

Episode # 92-011

FOREVER KNIGHT

"Dead Issue"

written by

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SHOOTING DRAFT

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JUNE 4, 1992

10/06/92 PINK - FULL SCRIPT
11/06/92 BLUE - PAGES ONLY
12/06/92 YELLOW - PAGES ONLY
15/06/92 GREEN - PAGES ONLY
22/06/92 GOLDENROD - PAGES ONLY
23/06/92 IVORY - PAGES ONLY
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"Dead Issue"

PAGE HISTORY

June 4, 1992 - WHITE SHOOTING DRAFT

June 10, 1992 - PINK - FULL SCRIPT

June 11, 1992 - BLUE - PAGES:
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June 12, 1992 - YELLOW - PAGES:
19, 20, 22, 23

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June 22, 1992 - GOLDENROD - PAGES:
7A-9, 29, 30

June 23, 1992 - IVORY - PAGES:
7, 7A-9

June 23, 1992 - DOUBLE PINK - PAGES: (footage required for action
sequence)
45, 45A, 46, 46A, 49, 49A

June 24, 1992 - DOUBLE BLUE - PAGES:
46A, 47, 48, 49

"DEAD ISSUE"

TEASER

FADE IN:

A1 EXT. SLEAZE STREET - VARIOUS ANGLES - NIGHT A1*

Traffic on the street; neon; stripper signs; and on the sidewalk moving past the sleaze humanity is a fashionably-dressed LYNN FIORE. *

NEW ANGLE - STREET *

As Lynn drops a loon into a beggar's hand, turns and disappears inside a bar. *

B1 INT. BAR - BACK ROOM - NIGHT B1*

As CHARLIE GUBBONS counts out stacks of money and slides it over to a second man who pops it into a canvas bank deposit bag. *

When Lynn enters, Charlie shoves the rest of the money out of the way, gets up and passionately embraces Lynn. *

1 INT. FIORE'S APARTMENT - NIGHT 1

For several moments it's quiet. Then we hear the sound of a man and woman laughing, O.S., from the hallway. Then we hear the door unlocking as the laughing couple enter the apartment and close the door, O.S.

LYNN'S VOICE (O.S.)
(thru laughter)
Last one... undressed.. is a...
a... rotten... sardine.

LYNN FIORE, early 30s, is one sexy looking lady. She continues to laugh as she throws her coat, shoes, blouse, etc., from the living room toward the bed.

CHARLIE
We're gonna try somethin' new.

She puts a video in the VCR and turns on the TV. During the following, we see and hear pieces of the video. *

CHARLIE (cont'd)
...I heard about it today from
Eddie. *

(CONTINUED)

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1

In the half-light, she crosses from the living room to the bedroom and sits on the edge of the bed; during this:

LYNN

But that video's hot and funny.
We've seen it before. You
remember.

NEW ANGLE - CHARLIE AND LYNN

She takes off her hose; he enters, in shirt and trousers,
and stands in front of her. *

CHARLIE

This'll be better, believe me.

LYNN

Better'n the video? - Never.
(thinks about it; then
laughs)
Better... how?

CHARLIE

Stand up.

(CONTINUED)

1 CONTINUED: 2

1

TO BE INTERCUT WITH LYNN AND CHARLIE:

*

PORNO VIDEO

*

"I Was An Undercover Plumber For
The KGB."

*

*

1A INT. APARTMENT (VIDEO) - NIGHT

1A*

As the door opens and BABETTE enters, carrying a toolbox;
she wears cut-off overalls with a bikini underneath, high
heels, and a miner's hat with light.

*

*

*

BABETTE'S VOICE (O.S.)

*

The question was 'how many more
drain pipes was I going to have to
clean out before I found the
micro-chip that Moscow was dying to
get their hands on?'

*

*

*

*

*

*

She shakes her head and moves out of frame.

*

NEW ANGLE - KITCHEN SINK

*

As Babette puts down her tool box, takes out a couple of
wrenches, drops her overalls, and lies down on her back and
moves under the drain pipe of the sink; during this:

*

*

*

BABETTE'S VOICE (O.S.)

*

The disguise was fine, but it was
too hot in this Ukranian summer.

*

*

*

She starts 'working' on the pipes; now, because she's
half-under the sink, all we can see are her legs. After a
moment, two hands come INTO THE SHOT, grab her around the
ankles, and pull her out from under the sink.

*

*

*

*

*

It turns out the hands belong to MASTER COUNTERSPY, LARRY
LAMONT, a nice-looking guy, now wearing his Russian wardrobe
- the kind of clothes worn by Russians who get bears to ride
bicycles in the circus.

*

*

*

*

*

BABETTE'S VOICE (O.S.)

*

I could tell by his hands that he
was no plumbing inspector.

*

*

*

He helps her to her feet and then asks to see her papers.
She searches in her tool box, finds a gun, and levels it at
him. She orders him to remove his clothes. Reluctantly, he
does so. Jacket, shirt, boots, etc.

*

*

*

*

*

(CONTINUED)

1A CONTINUED:

1A

BABETTE'S VOICE (O.S.)

But was he, like me, a spy? And if
so, for which side? I had to find
out the only way I knew how.

*
*
*
*

She puts down her gun, picks up her compact, and checks her
hair.

*
*

BACK TO SCENE

*

(CONTINUED)

1A CONTINUED: 2

1A

Lynn obeys; he puts his hands on her throat. *

LYNN
How better? How? Meow... how?

CHARLIE
Lots. It's even weird for me, but
it's right up your alley.

During the following he slowly tightens his fingers around
her neck:

CHARLIE
...It's like this - if your body
thinks you're dying... and we make
love... *

LYNN
Very funny...

CHARLIE
It's a fact. I'm tellin' you.
Just relax.

LYNN
Charlie, stop it! It's not funny.

CHARLIE
You get a jolt of sexual excitement
you've... never... felt before. *

LYNN
(choking)
CHAR..lie! Stop! Stop - I can't
breathe!

CHARLIE
I'm doin' it for you, damn it!

She lets go of his wrists and jams her fists into his gut;
he catches his breath and then lets go; she gasps for breath
as she backs away from him. He comes after her. She runs
out of SHOT; he slowly comes after her.

LYNN
(panicked)
...Stay away from me!

She eludes him; he falls down, gets up angry and continues
after her. She throws a lamp at him; he keeps coming.
Suddenly, two shots are fired and he goes down.

END OF TEASER

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ACT ONE

FADE IN:

2 EXT. FIORE'S APARTMENT - NIGHT 2

Establishing: police cars and yellow tape and cops, an ambulance, the news media, and a few locals rubbernecking to see who bought the farm this time.

NEW ANGLE

As Nick's Caddie and Stonetree's car converge on the scene and stop beside each other; Schanke emerges from the gaggle of cops as Nick and Stonetree get out of their cars.

