

Episode # 92-009

FOREVER KNIGHT

"I Will Repay"

written by
Brad Wright

SHOOTING DRAFT
REVISED: MAY 27, 1992

28/05/92 PINK - FULL SCRIPT
29/05/92 BLUE - PAGES ONLY
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01/06/92 GREEN - PAGES ONLY
01/06/92 GOLDENROD - PAGES ONLY
02/06/92 IVORY - PAGES ONLY

"I WILL REPAY"

CAST LIST

NICK KNIGHT.....Geraint Wyn Davies
SCHANKE.....John Kapelos
NATALIE.....Catherine Disher
STONETREE.....Gary Farmer
JANETTE.....Deborah Duchene
LACROIX.....Nigel Bennett
RICHARD
SARAH
SAUL
ELIZABETH
AMY
FISHERMAN
VANESSA
RADIO ANNOUNCER
THUG
THUG 2
YOUNG COP
NURSE
DOCTOR
MALE DOCTOR

SETS

INT. POLICE STATION
INT. BOOKING AREA
EXT. POLICE STATION
INT. SQUAD ROOM
EXT. HOSPITAL
INT. HOSPITAL (INTENSIVE CARE)
EXT./INT. NICK'S CAR
INT. ANYWHERE
INT. HOSPITAL ROOM
INT. NICK'S LOFT
EXT. A BEACH
INT. SHANTY
INT. RAVEN

INT. NICK'S LOFT - UPSTAIRS
EXT. NICK'S LOFT
EXT. A STREET
EXT. ALLEYWAY
INT. CRAVEN'S OFFICE

I WILL REPAY

PAGE HISTORY

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49, 50, 51, 52, 53

June 2, 1992 IVORY - Pages:
48A, 49, 50, 51, 52, 53

TEASER

FADE IN:

A1 EXT. A STREET -- NIGHT

A1

Richard Lambert stands fuming over his fuming car. The hood is up and steam is pouring out of the radiator. He snaps out his car phone and redials.

RICHARD
(to himself)
C'mon Natalie hurry up...

He snaps off the phone. Checks his watch. He looks into the abyss that is his car engine, he fiddles with the tubes and hoses, it's obvious he has no idea what's wrong.

Natalie pulls up beside him. She hops out of her car, she's dressed nicer than she normally is. Hurries over to Richard's car. After a beat:

NATALIE
When's the last time you put
coolant in here?

RICHARD
I don't know. Nat, I'm in a hurry.

Natalie shakes his head.

NATALIE
You're always in a hurry but never
able to get there.

RICHARD
Nat, you're starting to sound like
mom...
(looks at watch)
I'm already ten minutes late...

NATALIE
(teasing)
A whole ten?

RICHARD
(serious)
I got a chance at putting Saul
Craven behind bars. I don't need
ten minutes blowing that...

1 INT. POLICE STATION -- NIGHT 1

There's commotion going on in two fronts. We're cutting between the two fields of action.

2 IN THE BOOKING AREA 2

a couple of young uniforms are hauling a CRIMINAL up to the desk. Through the glass we can see into the squad room where SAUL CRAVEN and a couple of his lawyers appear to be engaging in debate with Nick and Schanke.

The criminal is putting up a bit of a struggle.

3 IN THE SQUAD ROOM 3

SAUL CRAVEN is finishing his rant.

SAUL .

You've got nothing on me. No times, no dates, no places.

(beat)

No witnesses. All you're doing is slandering my good name.

Schanke smirks.

SAUL (cont'd)

Officer you should save your smirks for the man who makes your suits.

He turns to leave.

NICK

See you in court Saul.

Saul turns and exits into..

THE BOOKING AREA

Craven passes through the booking area and out the cop shop. The criminal is still being difficult.

YOUNG COP

(to criminal)

Stand still and be quiet will you?

3A INT. THE SQUADROOM 3A

Schanke is leading VANESSA DELGARDO out of a backroom to the desk they were at seconds ago. She's a first class looker and she toys with a small gold necklace drawing attention to her considerable assets.

(CONTINUED)

3A CONTINUED:

'3A

She's nervous but she tries not to let it show.

VANESSA
That was Saul in here wasn't it?

NICK
Don't worry.

SCHANKE
Miss Delgado. Why don't you just
give us your statement and we can
all knock off early?

VANESSA
Sure, and I'll give you a back
door key to my bedroom too.
(beat)
You want me to testify against
Saul Craven I want protection.
Where's that crown attorney you
said would be here?

Nick looks over, distracted by the commotion in the booking
area

IN THE BOOKING AREA

The thug is intransigent. He tries to push free of one of
the cops.

THUG
Get your hands off me. I got
rights.

The cops work quietly. Professionally.

IN THE SQUADROOM

NICK
He's on his way. But I've already
told you, the crown prosecutor has
guaranteed immunity.

VANESSA
I want that in writing.

NICK
Ms. Delgado, I've known Richard
Lambert for a long time. He's a
straight guy.

VANESSA
I don't care if he's straight or
not, where is he?

(CONTINUED)

3A CONTINUED:

3A

NICK
(exasperated)
He'll be here.

He turns to look back at the commotion from outside...

THE BOOKING AREA.

A moment. Just a moment is enough for the thug to get a gun out of the young cop's holster. The thug is like lightning, he has his arm around the young cop. A hostage.

Nick sees....

IN THE SQUADROOM

NICK
Weapon out!

Cops hit the dirt.

IN THE BOOKING AREA

The thug and his hostage make for the door. The thug is backing out, using the cop as a shield.

THUG
I'm walking out. You got it? I'm
just walking!

*
*

One of the cops behind the desk makes a move. The thug shoots, nailing the cop.

THUG
(screaming)
This is real! Stay down!

*

Angle on Nick. Stepping out the door of the squad room. Into the booking area.

The thug wheels. Points the gun to the cop's head.

NICK
Easy...

THUG
Don't move.

Nick is talking quietly, calmly... hypnotizingly.

NICK
I'm not. I'm not moving. Just my
lips - just my lips are moving.
We can talk about this...

*
*
*

And the thug appears to be listening...

4 EXT. POLICE STATION -- NIGHT

4

Potential second unit. RICHARD LAMBERT is just about to step inside the police station.

NATALIE (OS)

Richard.

He turns. Natalie runs up the steps.

NATALIE

You forgot your briefcase.

RICHARD

(smiles)

Thank's sis.

NATALIE

Knock 'em dead.

RICHARD

I sure hope so.

*

5 INT. POLICE STATION -- NIGHT

5

The thug is slowly starting to draw the gun away from his hostage. Nick takes a step forward.

Then the door opens. The thug snaps back into reality. He aims in Nick's direction.

THUG

I said get away from me!

And then sneaks a peak behind him. Where he sees Richard.

Nick sees Richard behind the thug. Richard and Nick make eye contact.

NICK

(to thug)

How far do you think you're going to get?

THUG

You talk too much.

Nick sees Richard who is indicating he is gong to hit this guy from behind. Nick shakes his head.

But Richard wants to be a hero. He charges into the thug.

NICK

No!

Richard and the thug hits the ground. A shot.

6 EXT. POLICE STATION -- NIGHT 6

Natalie reacts to the sound. Turns, running...

7 INT. POLICE STATION -- NIGHT 7

The cops have wrestled the thug away from Richard. They're being slightly less professional with him now.

Nick goes to Richard's side. He cradles Richard in his hands.

NICK
(to Richard)
You're gonna be alright.
(to someone)
Paramedics! *

He hears a noise. A woman's gasp. Nick looks up to see --

NATALIE
Richard!

On Natalie's expression of horror.

END TEASE

ACT ONE

FADE IN:

8 EXT. HOSPITAL -- NIGHT (STOCK) 8

Establishing.

9 INT. HOSPITAL ROOM (INTENSIVE CARE) -- NIGHT 9

Nick is standing inside the confines of a hospital recovery room with Natalie. Lying there, silent, is Richard. He doesn't look like he's in very good shape. He's attached to all manner of IV. A heart monitor chirps weakly in the background. Natalie's distraught. Fighting back tears. She grabs Richard by the hand.

