGHT - AERIAL (SECOND UNIT) 57B

The car drives quickly down the darkened road. Someone above is watching.

57C EXT. NIGHT SKY (SECOND UNIT) 57C

Nick flies.

57D INT./EXT. KOZAK'S CAR - TRAVELLING (SECOND UNIT) 57D

Camera behind Kozak as he drives down the darkened road. In the distance, Nick drops in front of the oncoming car.

57E EXT. STREET (SECOND UNIT) 57E

Camera behind Nick. Kozak drives at him.

ON NICK'S FACE

The vampire. Fangs and teeth.

ON KOZAK

He's terrified. He turns the wheel. Hard. The sound of a crash.

57F EXT. CRASH SITE - NIGHT 57F

With Nick as he runs to the crash site. Kozak's head is bloodied from the impact. He scrambles to reach for the door but Nick is there first. He pulls the door off the hinges and then he hauls him out of the car. Kozak is panicked, losing it.

KOZAK

No... How'd you get...

NICK

You're under arrest for the attempted murder of Tamara Dougan.

KOZAK

I saw the bullets go right through you. I saw it! What are you?!

(CONTINUED)

57F CONTINUED:

57F

On Nick - human looking. Nick smiles.

\*

NICK

Try saying that in court. I don't know what you think, but I'd say they'd call you a liar.

58  
THRU OMITTED  
64

58  
THRU  
64

END OF ACT FOUR

(CONTINUED)

57 CONTINUED:

57

TAG

FADE IN:

65 INT. NICK'S LOFT -- NIGHT

65

Natalie with a stricken look on her face. Tears streaming down in the blue haze from the TV.

Behind her, Nick points the remote to click off the TV. He turns on the lights. Natalie sniffles loudly and takes the kleenex Nick hands her. She blows her nose.

Nick looks at her, amused.

NATALIE

I don't know how you can laugh about that.

NICK

I'm laughing about you.

He goes over to the VCR and pops out a cassette. He turns to her.

NATALIE

Well, you're the one who wanted to see it. If you'd let me get Citizen Kane like I wanted to, I might not have done quite such a good dye job on your couch with my mascara.

(beat; sniffing)

Lassie Come Home... for crying out loud.

NICK

(shrugs)

It was about a dog.

NATALIE

Oh, stop it. I take back everything I ever said about you having a chance at being human.

She gets up and tosses the kleenex in the trash. Nick chuckles.

(CONTINUED)



65 CONTINUED:

65

NICK  
I apologize, okay?  
(beat)  
Y'know sometimes humanity isn't perfect, Natalie. Watching Kozak drag his "Mistress" down with him isn't a pretty sight.

She looks at him. Nods.

NATALIE  
(beat)  
They both going to jail?

He nods.

NICK  
The one who did it and the one who made him do it.

She considers him.

NATALIE  
And what about you and the rest of the world. Has it forgiven you yet for telling the truth?

NICK  
It's getting there.

They both smile.

NATALIE  
See? You're not immune to happy endings. By the way -  
(beat)  
You never did tell me... What ended up happening to the young musician?

NICK  
He was sentenced to death.

Natalie looks sober. Nick casually slips the tape into its jacket. She looks at him, puzzled.

NATALIE  
You don't seem very bothered by it.

NICK  
Somehow someone managed to break into his jail cell. He escaped. Ended up playing for a symphony orchestra somewhere.

\*

(CONTINUED)

65 CONTINUED:

65

Nick smiles at her... his fangs showing...

\*

THE END