WALK & TALK - STONETREE, SCHANKE & NICK

STONETREE

Where's Lynn? Is she all right?

SCHANKE

Okay. Now... she's inside. The perp forced his way in and almost killed her - you should see her neck. She nailed him with a .22 long. Her 'ladies special'.

NICK

So it was self defense.

SCHANKE

Right. Two in the chest. Shoots pretty good for a cop's wife. I can't get Myra to touch a weapon.

NICK

(realizes)

This is our Fiore? She's the Inspector's wife?

STONETREE

(nods)

Who called it in?

SCHANKE

She did. She even asked us to inform her husband. We couldn't find him. I sent a car up to their country cottage... She said he was there.

They brush past the media people and disappear inside the building.

3 INT. FIORE'S APARTMENT - LYNN - NIGHT 3

She's completely dressed now as she sits in a chair; her neck is badly bruised. *

Around her is the activity of a crime scene with forensics and cops and the ambulance guys, etc. As the threesome enter, Stonetree goes directly to Mrs. Fiore. He pulls up a chair; she holds out her hand. He holds it. Nick and Schanke stop and watch.

STONETREE

Lynn... I'm so sorry.

LYNN

I've done a horrible thing, Joe. I don't want any special... consideration.

STONETREE

We'll get this over with as quickly as possible. As soon as we've gotten your statement, we'll have a doctor take a look at your neck, and...

Nick and Schanke move thru the living room to the bedroom:

SCHANKE

What a thing to happen...
(quietly)
I wonder if he raped her or...
somethin'.

They stop and look down at Charlie: lying on his back his legs twisted underneath him, two bloody holes close to one another in the left side of his chest. Schanke turns to get a better view of Charlie's face.. *

SCHANKE

Looks familiar...

NICK

You always say that.
(he twists and looks)
...And you're usually wrong.

SCHANKE

Here's your chance to become a wealthy man. I'll bet you fifty bucks, no, a hundred bucks that this guy has a file as long as...

STONETREE

SCHANKE!

(CONTINUED)

3 CONTINUED:

3

SCHANKE
Yeah, boss!

STONETREE
Get my car brought around to the rear of the building.

SCHANKE
You got it.

Schanke whips out his walkie-talkie; we go with Nick as he moves around the room, looks in the bathroom, then crosses to one of the uniforms, OBREGON.

NICK
You the first on the scene?

OBREGON
Yes sir. Me and my partner.

NICK
Forget the 'sir'. My name's Nick.
Mrs. Fiore seems pretty calm right now - how was she when you arrived? *

Obregon takes out his notebook; reads, then:

OBREGON
She was crying... She was saying over and over again 'It's all my fault'...

NEW ANGLE - PAST NICK & OBREGON TO STONETREE & FRIENDS

Nick turns to see Stonetree and Schanke usher Mrs. Fiore out of the apartment.

NICK
She didn't tell you she shot the man in self-defense?

OBREGON
Yes sir, Nick. That's what she said when I walked in - the first thing. But then, after that, all she could say was how guilty she felt.

CLOSE ON NICK'S FACE

As he nods and his thoughts drift.

OBREGON'S VOICE (O.S.)
...And how it was all her fault...

1460-1516

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4 INT. BOSCH'S STUDIO - "GARDEN OF EARTHLY DELIGHTS" - NIGHT 4

By candlelight we see Bosch's painting; it's complete but for the two figures in the left-hand corner of the painting.

THE SCENE

The year is 1495. The painter at work is Bosch, 45; his models are a beautiful young woman, ILSA, and Nick. Both appear to be nude. At the moment Ilsa is crying; finally:

BOSCH
(furiously)
Enough talking! And hold still,
both of you!

NICK
She'll do both, Master painter
Bosch - in just a few moments.

SELECTED ANGLES - NICK & ILSA

Nick holds out a cloth; she takes it and dabs at her eyes.

NICK
Maiden Ilsa... Whatever the source
of the tears that soil your lovely
face will, if you allow me to help,
dry up in an instant.

ILSA
I am unworthy of your help, kind
Nicholas.

NICK
(gently)
Pray let me relieve you of your
sadness.

ILSA
The cause of my sadness is beyond
repair.

NICK
I have certain... powers. Certain
abilities...

She looks deeply into his eyes for a moment; then:

ILSA
There is only one remedy for my
guilt. And, yes, kind sir, it is
within your power to remove it.

5 BACK TO FIORE'S APARTMENT - OBREGON & NICK

5

OBREGON

...And that's all she talked about until forensics arrived... her guilt... She even said she deserved to die.

NICK

Anybody talk to the neighbors?

OBREGON

My partner's doin' it right now.

NICK

Let me know.

Nick wanders around the room; looks in the bedroom closet, sees nothing unusual, turns back to the room, crosses to the window. Schanke enters and spots one of his many nemeses.

*

SCHANKE

Well, if it isn't "Artie-the-fascinating-forensic".

*

*

*

ARTIE

(chagrined)

It's ARTHUR, Officer Shank.

*

*

*

SCHANKE

That's Detective Schanke, Arthur. Nice tie.

*

*

*

Nick's eyes fall on the video cassette on top of the VCR.

*

NICK

Arthur, this cassette been dusted?

*

ARTIE

Yes Nick.

*

*

NICK

Find the slugs?

ARTIE

No, but when I do you'll be the first to know.

*

*

*

Nick picks up the video, pops open the lid and reacts to the title - a porno.

INSERT

We read the title on cassette: "Winner of the Porno 'Best Sex Laugh' Award." "I Was An Undercover Plumber For The KGB."

(CONTINUED)

- 5 CONTINUED: 5
BACK TO NICK as he reacts to the video title. *
- ANGLE ON BODY BAG *
- As we see Charlie's face disappear inside the bag as it's closed over his face. *
- 6 OMITTED 6
- 7 INT. COP SHOP - NIGHT 7
- As Nick enters carrying the video cassette, Schanke, wearing a smug smile, hovers around Nick's desk, a mug shot of Gubbons in his hand.

NICK
...I know that smile...

SCHANKE
Yes. I dare say you do - it's the smile of slam-dunk victory. When I looked at the perp's face and said... These were my exact words: 'looks familiar', and what did I find? Charlie 'The Mole' Gubbons has been busted for everything from pushin' dope to makin' pornos to white slavery to...

(CONTINUED)

7 CONTINUED:

7

NICK
Good thing we didn't bet; what's
happening with Mrs. Fiore?

SCHANKE
...Let me hear those beautiful
words, partner.

NICK
You... were... right.

SCHANKE
...What else? Come on - it'll only
hurt for a moment.

NICK
(quietly)
AndIwaswrong.