NATALIE

Oh Rich...

She turns to Nick.

NATALIE

Nick, why ...

NICK

Nat if I could have done anything...

NATALIE

I know...

(beat)

Richie, you idiot...

She's fighting back tears.

NATALIE

He didn't have to be there y'know. His car'd broken down. If he hadn't have caught me at home...

NICK

...he would have grabbed a cab. Or ran to the police station. It's not your fault.

NATALIE

I know that. Why couldn't he have just stayed out of it?

NICK

I'm really sorry.

(CONTINUED)

9 CONTINUED:

9

NATALIE *
He had to be a hero, y'know... *
Always has to be the hero. *

NICK *
Does Sarah know yet? *

NATALIE *
She was up at the cottage with Amy. *
They're on their way down... *
(beat, to Richard) *
You have a wife and child now *
Richard. What were you thinking? *

Natalie looks up, the tears come -- Nick puts his hand on *
Natalie's shoulders trying to comfort her. *

NICK *
Natalie... *

NATALIE *
You ever heard that expression *
'only the good die young'? *
(beat) *
You're seeing it right in front of *
you. *

NICK *
Come on, you're not doing any good *
here. *

(CONTINUED)

9 CONTINUED:

9

NATALIE (cont'd)
(shakes her head)
Could you leave me alone with him
for a while?

Nick turns and walks out of the hospital room. Natalie is looking at Richard. She is speaking quietly to him.

NATALIE
You're going to be alright Rich.
You were always tougher than tough.

Nick watches for a second and then turns away, helpless.

10 EXT. POLICE STATION -- NIGHT

10

Establishing.

11 INT. POLICE STATION -- NIGHT

11

Nick is talking to the young cop who lost his gun. He is pissed and is having trouble hiding it.

NICK
Now you want to tell me again what
happened?

YOUNG COP
(shaken up)
I don't know...

NICK
You don't?... Who's responsible for
your weapon?

YOUNG COP
I am...

NICK
Then what the hell kind of answer
is 'I don't know'?

Stonetree crosses.

STONETREE
Nick. That's enough...
(beat)
Jones take the rest of the day.

The officer hurries away. Nick looks over at the desk area where the cop was shot.

(CONTINUED)

11 CONTINUED:

11

NICK
How's Barney?

STONETREE
He's gonna make it.

NICK
Wish I could say the same for
Natalie's brother.

STONETREE
I know.
(beat)
Best prosecutor in the city.
We've lost a hell of an asset if he
doesn't pull through.

Nick looks at him -- questioningly -- is that all?

STONETREE
And a good friend...

Stonetree starts away. Nick moves over and takes a seat
beside Schanke. He sits silently. Schanke looks at him not
sure what to say. Finally he flips a file onto Nick's desk.
Nick looks up at Schanke.

SCHANKE
The Craven case.

NICK
(smiles sadly)
Business as usual.

He opens up the file.

SCHANKE
Although after what she saw, I
doubt Vanessa Delgado would trust
us to guard her place in the
checkout line at the supermarket.

12 INT. HOSPITAL ROOM -- NIGHT

12

Amy's doll is sitting on the hospital bed beside her father.
Thankfully she is asleep in the back of the room. Natalie
is still at her brother's bedside but she has been joined by
Sarah, Richard's wife.

SARAH
He was going to come up with us
but... business, you know?
(MORE)

(CONTINUED)

12 CONTINUED:

12

SARAH (cont'd)

(beat)

What am I going to do if he
doesn't make it?

NATALIE

(bravely, lying)

He'll make it.

SARAH

He makes me so angry sometimes.
That job of his. He's obsessed.

NATALIE

He loves his work... He's good at
it.

SARAH

(nods)

I know, I know... But if I lose
him because of it...

Natalie puts her arm around Sarah.. Holding her, comforting.
Sarah cries.

AMY (OS)

Mommy?

The two women turn.

AMY

When's Daddy gonna wake up?

Natalie looks on in anguish.

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

13

Nick drives. He flashbacks...

14 INT. ANYWHERE -- NIGHT...

14

Previously shot. We don't see much more than Lacroix's
face.

LACROIX

Nicholas. You have no cause to be
angry. I have blessed you...

NICK

This is no blessing. It is curse.

(CONTINUED)

14 CONTINUED:

14

LACROIX

(laughs)

A curse to live forever? A curse to never die. When you're older you will laugh at yourself for ever thinking that.

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

15

Nick drives...

16 INT. HOSPITAL ROOM -- NIGHT

16

Amy and Sarah are in the back of the room, sleeping. Natalie is sitting beside her brother, holding his hand. She is talking to him...

NATALIE

You always did know where to find trouble, Richie. Or was it that trouble always knew where to find you...?

(smiles)

Remember in college when Jim Armstrong wanted to beat the holy hell out of you when he caught you with Janice.

(beat)

You've gotta be just as slippery this time, you know. Get out of this too. You have to. You've got a family this time.

The door to the hospital room opens. It's Nick. She looks at him and then looks back at her brother.

NICK

Any change?

Natalie shakes her head.

NICK

Let me take you home. Get some rest...

Sarah starts to stir. Wakening.

SARAH

(hopeful)

Richard?

She looks up and sees Nick.

(CONTINUED)

16 CONTINUED:

16

SARAH
(disappointed)
Oh. Nick. Hi.
(gets to her feet)
Nat, I'll watch him for a while.
Please. You have to get some
sleep.

Natalie shakes her head.

NATALIE
No. I'm staying. I want to be
here when he comes out of it. I
want to...

RICHARD
(weakly, quietly)
... Man are you pigheaded

Natalie whirls around. Her face breaks into a smile as wide
as you could imagine.

NATALIE
Richard.

SARAH
Oh sweetie...

Sarah embraces her husband. Amy runs over to him.

AMY
Daddy!

RICHARD
Hey guys. Jeez, what hit me?

Richard is still woozy -- it's taking every effort to keep
conscious. He spots Nick.

NICK
(smiling)
Thirty-eight calibre truck. Don't
worry, we got his plates.

RICHARD
Yeah?... And you think I got it bad
- you should see the other guy,
right?

NICK
(smiles)
Yeah.

(CONTINUED)

16 CONTINUED:

16

RICHARD
(winces as he tries to
laugh)
I almost had the drop on him. Just
a little faster, y'know...
(beat)
... not enough trips to the gym...

NATALIE
Just rest, Richard ...

RICHARD
(weakly)
Yeah, that's all I need.

But her advice is unnecessary, he has already slipped back
into unconsciousness. Natalie looks over at the heart
monitor. It registers a slow steady beat...

SARAH
(hopeful, to Natalie)
He is going to make it isn't he?

Natalie nods a lie back to her.

17 INT. NICK'S LOFT -- DAY

17

A half-full glass of blood sits on the table. Nick is
staring off into space...

18 EXT. A BEACH -- DAY

18

From a high POV we see a figure (ELIZABETH) walking along
the beach. It's hard to tell she is a woman because her
clothing completely covers her body and she is wearing a
cowl which obscures her face.

Also on the beach are a couple of FISHERMEN who are tending
to their nets. There are a couple of small fishing boats
pulled up on shore. These boats sit between the woman and
the fishermen.

The woman is moving quietly toward one of the fishing boats.
She takes a furtive look toward where the fishermen are, and
then she hurries to the boat, reaches in and pulls out a
small fish. Her prize in hand, she heads back along the
beach, but is forced into a run by:

FISHERMAN
There! Thief! Stop!

(CONTINUED)

18 CONTINUED:

18

The two fishermen have spotted her. They give chase along the beach, quickly catching up.

The woman stumbles and falls onto her stomach.

ELIZABETH
Please, don't hurt me! I was
hungry...

The two fishermen look at each other and lascivious expressions cross their faces.

FISHERMAN
We hunger too, miss...
(beat)
You can have the food. But we
require payment.

She still tries to get away, she gets to her feet.

ELIZABETH
Just leave me be...

She turns. One of the fisherman has moved behind her, cutting off her means of escape.

ELIZABETH
Please! Stay back!

The fisherman grabs at her. He tries to rip off some of her clothing. Obviously he intends to rape her.

FISHERMAN
It won't hurt, not too much...

RESUME SCENE. Elizabeth holds tightly onto the scarf that is covering her face. The fisherman grabs the scarf and then pulls it away -- Revealing to their horror that she's a

FISHERMAN
LEPER! SHE'S A LEPER!

*

The other fisherman backs off. The talking fisherman looks at Elizabeth angrily:

FISHERMAN
Damned witch...

He takes his fishing knife from his belt and drives it into her belly. She screams in pain... He drives the knife in again.

FADE TO

18A EXT. BEACH - NIGHT

18A

Same spot. But darker now. Kneeling over Elizabeth is Nick.

He's dressed in upper-class 19th-century clothes. He looks at the blood that is seeping from under her clothing.

ELIZABETH

Please, kind sir... Help me.

NICK

You're safe, now.

ELIZABETH

It hurts so much... Help me!

NATALIE (OS)

Nick.

19 INT. NICK'S LOFT -- DAY

19

Nick turns, standing in the doorway is a tear-stained Natalie. He nods to her as she walks into the loft.

NATALIE

I've been thinking this through.
None of it makes any sense...

NICK

No. It doesn't.

NATALIE

He doesn't deserve to die...

NICK

I know...

NATALIE

He's a good man.

Nick nods.

NICK

You don't have to tell me that.

NATALIE

He's got a baby... a wife. I don't
think Sarah will survive this.

Nick holds her. She sobs into his shoulder:

NATALIE

Nick, he's my little brother.

(CONTINUED)

19 CONTINUED:

19

NICK

He's strong, there's a chance he'll
pull through.

Natalie pulls away.

NATALIE

No. There isn't really. I've
pulled apart people who've died
from less...

(beat)

There's only one person who can
save him.

On Nick, he knows what coming but he can't believe from whom
it's coming from.

NICK

Leave it in God's hands.

NATALIE

(shakes head)

God made a mistake this time.

(beat)

You can fix it, Nick. Now only
you can fix it. You can make him
like you - give him his life back,
Nick. Please. I want you to
make him immortal.

Off Nick.

END ACT ONE

ACT TWO

FADE IN:

20 INT. NICK'S LOFT -- DAY

20

Resume. Natalie is watching Nick -- hope in her eyes. He looks away from her -- not wanting to have this conversation.

NICK

You don't know what you're asking.

NATALIE

Yes I do.

Natalie's desperate, she follows Nick down the stairs of the loft.

NATALIE

Richard isn't going to live. You know that... and I know that.

NICK

What I can offer him isn't life.

NATALIE

C'mon Nick. I've known you for almost a year and a half. I'd say you were alive...

Nick shakes his head.

NATALIE

In fact I'd say you had a pretty good life. You're human. You have feeling, emotions. I've seen you laugh. I've seen you angry. I've seen you show compassion...

NICK

Those are human qualities. But I'm not human.

NATALIE

(turning away, ignoring this)

I bet sunlight isn't even as big a problem now as we thought it was... In fact, I'm sure...

Natalie's getting more and more desperate, more and more frantic.

(CONTINUED)

20 CONTINUED:

20

NICK
Sure? How can either of us be
sure?

NATALIE
We're making progress. I saw you
hold a crucifix. I know I can make
you human again. And I'll be able
to help Richard like I'm helping
you.

Nick shakes his head. He doesn't truly believe that. She
looks over at the blood in the cup.

NATALIE
You don't even need this.

Nick stands silently.

NATALIE
Nick, my brother doesn't deserve
to die. He's spent his whole life
trying to do good.

NICK
Natalie. I know he's a good man.

NATALIE
He works as a prosecutor for
nothing. He's watched his friends
leave for six figure salaries and
he hung in there, so he could help
you guys put away the bad guys.
(beat)

All his life, Nick. We used to
tease him about it. Called him the
White Knight. What's happening now
isn't fair. It isn't right.

(beat)
It isn't fair to Richard or Sarah
or Amy or me...

NICK
You're not being rational - you
aren't really thinking -

NATALIE
No. You're the one who isn't
being rational. And besides,
you owe me.

NICK
(calming)
Natalie....

(CONTINUED)

20 CONTINUED:

20

NATALIE

Damn it. What makes you so special? What makes you think you're the only one who deserves to live forever?

(beat)

Please, Nick, please...

NICK

The life I can give him is worse than death.

Natalie's had enough of this.

NATALIE

Is it really. Then why don't you step out into the sun and kill yourself, Nick? If what you have is so terrible, why don't you end it all?

She reaches over to the blinds of Nick's apartment.

NATALIE

Here let me do it for you.

She starts to pull the blinds open. Nick is over at her in an instant. He grabs her hand. Preventing her from doing any damage. She pulls away from him.

NATALIE

I've never asked you for anything but this.

(beat)

Don't you have any humanity?

On Nick -- that stung.

NICK

I don't know... You're the only one who ever thought I did.

She turns and walks out of his apartment. Nick stares at the ceiling deep in thought, as we push in closer, we begin to FLASHBACK TO

21 INT. SHANTY - NIGHT

21

Nick carries the leper woman into her shanty off the beach, and carries her to a cot.

He lights a candle near the bed, and finding a ragged piece of clothing nearby, he rips it, fashioning a bandage.

(CONTINUED)

21 CONTINUED:

21

Elizabeth lies on the cot. Fevered. Her labored breathing is the only sound but that of the surf outside.

NICK
What's your name?

ELIZABETH
Eliz...
(shot of pain, then:)
Elizabeth...

Nick tries to blot the wound with the cloth, but sees that it's a very serious wound. He presses the bandage over it and speaks softly:

NICK
Elizabeth, you're badly hurt.

She tries to hide her face, turning away, ashamed.

ELIZABETH
Don't look at me...

Nick places his hand on her face and turns it gently back to him.

NICK
There isn't much time. You're going to die.

ELIZABETH
Good.

NICK
That's what you want?

ELIZABETH
Look at my face. Isn't death what you would chose?

Nick shakes his head.

ELIZABETH
(more pain)
You don't know what it's like to be an outsider. They'll finally be rid of me. They'll be happy...

Elizabeth is crying, full of self pity and pain:

ELIZABETH
They'll mark the day the leper died with a grand celebration.
(MORE)

(CONTINUED)

21 CONTINUED:

21

ELIZABETH (cont'd)
The whole village will shout for
joy:
(stab of pain)
Their embarrassment is over.
(beat)
Would you bury me? Please... I
have a few shillings left from --

Nick is feeling so sorry for her, he makes a decision. He
takes her hand, and interrupts her

NICK
Elizabeth... Shhhh.
(beat)
I can make you well.

ELIZABETH
(dubious)
No...

NICK
I can make you young, strong... You
can have powers beyond your wildest
imagination.
(beat)
You can become immortal.

ELIZABETH
Stop playing with me...
(beat)
I just want my life to be over.

NICK
You will be beautiful again.

A beat. She stares at him.

ELIZABETH
Beautiful? I would give you my
soul for that.

NICK
I don't require that. But you
must become what I am.

She looks up at him -- questioningly.

NICK
You must become a vampire.

Off Elizabeth.

22 INT. RAVEN -- NIGHT

22

Nick walks determinedly through the Raven. Bodies undulate in front of him. Human couples and Vampire couples intertwined -- moving slowly to something dreamy like Chris Issac.

Nick moves by one young sexy couple. He looks back as he passes them. The glint of fangs, vampires in heat.

He spots Janette. She is running her hand against the chest of a male vampire who's built like a guy from Chippendales.

All in all, it's a hot night in the Raven, a night where being a vampire doesn't seem like such a bad thing to be...

NICK

Janette.

JANETTE

Nicholas...

(to the stud)

We'll talk later....

She looks over to Nick.

JANETTE

You have that look in your eye,
Nicholas.

(moving close)

Here to renew old
acquaintances...?

NICK

I need something from you...

JANETTE

That's a promising start.

NICK

Advice.