SCHANKE
(loudly)
AND YOU WERE WRONG! Yes!

He does his 'victory' dance. We get amused reactions from
some of the cops. Schanke beams; Nick crosses to Stonetree's
office, knocks, and disappears inside, during which:

SCHANKE
Hey. Wait. Don't you want to
hear...
(to other cops)
When I outsmart him he just goes to
pieces.

8 INT. COP SHOP - STONETREE'S OFFICE - NIGHT

8

Stonetree looks glum; Nick sits down and puts the video
cassette on the desk.

STONETREE
Inspector Fiore caught up with us
at the hospital... He just put his
arms around Lynn and held her, both
of them crying...
(shakes head)
I cried.
(beat)
You don't know them, so this whole
thing doesn't mean much to you,
but...

(CONTINUED)

8 CONTINUED:

8

NICK

Captain. I respect how you feel. I know that they've been your friends for a long time, but... there are a few things that don't fit.

STONETREE

(wearily)

...The medic confirmed that she was nearly choked to death... the perp was a sleaze with enough probable 'deadly assaults' in his record to...

NICK

(interrupting)

But he died of two bullets in the heart, Captain - can you conceive of a victim who has just been choked getting off two shots at the man as he came after her - and hitting him - twice - in the heart?

(confidently)

There aren't two guys in this precinct who could do that.

Stonetree gets up and puts on his jacket; Nick stands. During this:

STONETREE

I've been with the Flores on the firing range at least ten times when Lynn has fired off twenty-thirty rounds. The Inspector thought it was important for her to learn how to shoot. And Nick, she happens to be one helluva shot. Drop it.

NICK

Okay, but there are other things... (grabs cassette)

STONETREE

Drop it!

NICK

...Okay... I'll put it in my written report.

STONETREE

I said DROP IT!

(CONTINUED)

8 CONTINUED: 2

8

He opens the door and storms out; Nick moves to the doorway. He and Schanke exchange a look. Several other of the cops turn to Nick.

END OF ACT ONE

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ACT TWO

FADE IN:

9 INT. BACK TO BOSCH'S STUDIO - NIGHT 9

As Ilsa and Nick recline on pillows, each wearing a cape to cover their nudity; fruit, bread, and wine are on a tray beside them, but neither of them eat. After a moment, Ilsa takes Nick's hand and kisses it, then she places his hand on her bare neck. *

ILSA

What... favour would you ask of me in exchange for simply tightening your grip until... I would be set free? *

He removes his hand.

NICK

What crime could you possibly have committed that torments you so?

(beat)

Did you steal? Give false witness? Utter a curse against the King? Come now, Ilsa, you are barely two and twenty.

ILSA

I committed a woman's crime - seduction. I seduced a gentleman... a nobleman.

NICK

My dear maiden Ilsa...

ILSA

No longer maiden, sir... My evilness has destroyed that and with it my ability to enter into a marriage contract with the man I love.

NICK

I have known seductresses.

(MORE)

(CONTINUED)

9 CONTINUED:

9

NICK (cont'd)

(beat)

Despite your willingness to expose your naked body here to pose for an artist, I don't see in you, I don't get from you - the messages and signals that the seductress sends out from every movement of her mouth and eyes and body.

ILSA

You are not a woman. You don't understand... Even when I don't wish to... even when I am unaware of what I'm doing, my evil - woman's evil is at work.

NICK

I know that that is the popular belief, but...

ILSA

Belief?!

(shakes head)

Fact. Proven. Taught. Preached. Daily... nightly. Where are you from? Where have you been?

We hear Bosch enter, O.S.; they both get up; she exits, Bosch comes up beside him.

BOSCH

So, my lord, are you enjoying your 'artistic' experience?

NICK

Yes, Master Painter.

BOSCH

Yes, art has its rewards...

(looks at Ilsa, O.S.)

Yes... yes... you could reap a reward this very night, eh... She puts up strenuous resistance I'll tell you that, the little vixen, but it's worth the effort, I warrant.

Bosch exits; Nick looks over at Ilsa.

10 INT. NICK'S LOFT

10

Nick awakens from where he fell asleep in a chair, in a sweat; he crosses to the fridge, pops a bottle and guzzles the blood.

11 INT. COP SHOP - INTERVIEW ROOM - NIGHT

11

As Schanke and several other cops watch with rapt attention the porno video that Nick got from the Fiore's apartment. We hear appropriate porno music; no moans and groans. After a long moment the door opens flooding light on Schanke and the others who react for a brief moment like kids caught doing something they shouldn't be doing. Nick stands in the doorway shaking his head. The viewers get to their feet and file out except for Schanke, who turns off the video.

SCHANKE

You had it marked as 'evidence' so I thought I'd better catch up...

(beat)

Personally I thought the plumber's performance was way over the top... the flashback sequence a tad unwholesome, and the story quite derivative, but... the lighting in that sewer scene - wow - that was cinematic art.

*
*
*

During the following Nick takes the cassette out of the VCR and puts it into the plastic box:

NICK

Has forensics found the bullets in the Fiore apartment yet?

*
*

SCHANKE

No.

(beat)

By the way, we've got two new cases: murder in the subway, and intent to kill in an all-night bowling alley.

*

We follow them out into the squad room.

NICK

I'm still on the Fiore case.

Schanke looks around nervously; then he sits down beside Nick as Nick goes through the rolodex on his desk.

SCHANKE

In case you haven't heard, and I know you have... the Fiore case is closed. Self-defence. There'll be a preliminary hearing that'll find insufficient evidence to try her for manslaughter and that's all she wrote.

(CONTINUED)

11 CONTINUED:

11

NICK
You're probably right.

(CONTINUED)

11 CONTINUED: 2

11

Nick writes down an address.

SCHANKE

Nick. This is not 'probably'. If Stonetree finds out you're still diggin' around...

NICK

Who's going to tell him?

SCHANKE

Not me, but...

He looks at the rolodex page, reads. Nick stands and exits with the cassette. Schanke quickly follows.

12 EXT. STREET - WALK AND TALK - NICK AND SCHANKE - NIGHT

12*

Nick carries the cassette.

*

SCHANKE

...It's... it's suicidal, that's what it is.

NICK

That a fact?

SCHANKE

Absolutely. Also, you lookin' up Fiore's address, that's suicidal, too.

NICK

You, a guy who smokes cigarettes and eats junk food tells me I'm suicidal?

SCHANKE

Absolutely. Stonetree finds out you're still investigating a shut case involving his best friend - Inspector Fiore - and the guy's wife, you're gonna be working at the wrong end of the police pistol range.

They stop in front of a Sex-Art video shop.

*

NICK

You coming or what?

(CONTINUED)

12 CONTINUED:

12

SCHANKE

Let me put it another way, sport,
you're on your own. I'm not here.
I never was. I'm at the morgue
checkin' on the guy who got knifed
in the subway.

(holds out hand)

Car keys please... I'll pick you
up in half an hour.

*
*
*

Nick gives him the keys. Schanke walks back the way they came. *
Nick watches him go and then enters the video shop.

13 INT. VIDEO SHOP - SIGN BEHIND THE COUNTER - NIGHT

13

We read: "One hour grace period on return of videos. After that
it's a \$10.00 late fee. NO EXCEPTIONS."

WILMA'S VOICE (O.S.)

Very good - the quality of the
customers is improving tonight.

THE SCENE

WILMA, punked hair and tight-fitting clothes, smiles her
24-year-old smile at Nick and quickly goes into her routine. She
is surrounded by stacks of videos, posters, and flashing neon.

WILMA

Tonight's your lucky one, sugah -
we've got a special that'll push
your amps into overload or my name
isn't 'Wilma'. 555-2320. That was
555-2320... if you're good with
numbers.

(beat)

You rent just three and you get the
fourth and fifth ones absolutely
FREE... And, because I like the
way you part your hair, I'm gonna
throw in a sample of our body oil
that comes in three flavours. My
fave, which I'm guessing you would
love, is...

He shows her his badge. She smiles. And without missing a beat:

WILMA (cont'd)

Oh, Mister 'D' - this one's for
you.

*
*

(CONTINUED)

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13 CONTINUED:

13

And she splits. A moment later, MORGAN DOLITCHSKY appears; he's 40s, wears sunglasses, silk shirt and vest, and a dour expression. *

DOLITCHSKY
What's the problem?

Nick again flashes his badge.

NICK
I'm Detective Knight.

DOLITCHSKY
Dolitchsky - I own this dump.

NICK
I want to know who rented this video.
(holds it up)

DOLITCHSKY
That's confidential information.

NICK
I can keep a confidence.

DOLITCHSKY
It'll take a warrant... I've been through this before.

He lowers his sunglasses and takes a closer look at the title on the side of the cassette.

DOLITCHSKY (cont'd)
Wait a minute...

He looks around at the mess of papers on the desk behind him; then he finds what he's looking for.

DOLITCHSKY (cont'd)
I can tell you this... A woman calls up two nights ago and says she found the cassette in the parking place under her apartment building. She said she'd bring it in today, but... *

NICK
What was the woman's name?

He lifts his sunglasses again to try and read his writing.

(CONTINUED)

13 CONTINUED:

13

DOLITCHSKY
I wrote this, but...
(beat)
Ferr... Ferrmoro...

NICK
Fiore?

DOLITCHSKY
(shrugs)
Could be. I didn't pay a lot of
attention.

NICK
Thanks.

DOLITCHSKY
Officer. That's my property. I'd
appreciate it if you give it back
to me.

NICK
Sure. When we're finished with it.

Nick exits. Now, for the first time, Dolitchsky looks worried.

14 INT. FIORE'S HOUSE - LIVING ROOM - NIGHT

14

As Stonetree and FIORE, late 50s, come down the stairs and enter
the living room. Fiore pours himself a drink; Stonetree doesn't
drink.

FERRERO
I'm just afraid she's going to have
a nervous breakdown.

STONETREE
(beat)
Have you thought of taking her
away? Somewhere she really
likes... She seemed to love
Martinique... and the place you
went in Mexico... outside
Guadalajara.

FERRERO
Lake Chapala, yeah.
(beat)
When the tabloids get ahold of
this, she's going to be all over
the front pages.
(MORE)

*
*
*

(CONTINUED)

14 CONTINUED:

14

FERRERO (cont'd)
(nods)
But if we were in Mexico...

*
*
*

STONETREE
I've got to have a press conference
tomorrow, I gave them my word.

*
*
*

FERRERO
I know...

STONETREE
Give it some thought.

FERRERO
But then there's the preliminary
hearing...

STONETREE
That'll be three in weeks at least,
if there is one, which I doubt.

Fiore stares at his drink and nods.

15 EXT. STREET - VIDEO SHOP - NIGHT

15

As Nick stands in front of the shop with the cassette; after a
moment Schanke pulls up.

SCHANKE
It pulls to the left, you notice?

Schanke slides over; Nick gets in.

SCHANKE
You don't look too happy - what's
the matter, your favourite porno
been checked out?

NICK
The man says Mrs. Fiore... found
the cassette in the apartment
parking lot. She was going to
return it but must've forgotten.

SCHANKE
(beams)
Buddy-boy, I'm so happy for you.
Now you can drop this and help me
with the subway murder.

(CONTINUED)

15 CONTINUED:

15

NICK

The guy was lying through his teeth. I'm positive Mrs. Fiore rented the video. Did forensics find the slugs? *

SCHANKE

No. Nick... let... it... go, will you? *

Nick's about to pull away from the curb when another car - a police car - pulls up beside them. Sitting in the passenger side is the uniform, Obregon.

OBREGON

I told my partner - that's it. That's Nick's car!

NICK

What've you got?

OBREGON

(reads from notebook)
...A Mrs. Jungerette; age 52; caucasian; lives two doors down from the Fiore's apartment...
(beat)

Unfortunately she wasn't home the night of the shooting.

SCHANKE

Nick, can we get on with life here?

NICK

That's it?

OBREGON

No. When shown a photo of the deceased, she recognized him.

SCHANKE

We don't want to know this.

NICK

When was the last time she saw Charlie Gubbons?

OBREGON

She saw him in the apartment hallway on two separate occasions, once waiting for the elevator.

(CONTINUED)

15 CONTINUED: 2

15

SCHANKE

Okay, so Gubbons was casing the joint or visiting a friend, now can we get on to dealing with...

(CONTINUED)

15 CONTINUED:

15

Nick gets out of the car.

NICK
(to Obregon)
I want it in writing on my desk in
a half-hour, Obregon.

OBREGON
You got it... Nick.

NICK
(to Schanke)
Get me a warrant to look at the
video store records for the last
six months, will you? And bring
the owner in for questioning.

Nick exits.

SCHANKE
(yelling after him)
Nick - stay away from the
Fiore's!!!

16 EXT. FIORE HOUSE - ESTABLISHING - NIGHT

16

Handsome 2-storey suburban middle-class manse with some land around
it; lots of lights on.

17 INT. FIORE HOUSE - BEDROOM - NIGHT

17

Two suitcases are open on the bed; Lynn moves back and forth from
the dressers and the closet, packing both suitcases for their trip;
during this:

LYNN
...And if there is a preliminary
hearing, then I'll just come back
myself... then you won't have to
be... bothered...