JANETTE

(pouting)

You're such a grind.

She takes a seat at a table. Nick joins her. She takes a drink from her wine glass.

NICK

Have you ever brought anyone over?

JANETTE

(smiles)

I'm not really the mothering type.

(CONTINUED)

22 CONTINUED:

22

NICK
I'm serious.

JANETTE
So am I.
(beat)
Why? Do you want to do that?

NICK
I'm considering it.

JANETTE
(hurt)
Not a lover --

NICK
No. A relative of someone dear to
me.
(beat)
He's dying.

JANETTE
Let him.

NICK
It's not that easy.

JANETTE
It's easier than doing what you're
contemplating.

NICK
So you've done it?

JANETTE
I've never been able to stop at the
right moment -- while there is
still life in them -- to bring them
over and make them a vampire...

(beat)
I guess I'm too much the glutton.
I can't bring myself to stop until
they are drained and I am
satisfied. My promise of eternal
life is broken, but...

(she stops takes a sip)
By then there is no one to
apologize to.

NICK
(smiles)
I can control my urges.

(CONTINUED)

off Nick -- he sits in the Raven. Alone with his thoughts.

JANETTE
If you do it Nick, be certain you
can take the responsibility.

She gets up to leave.

JANETTE
He was your father. Your creator.
(beat)
He loved you.

NICK
To control me. He wanted me to be
what he was.

JANETTE
Think of Lacroix. Following you
through the centuries.

NICK
I don't believe that.

JANETTE
Are you prepared for what will come
later? The eternal bond? Your
life and the other's will be
intertwined. Forever.

Nick.
Janette follows him with her eyes. Then she turns back to

JANETTE
Just a few minutes longer. I hope
you can wait.

The "chippenyre" comes by the table. He refills her glass.

NICK
No one is that, Janette.

JANETTE
Pure of soul?

NICK
The one I'm thinking of bringing
over is a good man.

JANETTE
Too well, I'd say. Few of us are
like you.

JANETTE

22 CONTINUED:

22

23 INT. POLICE STATION -- NIGHT

23

Nick walks into the cop shop. Schanke is waiting for him at the booking area. Schanke spots him and crosses... He isn't happy.

NICK
Problem?

SCHANKE
(hold up a bulging file)
No thanks, I've already got one.

NICK
Craven?

SCHANKE
(nodding)
Vanessa's suddenly got a case of laryngitis.

NICK
(beat)
We got a plan "B"?

SCHANKE
Stonetree's going down to plead our case but without Vanessa's testimony...

NICK
The fat lady's just sung.

SCHANKE
Yeah, yeah right you got it. This sucks. We got "circumstantial" linking Craven to six killings in the last two years. And our only witness is convinced we can't protect her.

(beat)
Just another sweaty day in paradise.

He starts to walk away. He turns...

SCHANKE
How's Natalie holding up?

Nick gives him a "so so" gesture.

SCHANKE
Man, talk about being in the wrong place at the wrong time. Poor guy.

(MORE)

(CONTINUED)

23 CONTINUED:

23

SCHANKE (cont'd)
(beat, thinking)
You know, they say when your
number's up - it's up, but...
That's a guy who accidentally
picked the wrong one up off the
floor.

Schanke walks away. Nick watches him, considering ...

24 INT. HOSPITAL ROOM -- DUSK

24

Natalie is in the hospital room. Richard is lying still.
His vital signs are there but faintly. Natalie is talking
to a doctor. Things are not looking good.

DOCTOR *
Ms. Lambert, there's nothing more *
we can do. *
(beat) *
The operation stopped most of the *
internal bleeding. But a lot of *
his vital organs suffered *
irreparable damage. *

NATALIE *
He's a strong man. *

DOCTOR *
I know, but he's not superhuman. *

Natalie nods. *

NATALIE *
So, his chances aren't good? *

DOCTOR *
I'm sorry, but... he's not going to *
pull through. *

NATALIE *
You know that for certain? *

DOCTOR *
(nods) *
...A couple of days. A couple of *
hours. *

NATALIE *
Does his wife know? *

The doctor nods. *

(CONTINUED)

24 CONTINUED:

24

DOCTOR
She's outside.

*
*

The doctor exits. Natalie sits down beside her brother.
She takes his hand.

*

NATALIE
Don't leave me, Richie... fight.

*

She turns, hearing a noise behind her. It's Sarah, looking
at the scene.

*
*

SARAH
(crying)
Natalie.

*
*
*

Natalie gets up to hug Sarah.

*

SARAH
Why? Why does this have to happen?

*
*

Natalie shakes her head.

*

SARAH
I don't want him taken away from
me.

*
*
*

NATALIE
I know. I don't either.

*
*

SARAH
It's not fair. He never hurt
anyone, he never...
(she breaks into tears)

*
*
*
*

NEW ANGLE - standing in the doorway is Nick. He watches the
two women embracing, holding each other.

*
*

25 OMITTED

25*

SCENE 24 CONTINUED:

*

Sarah turns, seeing Nick.

*

SARAH
There must have been twenty
policemen in there. Why didn't
somebody do something?
(beat)
Why didn't you do something?

*
*
*
*
*
*

Nick shakes his head.

*

(CONTINUED)

24 CONTINUED:

24

NICK
We tried, but...
(beat)
I'm sorry.

*
*
*
*

SARAH
Everybody's sorry. That doesn't
change the fact Richard's going to
die.

*
*
*
*

She turns and leaves. Natalie sits down beside her brother,
too tired to fight.

*
*

NICK
(softly, kindly)
How is he?

*
*
*

NATALIE
He's dying, Nick. My brother's
dying right before my eyes.

*
*
*

Nick looks at Richard... remembering...

*

26 INT. SHANTY -- NIGHT

26

He is leaning close. Leaning over Elizabeth

ELIZABETH

Do it. I beg you.

NICK

First you must promise me what I

asked ...

ELIZABETH

I promise... anything!

NICK

Swear it.

ELIZABETH

I swear! Hurry!

Nick strokes her hair away from her neck, as she trembles with anticipation. Then he digs his fangs deep into her neck. It takes almost all his effort to be able to pull away.

27 INT. HOSPITAL ROOM -- NIGHT

27

On Nick. Natalie looks over at the various instruments that are measuring his vital signs. They are slowing down. On Natalie, she knows her brother is going.

NATALIE

No Richie, no...

And slowing down even more.

NATALIE

Please, God, no...

The heart rate weaker and weaker...

Natalie's crying. She knows that Richard is going to ... He face changes. A look of shock and surprise. Nick in over her brother -- biting him and...

... the heartbeat quickens. And then it stops.

NEW ANGLE -- to include the three of them, Natalie by the door, Nick standing beside his convert. Silent.

END ACT TWO

ACT THREE

FADE IN:

28 INT. HOSPITAL ROOM -- NIGHT

28

Nick and Natalie. Natalie is in shock. Nick has bitten her brother and he is not moving. In fact he appears to be dead. The heartrate is flatlined.

NATALIE
What have you done?

NICK
It's OK.

NATALIE
'You killed him.

NICK
No...

NATALIE
Why did you... what gave you the
right to... When was the last time
you tried to do this!

Blip.

Natalie's head snaps in the direction of the sound.

On the monitor -- the indication of a heartbeat.

NICK
There'll be one about every ten
minutes.

Natalie starts to smile. A smile that changes to fear when she hears the noise outside the door.

A couple of nurses come into the room.

NATALIE
He didn't suffer.

The nurse checks Richard's vital signs --nothing.

NATALIE
He died at 2:02 AM. Total cardiac
failure.

(CONTINUED)

28 CONTINUED:

28

NURSE

Ms. Lambert, I'm so sorry.

Natalie's crying. But are they tears of sadness or joy?

NATALIE

(to Nick)

I'll need you to give me a hand.

NURSE

(surprised)

We can handle him here.

NATALIE

It'd be better if we took him downtown. My brother's death is still part of a police investigation.

NURSE

Are you sure?

Nick flashes his badge.

NICK

We're going to need to take a look at him.

NATALIE

It's alright. I can handle it.