Fiore enters with a couple of books which he drops into his
suitcase. *

FERRERO
That's not a good idea. *

We PAN to the window; Nick rises up and stops; looking into the
window; during this:

FERRERO'S VOICE (O.S.)
How would it look if I wasn't
there?

18 EXT. FIORE HOUSE - NICK - NIGHT 18

As he listens to their conversation.

LYNN

I was only trying to save you the embarrassment of...

FERRERO

I feel stupid saying this but... I really want to believe that... *

BACK TO SCENE

She sags against the suitcase. We see Nick in the B.G.

FERRERO (cont'd)

Just think how... beautiful life would be if you really cared about me... if only you thought about me before you... indulged in your abnormal, contemptible appetites... *

She straightens and turns to him.

LYNN

(simply; gently)

You know it. I've known it... I'm unworthy of you... Why don't you divorce me, Tony?

FERRERO

I love you. No matter what you do, Lynn. I always love you.

LYNN

(heartfelt)

I wish you didn't.

Fiore reacts with a smile. We MOVE IN on the window as Nick reacts, the he rises up out of FRAME.

18A INT. FIORE APT. - CHALK DRAWING OF GUBBONS BODY - NIGHT 18A

As Nick moves past the chalk outline to the wall where they have searched for the slugs.

CLOSE ON NICK

As he uses his special vision on the wall.

NICK'S POV - THE WALL

As he goes back and forth across the wall - nothing.

(CONTINUED)

18A CONTINUED:

18A

BACK TO NICK

As he moves closer to the wall and the black stereo speaker. He runs his hand along the side of the 3-foot-high speaker and smiles. He takes out a knife and a plastic bag.

INSERT

As he digs out the slugs from the side of the speaker with a pen knife.

ON NICK

As he turns to face the direction from which the bullets must have*
been fired. Nick walks the line of trajectory to - the closet. *

19 INT. COP SHOP - NIGHT

19

As Obregon enters with his one-page, hand-written report and crosses to where Schanke and Natalie are talking.

OBREGON
Which is Nick's desk?

SCHANKE
I'll take it.

OBREGON
He said on his desk.

NATALIE
This is it.

Obregon puts it on the desk and exits. Schanke shakes his head.

(CONTINUED)

19 CONTINUED:

19

SCHANKE

And what'm I gonna say when the captain asks me how we're doin' on the subway case?

They react as Nick enters, crosses to his desk and picks up the Obregon report.

NATALIE

Hope you don't mind... Schanke just happened to mention that he was worried that you were... jeopardizing your career, and...

NICK

Captain in?

SCHANKE

He sure is.

NATALIE

Nick...

Nick, holding the report, crosses to Stonetree's door, opens it, and enters. The twosome exchange a look of apprehension.

20 INT. STONETREE'S OFFICE - NIGHT

20

As Nick holds out the Obregon report. Stonetree takes it.

STONETREE

What's this?

He reads it.

STONETREE (cont'd)

(suddenly furious)

I told you to drop it!

NICK

Captain - he didn't have any friends in that building... and he did not force his way into her apartment. She lied. And if she lied about one thing...

STONETREE

I'm running out of patience with you.

*
*
*

Nick drops the plastic bag containing the two .22 spent slugs on Stonetree's desk.

*
*

(CONTINUED)

20 CONTINUED:

20

NICK

Forensics couldn't find the slugs because they were looking in the wall. I found them in a place that contradicts her story, Captain.

*
*
*
*

STONETREE

You've been neglecting your other duties. That's gonna stop right now!

They hold a look; Nick turns and exits.

21 BACK TO SQUAD ROOM

21

As Nick rejoins Natalie and Schanke.

SCHANKE

Well, I guess I'd better start looking for a new partner.

NICK

Where's that warrant for the video shop?

SCHANKE

I tried to warn you, but...

NICK

So you didn't get it.

SCHANKE

As soon as the judge found out it was for the Fiore case, he refused. He said it was a 'dead issue'... You could learn something from that, pardner.

NATALIE

After Schanke told me you were...

SCHANKE

..putting your whole career at risk were my exact words. And guess what - I was right. Again.

NATALIE

...Yeah. I thought, but, maybe Nick's onto something. So I checked with a guy who checked with the guy who runs the pistol range, and... it turns out Mrs. Fiore is a crack shot.

All heads turn as Stonetree, still looking furious, comes out of his office and crosses to them.

STONETREE

(to Schanke and Nick)

You two don't go anywhere till I get back. Understand?

Nick nods.

SCHANKE

Yessir.

Stonetree exits. Nick sits down. Schanke stands and acts out the gestures of a traffic cop.

(CONTINUED)

21 CONTINUED:

21

SCHANKE

You'd better brush up on this stuff, buddy boy, because I've got a feelin' that when the Captain comes back he's gonna have a uniform for you to wear.

NICK

(light goes on)

...That's where you started, isn't it, in traffic.

SCHANKE

And proud of it. That's where most of Toronto's finest begin... it would've done you some good.

He notices an officer, PRZYBYSZ, lugging a reel-to-reel tape recorder past them. *

SCHANKE (cont'd)

Hey, Przybysz, where you goin' with that? *

FIORE'S VOICE *

Captain said there was going to be a statement taken.

SCHANKE

Who? *

FIORE'S VOICE *

Mrs. Fiore.

Schanke registers shock/surprise; Nick allows himself a small smile which Natalie reflects.

22 INT. INTERVIEW ROOM - NIGHT

22

Lynn Fiore, a uniformed policewoman, 40s, Stonetree, Nick, and Schanke sit around the table with the tape recorder going as Lynn continues her statement. For the most part, the men stare down at their hands on the table. During this, Lynn keeps turning her wedding ring on her finger.

LYNN

...Early on I knew what a... despicable person he was... he talked about his trouble with the police... but that didn't... deter me. If anything...

She almost loses control; Stonetree looks up at her.

(CONTINUED)

22 CONTINUED:

22

STONETREE

Just take your time, Lynn, and... you can tell us whatever you wish, but now that you've established that you knew the deceased, all that we need to know is the events that led to the shooting.

She's okay now; she nods.

LYNN

...He started choking me because he said... he said I would have... more sexual satisfaction.

(beat)

He was hurting me. I yelled for him to stop. He wouldn't. I could hardly breathe. Finally I hit him in the stomach and ran. But he came after me. I told him to stay away. But he was angry and determined to choke me until I almost died, he said.

(beat)

I told him to stay away. I threw things at him. When he came at me again I shot him. Twice.

NICK

Was he facing you when you shot him?

LYNN

...I don't know... It was dark and... I'm not sure.