(to Nick)

Lets load him out.

The nurses exchange a look. This one's tough. Natalie kicks the brake of the hospital bed.

Natalie walks over to one of the nurses.

NATALIE

I know it's the duty of the attending physician but I'd really appreciate it if you would let me tell Richard's wife.

Nick and Natalie start out of the hospital room wheeling Richard in front of them.

Before they can get out the door, a MALE DOCTOR enters. He is in charge of co-ordinating the Organ Donor operations at the hospital.

MALE DOCTOR

Excuse me? Where are you taking this man?

*
*
*
*
*
*

(CONTINUED)

28 CONTINUED:

28

NATALIE
(produces I.D.)
I'm the City Coroner. He has to go
downtown.

MALE DOCTOR
There's been a mistake.

The guy hands over a document to Natalie.

MALE DOCTOR
I'm Dr. Jack Grey. I'm with the
hospital's Organ Retrieval Program.
(beat)
And this man's a donor.

A beat while the MD looks at Natalie's I.D. Then his organ
info.

MALE DOCTOR
He's your brother?

Natalie nods.

MALE DOCTOR
Then you think you're in the right
frame of mind to be making this
decision?

A beat.

NATALIE
His internal organs were severely
damaged when he was shot. There's
nothing you can use.

MALE DOCTOR
Ma'am, I know this is difficult,
but...

NATALIE
I'm not being sentimental about
this. If you want you can take a
look at my driver's licence. I'm a
donor myself. But the fact of the
matter is, I can't surrender his
body.

ON NICK

HIS POV -- Richard's hand moves. He moves over, putting
himself between the body and the doctor.

(CONTINUED)

28 CONTINUED:

28

DOCTOR
Ma'am, he gave authorization.
You're denying him the right to
give a final gift.

Natalie's stymied. She knows he's right.

NATALIE
I know, and I'm sorry.

Nick is still looking at the body. He turns to the doctor.

NICK
Ms Lambert is his next of kin. She
has the right to stop this.

DOCTOR
I know.

(CONTINUED)

28 CONTINUED:

28

NICK

We need Mr. Lambert's body. It'll help us in our investigation.

(beat)

I'm a police officer. Trust me.

He starts to wheel the body out of the room. Natalie follows.

29 INT. NICK'S LOFT -- NIGHT

29

Natalie and Nick and Sarah. Sarah has the look of the nearly sedated. She's still trying to compute what she is being told.

SARAH

(emotionally)

But the funeral... Richard's funeral, the grave... his casket.

NICK

We had to make it look as though he actually died...

(beat)

A homeless man without friends or family - he was buried in Richard's grave. I'm sorry to have put you through it, but we had to.

He gets up and moves around the room; Natalie and Nick exchange looks; then:

NATALIE

We saved his life, Sarah. We brought him back... we cheated death.

SARAH

You're asking me to believe that there really are vampires - now, in the 20th century - and that you've... turned Richard into one of them.

(beat)

I don't believe you.

(CONTINUED)

29 CONTINUED:

29

NATALIE

Sarah. He was dying. Nothing could be done to save him. Nothing.

NICK

There was no other way to let him live.

SARAH

You're both crazy if you expect me to believe that.

NATALIE

Nick is the proof, Sarah. Nick is a vampire.

SARAH

(sarcastically)

Right, you... turned Richard, my Richard, into one.

Sarah smiles in disbelief but as she looks from Natalie to Nick:

NICK

It's the truth.

SARAH

Just like... that...

NATALIE

I know it's a big shock for you, but...

SARAH

Shock? It sure is, if I believe you... unless this is some kind of... ridiculous, sick joke.

NICK

It's no joke, Sarah.

(CONTINUED)

29 CONTINUED:

29

SARAH
(to Nick)
You're a vampire... you kill people
by...

NATALIE
Nick's different, Sarah.

NICK
And Richard will be, too.

Then, off camera, there is a noise from upstairs where
Richard is being kept. Sarah's head snaps in the direction
of the sound.

SARAH
(gasps)
No...

(CONTINUED)

29 CONTINUED:

29

Natalie gets to her feet starts upstairs. Nick gets up and stops her.

NICK

Let me.

He starts off, but stops at the fridge.

He opens the door to the fridge. He shields what he is doing from the two women but we can see -- he is gathering up a bottle of blood. He closes the fridge door and then moves quickly over to the stairs that lead to the second floor.

NICK

Will the two of you please leave.

Nick starts the walk upstairs. Sarah and Natalie start out of Nick's apartment.

NICK

I have a new lock code. It's on the table.

*
*
*

Natalie picks up a piece of paper on the table. Sarah glances at it, sees the numbers.

*
*

SARAH

This is madness.

NATALIE

No, it's a miracle.

Natalie punches the lock code to open the door outside. Sarah watches.

30 INT. NICK'S LOFT (UPSTAIRS) -- NIGHT (LATER)

30

Nick stares at the face of Richard. Richard is not conscious but every once in a while he jerks and grimaces in great pain. The pain of his broken internal organs knitting back together.

Nick is patting down his head with a damp cloth. The beginnings of blood sweat dot Richard's forehead.

Nick watches... flashing to.

31 INT. SHANTY - NIGHT

31

Elizabeth is lying still, lit only by the candlelight of her small shanty.

(CONTINUED)

31 CONTINUED:

31

But then she takes in a deep draught of air as though she'd been holding her breath a long time. She sighs it out, then turns over and we SEE -- She's beautiful.

New Angle -- Nick is sitting over her. Smiling.

ELIZABETH
The pain is gone.

She feels her face. The tumours, the lesions -- all gone. She breaks into a radiant smile.

(CONTINUED)

31 CONTINUED:

31

ELIZABETH
I'm dreaming. *

NICK
No...

She looks up at Nick.

ELIZABETH
Am I in Heaven?

Nick shakes his head. She throws off her ragged cloak and we see an almost clean plain cotton dress underneath - quite revealing. Suddenly she's a sexy new 'vampire and even Nick can't help but smile.

ELIZABETH
Am I beautiful?

NICK
Yes, you are.

ELIZABETH
(smiling)
How beautiful?

NICK
Like Avon in the moonlight.

ELIZABETH
The pain is gone. But the hunger... *

NICK
I will teach you how to feed. How to stay your hunger...

She wheels on him, glorying in her sensations

ELIZABETH
How can ever I repay you?!

NICK
Your smile is thanks enough...

ELIZABETH
I know my smile is quite bewitching sir. But even I must admit that it is not enough to repay you.

NICK
You have eternity to make up for it.

(CONTINUED)

31 CONTINUED:

31

ELIZABETH
Eternity... Listen to the sound of
that. Eternity!

She stops for just a beat and then looks over at Nick.

NICK
You're not lying to me are you? I
am beautiful again aren't I?

NICK
(smiling)
Yes you are. And you will live
forever.

off Nick.

32 INT. NICK'S LOFT (UPSTAIRS) -- NIGHT

32

Richard's eyes open wide. He inhales a huge breath of air. A sickly gurgling sound. He gasps again. He looks over at Nick -- startled. Awake. Alive. His face a million questions.

NICK
Calm. Calm yourself Richard.
We've got a lot to talk about.

RICHARD
Hungry... so hungry...

NICK
(quietly)
Yes, I know.

He pops open the bottle of wine. Richard's head snaps in the direction of the smell.

He grabs the bottle of blood out of Nick's hand and -- even though he doesn't know why he would want to do such a thing -- he gulps it down.

33 INT. NICK'S LOFT (UPSTAIRS) -- NIGHT

33

The bottle of blood is empty. We've cut ahead to Nick and Richard.

RICHARD
This is unbelievable.

He is staring ahead in silence. Then he turns and looks directly at Nick...

(CONTINUED)

33 CONTINUED:

33

RICHARD
What is my life going to be like
now?

A hard cut to...

34 INT. ANYPLACE -- NIGHT

34

LaCroix and Nick.

LACROIX
You will live longer than the
oldest grandfather. You will see
life begin and end and begin anew.
(beat)
I played with Nero, we watched the
eternal city burn before us. I
marched with Charlemagne. I taught
Ghengis Khan the art of war...

NICK
I don't want those things.

LACROIX
They are opportunities. And I have
granted them to you. A life that
will never be cut short by disease
or hindered by age. The Crusades
you endured shall be but a
heartbeat in your lifetime.

On Nick -- his eyes filling with wonder.

35 INT. NICK'S LOFT (UPSTAIRS) -- NIGHT

35

On Nick -- older and wiser. At Richard -- amazed.

RICHARD
I'm a vampire...

Nick nods. Richard looks stunned.

NICK
How long have you known me? I fit
in don't I?

Richard nods.

NICK
If you try, your life can be very
much like the one you left.
(MORE)

(CONTINUED)

35 CONTINUED:

35

NICK (cont'd)

(beat)

But you need to know some things.

Nick gets up, walks, as he lists off "Vampire 101" to Richard.

NICK

The sunlight will kill you. In time you will gain some tolerance but for now you must stay far from it. Fire will kill you ...

36 INTERCUT FLASHBACK:

36

LACROIX

Holy water will burn you... A circle of flame will entrap you ... a wooden stake hit squarely and true will destroy you...

AND OUT OF FLASHBACK

NICK

.... Garlic will sicken and repel you...

Richard starts to laugh. Nick looks at him...

RICHARD

I'm sorry... this just sounds I'm living in a bad Steven King story.

NICK

This is deadly serious. You can live forever. You can see your child grow up. But only if you pay attention.

(beat)

Crucifixes will burn you...

RICHARD

My Sarah wears one.

NICK

Not anymore.

RICHARD

(smiles)

This is so strange. I feel like I'm seventeen again.

He looks down at his "wound".

(CONTINUED)

36 CONTINUED:

36

RICHARD
I'm completely healed aren't I?

Nick nods.

Nick looks at him. He looks so eager. So excited -- his creation.

NICK
(beat)
So, how do you feel about all of this?

Richard takes a beat. He thinks.

RICHARD
(smiles)
It'll work.

Nick looks at him -- that's it? A beat, then Richard laughs. And Nick laughs. Then he gets up.

NICK
You better get some rest. The sun's coming up.

Richard looks at him, a beat then he gets it.

RICHARD
Oh, of course, the sun's coming up... This is really happening isn't it?

Nick nods.

RICHARD
Sarah and Amy, when can I see them?

NICK
When you're ready.

RICHARD
What do you mean?

NICK
Your urges and desires will always fight your reason. You have to control them.

Nick looks down at his "creation" flashing back to ...

37 EXT. BEACH - NIGHT

37

Very eerie now... Elizabeth, alone, walking along the beach, drunken with her happiness, beautiful and sexy in her clinging cotton dress... Walking toward one of the fishermen who attacked her. He is sitting by a small fire. He turns and looks at her. He blinks his eyes. This woman is a vision.

Elizabeth smiles at him but there is something evil in her expression. She looks like an erotic Siren, luring the man toward her.

ELIZABETH
Am I beautiful?

FISHERMAN
You are ma'am. Indeed you are.

ELIZABETH
Do you want me?

The man nods.

ELIZABETH
Then come. And take me. *

NEW ANGLE -- On Nick. He sees the man moving to Elizabeth.

NICK
(yelling)
Elizabeth! No!

But Elizabeth is on the man. She digs her fangs into him. Nick arrives and pulls her off him but it is too late. He drops to the ground. Dead.

She turns to Nick, her fangs show as she smiles at him:

ELIZABETH
That was glorious.

On Nick.

38 INT. NICK'S LOFT -- NIGHT

38

On Nick, looking down at Richard.

NICK
Don't make me sorry. *

Nick turns and starts out of the loft. *

39 OMITTED 39

39A INT. CRAVEN'S OFFICE -- NIGHT 39A

Saul Craven and two of his hoods are toasting each other with expensive champagne. They're in a celebratory mood.

SAUL
And remember to send a wreath to
the Crown Prosecutor's office.

One of the hoods nods. In the bg, behind them, we can see a figure strapped to a chair.

SAUL
Y'know it troubles me deeply the
way Richard Lambert died.
(beat)
It should have been me who got him.

He turns, starts walking toward the woman in the chair.

SAUL
Oh well you know what they say,
when life hands you lemons...

He spins the chair around. Addresses the woman strapped to it...

SAUL
...Make lemonade.

On the woman in the chair. It's Sarah Lambert. She screams...

40 INT. NICK'S LOFT -- NIGHT 40

Richard wakes up in a blood sweat. *

Richard goes to the phone, dials, waits. *

RICHARD
Sarah... are you all right?!

40A INT. ND STUDY - SARAH - NIGHT 40A*

She sits at the desk doing the monthly bills. *

SARAH
Yes. *
(beat) *
Richard! It's really you?! *

(CONTINUED)

40A CONTINUED:

40A

WE INTERCUT THE CONVERSATION

*

RICHARD

*

Yes. Definitely, absolutely me.

*

SARAH

*

I can't believe it. Forgive me,
it's just...

*

*

*

RICHARD

*

(interrupting)

*

...Fantastic! Incredible! And
yes, it's unbelievable, but it's
true. I'm alive.

*

*

*

*

SARAH

*

Are you... all right? I mean...

*

RICHARD

*

Am I boringly normal? Just like I
was before?

*

*

*

SARAH

*

Oh, Richard... I want to believe
it's true. I know I'm talking to
you now, but...

*

*

*

*

RICHARD

*

All you need is time.

*

(beat)

*

How's Amy?

*

SARAH

*

She's being very brave about
your... going away.... I told her
about death. She knows because
Albert died and...

*

*

*

*

*

RICHARD

*

I'll get her another cat smarter
and prettier than old Albert. I
shouldn't've put it off so long.

*

*

*

*

SARAH

*

Tell me, I'm not imagining this...
dreaming this... wishing it were
true.

*

*

*

*

RICHARD

*

You're not. I'm real. And I love
you and can't wait to see you.

*

*

*

SARAH

*

When?

*

END OF INTERCUT

*

40B INT. NICK'S LOFT - RICHARD - NIGHT

40B*

RICHARD

I hope it's soon, my love... very soon.

*
*
*

He hangs up. He crosses to the radio. He flips it on. It's the nightly news wrap up. Richard gets up and prowls through the apartment. Examining Nick's things.

*

RADIO ANNOUNCER

Another great day for Toronto. The nude body of a woman was discovered by joggers in High Park early this morning. No word yet on her identity. Police officials have no comment...

His attention drawn to a small brown box. He lifts open the lid. And shrieks... Inside is a Crucifix (Joan of Arc's) He keeps his body as far away from the box as he can and then snakes out his hand to close the lid...

(CONTINUED)

40 CONTINUED:

40

RADIO ANNOUNCER

In a related story. Anthony Gill was arrested in connection with the murder of Jane Taggerty. Gill had been released on a day pass from Millville Medium Security...

He goes to the window and with his body snug against the wall closest to the windows he ventures a peak through the blinds... It's nighttime.

RADIO ANNOUNCER

(fading)

And to top it all off, charges have been dropped in the Saul Craven arrest. Craven, a reputed mob figure was being held in connection with the murders of Tony Young, Victor Wong, John Fil...

On Richard. Fangs and teeth.

41 INT. POLICE STATION (SQUAD ROOM) -- NIGHT

41

Schanke is painstakingly arranging a large bouquet of flowers as Nick walks in. Nick looks at him curiously.

NICK

New hobby?

SCHANKE

(defensive)

They're for Natalie.

Nick doesn't get it. He tries to kid Schanke.

NICK

Thought you were happily married?

SCHANKE

Her brother just died, Nick. I'm just paying my respects.

Schanke shakes his head.

SCHANKE

Man, I thought you were supposed to be the sensitive guy.

NEW ANGLE -- On Stonetree, he pounds through the police station. He looks pissed...

(CONTINUED)

41 CONTINUED:

41

SCHANKE
Captain. What's the problem?

He is pissed. He throws down a newspaper. The headline
blares -- "Craven Case Collapses."