A long moment's silence; we see the reels turning. Then Stonetree's hand comes into the frame and stops the tape recorder*

23 INT. COP SHOP - SQUAD ROOM - NIGHT

23

We see Natalie sitting at Nick's desk; then we notice Tony Fiore sitting at an empty desk closer to the windows. After a moment, Fiore looks up, gets to his feet as Stonetree crosses to him and says something; then Stonetree and Fiore cross back to the interview room.

Przybysz carries the tape recorder, followed by the policewoman; * Nick and Schanke cross to Nick's desk and huddle around Natalie.

(CONTINUED)

23 CONTINUED:

23

NATALIE

So... what happens now?

SCHANKE

We get her statement typed up. She
signs it, and we all go home...
I've gotta have some coffee.
(exits)

(CONTINUED)

23 CONTINUED: 2

23

NATALIE

I don't see the point of getting a second statement.

NICK

Because she lied the first time.

NATALIE

Okay. But the result is the same, isn't it. Before all this, she confessed to killing the man in self defence. So now, other than the fact that she knew the man, she's again stated that she shot him in self defence - right? So what's changed?

NICK

What's changed is that I know she couldn't've pulled the trigger.

*
*

She reacts.

END OF ACT TWO

24 CONTINUED:

24

NICK

She didn't do it.

(beat)

Where I found the slugs proves that - the shot had to have been fired by a taller person. A person who was standing off to one side, not in front of Gubbons.

NATALIE

Well... I think he had it coming.

NICK

That's not the issue. The issue is she knew he was a sleaze. She found that attractive. The things he did were not shocking to her - or frightening - she enjoyed them.

NATALIE

Until he came up with the choking bit.

NICK

Right... There's another thing... I went to their house and overheard a conversation.

(beat)

She heaps all the blame and guilt onto her own shoulders.

NATALIE

Yeah, well there are plenty of us who have that problem... Oops - I almost forgot about your new vege drink.

She gets up and crosses to the kitchen; he stares into the fire*
Beside the fireplace is the painting of Ilsa; Nick looks at it. *

25 INT. BOSCH'S PLACE - FIRE IN A BRAZIER - NIGHT

25

Nick and Ilsa stand beside the brazier warming themselves; they wear capes. We notice she is turning a ring on her finger.

ILSA

Well, gentle sir, will you assist me to escape from my shame, my guilt?

(CONTINUED)

25 CONTINUED:

25

NICK

Yes. If you will look into my
eyes...

She does; they hold a look. Then she turns away.

(CONTINUED)

25 CONTINUED: 2

25

ILSA

No. You'll cast a spell on me.
And I'll be your slave, and I'll
have to live with my horrible
guilt.

NICK

Then pray thee listen to me. When
you 'seduced' the nobleman, did you
not put up a fight? Did you not
resist... strenuously, dear Ilsa?

ILSA

Yes, I did - with all my might,
but...

NICK

My dear lady, that is not the
behaviour of a seductress. You did
not seduce him. No. You were
raped by him, isn't that true?

Tears roll down her cheeks; after a moment she manages to nod.
She moves into his arms. He holds her.

ILSA

...I was trying not to be...
provocative... I never looked at
his face, I always left the room if
he entered.

26 INT. BOUDOIR (1495) - FLASHBACK - NIGHT

26*

As Ilsa sits sewing as a man (Bosch), enters. Ilsa, on seeing *
him, immediately puts down her sewing and starts to leave. But he
grabs her. She tries to get away, but he overpowers her.

ILSA

No! No!!!

He rips away at her clothes; she hits him, grabs a candle stick,
but he knocks it out of her hand.

She breaks loose, he catches her and drags her to the couch. She*
screams and cries. He tears away more of her clothes. She
continues to fight him, but it's hopeless.

END OF FLASHBACK

27 BACK TO BOSCH'S STUDIO

27

As Nick embraces her.

ILSA

I was raped, but... but it was my fault. I seduced him to rape me. How can you, a man, dispute that?

(beat)

Even when I'm trying not to be seductive, my evil comes out...

NICK

Oh, Ilsa... Ilsa...

ILSA

...My hair flutters in the breeze... my bare feet and ankles are often visible... the buckle on my gown sparkles in the sun...

(beat)

I beseech you, kind sir, release me from my hell or I will take my own life.

NICK

I will find a way out for you, I swear it.

She looks at Nick for a moment, then exits.

28 BACK TO LOFT

28

Nick continues to stare into the fire as Natalie arrives with a small glass of 'green' vegetable matter. She holds it out to him; he doesn't seem to see it.

NATALIE

Nick...

NICK

...Oh... what?
(sees drink)
Oh, no...

NATALIE

Just take a sip.

He does; grimaces, finally swallows. Waits to be sick. Nothing happens.

NATALIE (cont'd)

Fantastic.

(CONTINUED)

28 CONTINUED:

28

He holds the glass up to her. She takes it.

NICK

...Like poison, one must take just a tiny drop at first if one is ever to be immune to it.

NATALIE

...Poison?

NICK

Pay no attention to me, Nat. My mind wandered.

NATALIE

How far? How long ago?

NICK

(smiles)
You know me too well.
(he hugs her)
It feels good that you do...

28A INT. RAVEN - OTHER ROOM - NIGHT

28A*

A want-to-be Ravenette dances to the undulating music as she auditions to be one of the Ravenettes (waitresses) in the club. The rest of the patrons and auditionees stand around in a semi-circle. *

The judge of the contest is Janette, who puts her thumb down, signalling the bouncer to remove that candidate and replace her with another. This process goes on throughout the following. We will INTERCUT from the girls auditioning to the dialogue. *

NEW ANGLE *

As Nick enters, reacts to the scene, and has to break through the semi-circle and walk past the girl dancing to get to Janette, who sits on a wicker throne chair. *

NEW ANGLE *

As Nick joins Janette and sits down beside her. *

JANETTE *

Nicholas - you're just in time... *

She puts her thumb down; we hear grunts and yells from the audience as a new auditionee is brought onto the floor. *

(CONTINUED)

FOREVER KNIGHT 92-011 "Dead Issue" REV: 15/06/92 Green 33A.

28A CONTINUED:

28A

JANETTE (cont'd)

You can help me choose a winner.

NICK

I'm here on business.

JANETTE

Sounds boring...

NICK

Charlie Gubbons...

JANETTE

And dangerous. Well, he was until he collided with his girlfriend's pistol.

NICK

Who did he hang out with?

She displays another 'thumbs down'; a new contestant takes the floor.

JANETTE

Gubbons? He was right down there with most of the low-lives in town... One of them slithered in here tonight.

NICK

Who?

JANETTE

(smiles)

What would you do without me?

He leans forward, kisses her on the mouth.

NICK

I hope I never have to face that.

JANETTE

That was the right answer. Morgan Dolitschsky is sitting (motions with her nose) over there... *

Nick stands.

JANETTE (cont'd)

A bientot, cherie amour.