STONETREE
Vanessa Delgado. She's not
coming out. She's not testifying.

NICK
So what happens now?

STONETREE
Saul Craven walks, that's what
happens.
(beat)
Those bumbling bureaucrats in the
Crown Office. The only one down
there who knew what he was doing is
now a statistic.

He turns and walks past them. Slams the door to his office
closed.

Just then Natalie enters the squad room.

NATALIE
(waving)
Nick!

She breaks into a wide smile as she crosses over to Nick.
She's a little brighter, bouncy, than Schanke would have
expected.

NATALIE
Hi Schanke.

She turns to Nick. But is interrupted by Schanke.

SCHANKE
Natalie, these are for you. Myra
and I are both real sorry.

He is holding out the flowers. She looks at them blankly
for just a beat. Then she gets it.

NATALIE
Thank you.

(CONTINUED)

41 CONTINUED:

41

SCHANKE
And just in case Nick hasn't mentioned it, the crown prosecutors are throwing everything they got at the guy who shot Richard.

NATALIE
Thanks. I know.

SCHANKE
Rest assured, when they catch up to him, he isn't going to see daylight for a long time...
(beat)
So when's the service?

NATALIE
Oh... we've already had it. He was cremated.

Schanke looks just the slightest bit disappointed he wasn't invited.

NATALIE
It was small - you know, family. Richard wouldn't have wanted a big deal...

She picks up the flowers and starts away. Beat. She turns.

NATALIE
Thank you for these, Don. And thank Myra. You're both very sweet.
(beat)
Nick, could I talk to you for a second?

They walk, leaving a puzzled Schanke in their wake.

NATALIE
How is he? I can't wait to see him.

NICK
Soon enough.

Nick looks away. Natalie notices there is something troubling him.

NATALIE
What's wrong? What is it?

(CONTINUED)

41 CONTINUED:

41

NICK
Nothing. I just feel a little
uneasy. You know how hesitant I
was.

*
*
*

NATALIE
It'll work out.
(beat)
When can Sarah see him? She really
wants to.

NICK
Not yet.

NATALIE
That's what I told her.
(smiles)
You can't blame her for being
impatient.

*

42 EXT. A STREET -- NIGHT

42

Richard has ventured outside. He looks at the street.
Everything seems vibrant. Bright. Heightened.

He feels new-born. And he's following... the voice of a
woman... just a whimper now.... He's close to--

AN ALLEY

Richard steps into the alley. The thug is looming over the
half naked woman.

THUG 2
How bad you want it? Tell me how
bad.

Richard comes up behind him. Grabs him. He wheels him
around. It's surprisingly easy but the thug is not easily
scared.

THUG 2
Just get out of here buddy.

The thug throws a punch. Richard catches it in mid swing.
He crushes the guy's hand. He slams him up against a wall.
The woman looks on, she starts to scabble to her feet.

On Richard -- he stares at the thug. His eyes are yellow.
The thug starts to stammer.

(CONTINUED)

42 CONTINUED:

42

THUG 2
Hey just let me go... I'll get.. I
won't ...

But it's too late. Richard has noticed a trickle of blood that is running down the side of the thug's face.

Richard loses it. His teeth are out. He tears into the thug's throat. The woman looks on horror-struck. Too frightened to even make a sound.

43 EXT./INT. STREETS - NICK'S CAR -- NIGHT

43

Poor man's process. Nick drives. Schanke beside him.

SCHANKE
She's tough.

NICK
What?

SCHANKE
Natalie. It's good she can accept death. It's gonna happen to all of us. Right?

NICK
That's what they say.

SCHANKE
Man, I remember when Myra's mother died. It sure took her a long time to get over it. But then it was like, one day she realized, y'know, it's the way of the world. The way things are supposed to be.

Nick looks over appreciatively -- he's seeing the philosophical side of Schanke.

SCHANKE
Myra lost her mother. And I lost a mother in law.

Nick shakes his head.

DISPATCHER'S VOICE
81 Kilo... please copy.

Schanke grabs the handset.

SCHANKE
81 Kilo here.

(CONTINUED)

43 CONTINUED:

43

DISPATCHER'S VOICE
We have a reported homicide.
Corner of Booth and Superior.

SCHANKE
We're on our way. Over.

Schanke looks over to Nick.

SCHANKE
Booth and Superior. That's your
neck of the woods, isn't it?

But Nick's looking straight ahead and driving. Yeah, he
knows that.

44 EXT. ALLEYWAY -- NIGHT

44

A uniform cop is standing at the edge of a hastily strung up
police line. Forensics and the gang are there. Schanke is
talking to the woman who was attacked. He is nodding,
taking notes. There are a couple of gawkers but it appears
the thug's death has gone largely unnoticed by the great
unwashed.

NEW ANGLE -- Nick is kneeling over the body of the thug.
Shakes his head. Schanke crosses to him.

SCHANKE
You're not gonna believe this.

NICK
(dead pan)
Try me.

The camera stays with Nick. He looks down at the dead man
and then up at the night sky. He knows...

SCHANKE
I just talked to the lady. She
says the guy who did this killed
this poor sucker with his teeth.

Off Nick, closing his eyes, feeling the burden.

END ACT THREE

ACT FOUR

FADE IN:

45 INT. POLICE STATION (SQUAD ROOM) -- NIGHT

45

Close -- On a map. Three red pins are the three bodies that have so far been found.

Widen to show there are a number of cops (both uniform and plainclothes) inside the squad room. The map is attached to a blackboard that stands besides Stonetree who is in the middle of a speech to his men.

STONETREE

Whoever we're dealing with here,
let's just say he's giving Chuck
Bronson a run for his money.

Schanke is at the cop shop. So are a few other homicide detectives. Nick is absent.

STONETREE

So far he's killed three people in
three hours -- he's on a spree. He
isn't going to stop unless we get
him. If you see anyone suspicious
bring him in.

(beat)

And don't get too close to this
guy. He's ripping his victims
apart with his bare hands.

(beat)

Alright, that's all...

The men break up. Stonetree crosses to Schanke. Schanke can't resist:

SCHANKE

You know, Captain, considering the
vermin this guys been killing I'm
sure there's some folk who'd say
this guy's doing our job for us.

Stonetree turns.

STONETREE

You wouldn't happen to be one of
them would you officer?

SCHANKE

Just keeping you up to date on
public opinion.

(CONTINUED)

45 CONTINUED:

45

Stonetree isn't interested.

STONETREE

What are you doing here by yourself. Where's Knight?

SCHANKE

He was with me when we heard about the second killing. Then he disappeared...

45A INT. RAVEN - NIGHT

45A*

Nick and Janette. The crowd has thinned out. It's late. Dawn is only hours away. Janette is walking away from Nick as he follows.

*
*
*

JANETTE

I said no. Everyone here has been on good behaviour.

*
*
*

NICK

You're sure?

*
*

JANETTE

No one would be stupid enough to make a kill so near here. We don't need any extra attention.

*
*
*
*

Janette looks at Nick.

*

JANETTE

There's something you're not telling me.

*
*
*

A beat.

*

NICK

Have you seen a man? He's about six-foot tall. He's a convert... He might have been down here...

*
*
*
*

JANETTE

You didn't...

*
*

Nick doesn't answer.

*

JANETTE

How could you... why...?

*
*

NICK

I thought I could handle it.

*
*

(CONTINUED)

45A CONTINUED:

45A

Janette shakes her head. She can't believe Nick did this. *

JANETTE *

You put all of us at risk. *
Nicholas, you should have stayed *
with him... You should know better *
than anyone that this power has to *
be controlled. *

NICK *

I know. I know! *

JANETTE *

You have to find him. If they *
discover him, they may discover us. *

Nick turns and hurries out of the Raven. *

46 INT. CRAVEN'S OFFICE -- NIGHT

46

It's a grotty office. And yes just like every other
respectable mobster, Saul is masquerading as a contractor.
There are some building supplies, gasoline cans, etc. in
corners of the office.

But what is in the middle of the office is more
interesting -- sitting in the middle of the room, strapped
to a chair is Vanessa. She has fear etched on her face.
Advancing toward her is SAUL and a couple of heavies.

VANESSA

Saul, I didn't say nothing.

SAUL

But you considered it.

VANESSA

I was scared.

SAUL

(smiles)

Scared? How scared? More scared
than you are now?

He steps back as one of the heavies steps forward.

Saul smiles at the sound of fist hitting flesh. But he
doesn't get to smile for very long.

The door bursts open. It's Richard.

One of the heavies turns and unloads a clip into Richard.
Richard is stunned by the impact. But just for a second.

(CONTINUED)

46 CONTINUED:

46

He looks down at his chest. Smoke but no holes.

He looks up at Saul and the thugs. He's fully vampiric. He smiles at Saul:

RICHARD
Saul. Are you scared...

He advances.

47 INT./EXT. NICK'S CAR -- NIGHT 47

Nick is driving... He flashbacks to --

48 EXT. BEACH -- NIGHT 48

Elizabeth is licking the last drop of blood off her hands. The light of the fisherman's fire gives her face an unearthly glow.

NICK

Why?

ELIZABETH

I was once the most beautiful woman in the county. They all did my bidding.

(beat)

And then the disease came. They turned on me. I'm paying them for that.

NICK

But why. They can do nothing to hurt you now.

ELIZABETH

All those years I waited. I prayed to be beautiful again. And I prayed for a day I could have my revenge.

She licks her finger.

ELIZABETH

And it is sweet, the sweetest taste, I've ever known.

NICK

This is not what I wanted.

She smiles.

ELIZABETH

No, but it is what I did.

49 INT. CRAVEN'S OFFICE -- NIGHT 49

Nick steps into Craven's office. Bodies everywhere. A vampire on a rampage. A man getting his revenge has been here.

(CONTINUED)

49 CONTINUED:

49

Nick looks over at Vanessa. Still tied to the chair. Two fang marks on her neck. Dead.

Nick shakes his head. He knows what he has to do. He turns and walks out of the building.

50 INT. NICK'S LOFT -- DAYBREAK

50

Nick and Natalie step into the entrance of Nick's loft. Natalie's in shock.

NATALIE

MY brother did all this. My God...? What happened to him?

NICK

He couldn't control what he truly wanted to do. He wanted to make the streets safe.

NATALIE

But all those people...

NICK

He's not what he used to be, Natalie. He doesn't have all his humanity anymore...

NATALIE

How are we going to find him?

NICK

I don't know... If he didn't get to shelter by now...

Beat.

NATALIE

Maybe that would be for the best.

(beat)

Nick, this is all my fault...

They're now inside Nick's apartment.

RICHARD (OS)

How can you say that, sis?

Nick and Natalie turn to the direction of the voice. Sitting perched at the top of the stairs is Richard. His shirt front is covered in blood. His eyes are blazing.

Nick instinctively pushes Natalie behind him.

(CONTINUED)

50 CONTINUED:

50

RICHARD
Besides, it's not your fault.

*

Zip. He flies down... and is in front of Nick.

RICHARD

*

(beat, in Nick's face)
It's his fault. Right, Nick?

*

And Richard's face dissolves into ...

51 EXT. BEACH -- NIGHT

51

...Elizabeth's. She is staring at Nick, stroking his face,
moving close to him.

(CONTINUED)

51 CONTINUED:

51

ELIZABETH/RICHARD
You were the one who gave me the
power.

NICK
You swore to me...

ELIZABETH
They're nothing...

NICK
I healed you... you betrayed me.

She moves even closer to him.

ELIZABETH
Then take your reward. Please it
has been so long since I felt a man
beside me...

Elizabeth transforms, becomes a vampire...

ELIZABETH
Please. I am your creation...

Her face dissolving back to...

52 INT. NICK'S LOFT -- DAY

52

Richard...

RICHARD
He gets the credit and the blame. *

A beat...

53 EXT. BEACH -- NIGHT

53

*
*

Nick pushes Elizabeth backwards. She falls into the fire.
It flares as though gasoline were poured on it, consuming
her completely.

54 INT. NICK'S LOFT -- DAY

54

On Nick and Richard. *

(CONTINUED)

54 CONTINUED:

54

Richard leaps to the second floor of Nick's loft. He's standing at an unreal angle. Looking down at Nick and Natalie. He's full of blood which also means he's full of piss and vinegar. And he's a lot stronger than Nick. He is also in his full vampire glory so he is not rational.

RICHARD

You want to take this away from me?

NICK

I can't let you repeat what you did last night.

NATALIE

Richard, you're wrong. Please, I love you.

RICHARD

Natalie, don't you understand? I'm no different than your friend here. I'm on the right side of the law. And now I have the strength to act.

NICK

You can fight those urges, keep them down.

Richard laughs.

RICHARD

Why would I want to do that? I dedicated my life to putting people away. I'm doing that now. for keeps.

NATALIE

It's wrong.

(CONTINUED)

54 CONTINUED:

54

RICHARD

What good are those people I
killed?!

NEW ANGLE -- STANDING IN THE DOORWAY watching in horror is
Sarah...

Richard looks at her a beat. His face is fully vampiric.

SARAH

(reacting)
Oh, dear God...

Back to Richard -- he flies down to the floor.

RICHARD

Sarah. Come to me hon...

Sarah looks at him -- it is her Richard again.

RICHARD

I missed you.

Sarah steps toward her husband.

NICK

Sarah don't. Just get out.

RICHARD

Sarah, I love you. To see you
again... it's magic.

SARAH

It is really you... on the phone I
thought it was just a dream...

*
*
*
*
*
*

RICHARD

Come to me, join me...

NATALIE

No, Sarah.

*

RICHARD

(vampiric again)
Come to me!

(CONTINUED)

Before she can take another step, Nick crashes into Richard. The two men fight. Natalie grabs Sarah and pulls her out of the way of the fight. Crash into the table shattering one of the chairs. Richard is getting the upper hand. He is on top of Nick, slamming him to the ground.

RICHARD
Don't you get it? I want to do good.

NICK
You can't just kill.

Then Richard spies -- the box. The box that contained the crucifix.

RICHARD
Please. Try and stop me.

He grabs Nick by the back of the head and pushes his face into it.

We hear -- the sizzle of flesh. Richard lifts Nick's head and slams him into the floor. Nick is dazed and confused...

Richard picks up one of the table legs -- he is preparing to deliver the killing blow when...

Richard turns. He sees his sister holding the cross with a wavering hand.

Richard slams the cross out of her hand.

NATALIE
No Richard.

He's advancing toward Natalie. Nick gets to his feet, picks up the broken table leg. Natalie drops to her knees.

NATALIE (cont'd)

Please, no...

(CONTINUED)

54 CONTINUED:

54

RICHARD
You wanted me to become this.

Nick lunges at Richard and
Puts the table leg stake through him.

NICK
Forgive me...

Richard screams. He falls to the ground.
Natalie watches in horror as her brother dies a second time.

END ACT FOUR

(CONTINUED)

54 CONTINUED: 54

TAG

55 INT. NICK'S LOFT -- DAY 55

Sarah is staring straight ahead into camera with hollow haunted eyes.

NICK

What you saw in here did not
happen. It was a nightmare. It
was not real. You will forget it.
Your husband is dead.

*
*
*
*
*

NEW ANGLE -- Nick is looking at her -- concentrating. His face is still burnt. Natalie stands off to the side. He slowly passes his hand in front of her face.

NICK

Awake.

Sarah blinks. She shakes her head, emerging from a deep trance. She looks around the apartment, trying to place exactly where she is.

SARAH

...Where am I?

*
*

Natalie steps into her line of sight.

NATALIE

You're at Nick's. You fainted...

*

NICK

You came in and passed out.

*
*

SARAH

I've never done that before...

*
*

NATALIE

I guess grief hits us all differently.

*
*
*

SARAH

Yeah, I guess.

(beat)

Nat, Amy and I are going up to Nana's this afternoon.

*
*
*
*
*

NATALIE

(nods)

I know.

(CONTINUED)