Nick disappears in the crowd; the dancer dances on.

(CONTINUED)

FOREVER KNIGHT 92-011 "Dead Issue" REV: 15/06/92 Green 33B.

28A CONTINUED: 2

28A

NEW ANGLE - DOLITSCHSKY

He sits at a table surrounded by the girls who auditioned.

NICK

(sits beside him)

Hey, Morgan, what's shakin'? Too bad about your friend Cubbons getting whacked.

*

DOLITSCHSKY

Never would'a happened if Charlie'd known that bimbo belonged to a cop!

NICK

Let's go.

*

OUT ON

Dolitschsky's guarded, suspicious expression.

29 OMITTED

29*

30 NEW ANGLE - INTERVIEW ROOM

30

As they enter; Nick sits down opposite the sex video guy, Dolitschsky.

*

*

(CONTINUED)

30 CONTINUED:

-30

DOLITCHSKY

Soon as my lawyer gets here he'll
tell me what I can tell you -
otherwise...

*
*

NICK

Fair enough. You understand that
you're a witness in a capital crime
- murder. And that you've already
given a false statement to an
officer of the Toronto police - me.

Dolitchsky shrugs.

NICK (cont'd)

Last night a man came into your
shop and either gave you a wad of
money or frightened you into
agreeing to lie to whoever asked
about that video that was found at
the scene of the crime.

(beat)

That video, like many others, was
rented by Mrs. Fiore.

Dolitchsky tries to look calm but he's perspiring. There's a knock
at the door; Schanke opens it and the lawyer stands there in his
three-piece suit.

DOLITCHSKY

(to lawyer)

What took you so long?!

Nick quickly exits; Schanke right after him. The lawyer closes
the door.

SCHANKE

You've gotten me into this mess and
you're leaving?

NICK

Hang tough. He'll sign a statement
or we'll bust him.

SCHANKE

You're not talkin' sense, partner.

NICK

Mrs. Fiore didn't pull the trigger.

SCHANKE

We're both gonna be shovelling in
the police stables.

(CONTINUED)

30 CONTINUED: 2

30

NICK

Take the photo in Stonetree's office with him and Fiore. Show it to our sex video merchant - watch his face fall into his socks.

Nick heads for the door.

SCHANKE

Nick - don't do this to me.

NICK

Piece of cake, pardner.
(exits)

Schanke stands there for a long moment, then he looks around - Stonetree is nowhere to be seen - so Schanke enters Stonetree's office and a moment later comes out with the framed photo of Stonetree and Fiore, which is when Stonetree enters, and reacts to the photo in Schanke's hands.

STONETREE

What're you doing with that? *

Schanke's face reads 'guilty as charged'.

SCHANKE

Captain... I can explain.

The Captain motions for Schanke to go back into Stonetree's office. Looking like the condemned man, Schanke obeys. Stonetree follows, closing the door behind him.

31 EXT. CITY STREETS - NIGHT 31

As Nick drives by in the caddie.

32 INT. NICK'S CAR (PMP) - MOVING SHOT - NIGHT 32

As he drives along for a couple of moments; then he stops for a red light. His eyes lose their focus.

33 INT. BOSCH'S STUDIO - NIGHT 33

As Nick enters, looks around, then:

NICK

Ilsa... Ilsa...

then he spots her lying on some cushions. He crosses to her and gently tries to awaken her.

(CONTINUED)

33 CONTINUED:

33

NICK

Ilsa... I've found a way to...

He reacts to the limpness of her body; he turns her over and sees that she's dead.

NICK

...Of course, why would you trust me, I'm a man...

He gently embraces her. After a moment Bosch enters and crosses to him; Bosch walks with a cane. Bosch pokes at the cup on the floor beside Ilsa. The fluid tips it over - a small amount of black pours out.

BOSCH (cont'd)

...They call it 'lady killer'. It's the most popular with the ladies because it's the cheapest.

(beat)

I suppose now I'll have to pay to get her buried...

NEW ANGLE

As Nick, eyes yellow, fangs out, turns angrily at Bosch; Nick growls. Bosch backs off. The sound of a car horn honking shatters the mood.

34 BACK TO NICK'S CAR

34

As the sound of the horn of the car behind him awakens him from his recollection. The light is green. He drives on.

35 INT. FIORE HOUSE - NIGHT

35

The house is dark as Lynn comes down the stairs in her dressing gown. The bell rings; she continues to the door.

We INTERCUT:

LYNN

Who's there?

NICK

Detective Knight, Mrs. Fiore. I know it's late, but...

LYNN

Please go away.

(CONTINUED)

35 CONTINUED:

35

NICK
But, Mrs. Fiore...

END OF INTERCUT

36 EXT. FIORE NOUSE - NIGHT

36

The door opens and Lynn appears.

LYNN
I do not wish to discuss what
happened any further.

NICK
I know that you didn't kill Charlie
Gubbons. With your help we can...

LYNN
(interrupting)
...It's over - do you understand?!
I can't bear any more of this! And
if you don't stay away from me...
(gets control, calmer)
Just leave me alone...

She closes the door.

As Nick turns away; after a moment he gets back into his car and
drives off.

37 INT. COP SHOP - INTERVIEW ROOM - TAPE RECORDER - NIGHT

37

As the reels spin we hear:

DOLITCHSKY
...and he said if I wanna stay in
business I would tell whoever asked
that Mrs. Fiore found the video in
the underground apartment parking
area... and that she had called me
two days earlier and said she would
return it... But that she was not
the person who rented it.

SCHANKE'S VOICE (O.S.)
Describe the man - physically.

DOLITCHSKY'S VOICE (O.S.)
(he describes the actor)

THE SCENE

(CONTINUED)

37 CONTINUED:

37

As a very upset Stonetree listens; beside him is Schanke. Across the table is Dolitchsky, his LAWYER, and A UNIFORM.

SCHANKE

(shows him the photo)

For the record, I am showing Mr. Dolitchsky a photo of two men.

(to Dolitchsky)

Is the man you just referred to in this photo?

DOLITCHSKY

...Yes. The one on the left in the top coat, holding his hat.

SCHANKE

For the record, the witness identified Police Inspector Anthony Fiore.

On Stonetree - realizing his friend's the killer.

38 INT. FIORE HOUSE - NIGHT

38

As Stonetree sits on the couch, immovable, inscrutable, Lynn moves around the room; she now wears a dressing gown over her nightgown.

LYNN

...I don't know how much longer he'll be gone, Joe.

STONETREE

You've been through enough, Lynn. More than enough.

LYNN

It could be an hour or two before he comes home. He just wanders around...

(beat)

You may as well tell me, Joe. Tony and I don't have any secrets... I'd like to be finished with it.

She grabs a Spanish shawl off the back of the couch and drapes it* around her shoulders. She sits down.

STONETREE

Okay... We know that you didn't kill Charles Gubbons.

(CONTINUED)

38 CONTINUED:

38

*

LYNN

I... killed... Charles from the first moment I saw him and wanted him. The first time I brought him to our apartment... The first time I made love to him.

(beat)

That's when he was... murdered. When I seduced him. That's when he was 'killed' - when I had to satisfy my... abnormal cravings.

STONETREE

Then you're guilty of adultery. Not murder - you hear me, Lynn?! That's grounds for a divorce - okay?! But you didn't pull the trigger...

Her eyes fill with tears.

STONETREE (cont'd)

I know that it seems to you that you caused Gubbons' death, but you were not the executioner.

(beat)

You will feel guilty about it for the rest of your life - I know that. But you did not commit murder.

She breaks down and lowers her head. He stands; moves closer to her. He puts his hand on her shoulder. After several moments, she stops crying.

STONETREE (cont'd)

Will you tell us the truth now?

*

*

*

After a moment she nods, her head still lowered.

LYNN

...I'll get dressed.

She stands and exits.

39 INT. MORGUE - NIGHT

39

As Natalie eats her lunch and Nick hovers around behind her, during which:

NATALIE
You're making me nervous.

NICK
She's desperate - I'm afraid of what she might do.

NATALIE
Do? Like what?

NICK
Like kill her husband... and herself.

The phone rings; Natalie picks it up.

NATALIE
(into phone)
Hello.

We hear the loud, rapid-fire dialogue from Schanke, O.S. She hands the phone to Nick.

NICK
(listens, then)
Schanke, slow down.

INTERCUT CONVERSATION

40 INT. COP SHOP -SCHANKE - NIGHT

40

SCHANKE
You'd better get over here, fast!

NICK
What's happened?

SCHANKE
The Captain left here after that sex video guy I.D.'d Inspector Fiore as the guy who told him to lie about the cassette.

NICK
Stonetree went to confront Fiore? *

SCHANKE
What else - you should'a seen the look in his eyes when he left here.

(CONTINUED)

40 CONTINUED:

40

NICK

Get some uniforms and meet me there.

SCHANKE

Nick... I don't want to just go knocking doors down in the Inspector's house if they're just sitting there peacefully - I'd look like such a fool.

NICK

Okay. Call 'em first. I'm on my way.

END OF INTERCUT

Nick hangs up and starts out.

NATALIE

What happened?!

But Nick is gone.

41 INT. FIORE HOUSE - NIGHT

41

Lynn, now dressed, is helped on with her coat by Stonetree; we hear the key turn in the lock and Fiore enters. Furtive looks are exchanged; then:

STONETREE

Lynn has admitted she didn't kill Gubbons.

(beat)

The guy in the sex video store I.D.'d you, Tony.

The phone rings, O.S., and continues ringing during the following.

STONETREE (cont'd)

If you've got a weapon, leave it here. You're coming in too.

*
*
*

FERRERO

Lynn...

(beat)

What have you done? What have you told him?

She lowers her eyes; the phone continues ringing, then:

(CONTINUED)

41 CONTINUED:

41

STONETREE
...It's probably the precinct.

(CONTINUED)

41 CONTINUED: 2 41

He turns and crosses to the phone; Fiore grabs the sap out of his back pocket and cold cocks Stonetree, who goes down. The phone rings twice more and then stops.

42 INT./EXT. FIORE HOUSE - NIGHT 42

As Fiore immediately drags Stonetree to the garage door; he uses a beeper to open the garage door. Then he reaches into Stonetree's coat pocket, pulls out Stonetree's keys. He also finds her pistol, which he pockets. He crosses to Lynn, gives her some money and the keys. He disappears inside the garage and reappears with a pair of work gloves which he also gives to her.

FERRERO

Drive his car to the beaches; take a cab back.

(she hesitates)

Lynn do it!

She puts on the gloves and crosses to Stonetree's car. He opens the back door of his van and lifts Stonetree in, feet first. * Lynn drives off at the wheel of the Captain's car. Fiore shuts the back doors of the van.

43 EXT. STREET - NIGHT 43

As Stonetree's car drives by.

44 INT. STONETREE'S CAR (PMP) - MOVING SHOT - NIGHT 44

As Lynn, her face an expressionless mask, drives the car.

45 INT. FIORE'S VAN (PMP) - MOVING SHOT - NIGHT 45

As Fiore drives the van. He stops for a light and looks back at Stonetree.

FIORE'S POV - NIGHT

Stonetree is clearly unconscious; we notice that his hands are cuffed.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

46 EXT. LAKE-SIDE WHARF & WAREHOUSE - NIGHT 46

As we see Fiore's van stop in front of the big double doors; he gets out of the van, unlocks the doors, opens them, and gets back inside the van. He pulls inside.

47 EXT. FIORE'S HOUSE - SCHANKE - NIGHT 47

PRZYBYSZ, 30s, a uniform, comes out of the house and crosses to * Nick who is looking around in the shrubbery. We see several other cops milling around the house with flashlights, etc. The front door is open. Schanke joins them.

24

Nobody's here. There's only one car in Fiore's garage. No sign of the Captain's car... Nothing in the house to indicate any trouble.

He crosses to his car and gets on the radio; Nick continues his scanning of the shrubs and plants near the garage.

After several moments, Schanke returns to Nick's side.

SCHANKE

Captain's not at the precinct.

Nick bends over and plucks a leaf from a plant.

NICK

Better put out an A.P.B on Fiore's car and the Captain's.

SCHANKE

Why?

Nick holds up the leaf to him.

NICK

Fresh blood.

Schanke reacts.

48 INT. LAKESHORE WAREHOUSE - NIGHT 48

As Fiore closes the doors; then he goes to the workbench in the warehouse and gets a length of chain and an old truck wheel rim, which he carries over to the rear of the van.

49 EXT. STREET INTERSECTION - NIGHT

49

CLOSE ON LYNN'S FACE

We pull back to see tears roll down her cheeks; her face is tortured with grief. An oncoming car has to weave around Stonetree's car, which is parked in the centre of the intersection, lights on, engine running, Lynn behind the wheel. Then a second car honks its horn as it has to go around the Captain's car. Finally, a cop car pulls up beside it. It's Obregon and his partner. Obregon gets out. He's very polite with Lynn. We can't hear what he says, but after several moments Lynn slides over, Obregon tells his partner they're going back to the station, and Obregon gets behind the wheel and drives off, followed by the cop car.

50 INT. COP SHOP - INTERVIEW ROOM - NIGHT

50

As a uniform brings Lynn a cup of coffee; seated around her are Nick, Schanke, and a female uniform.

SCHANKE

He wouldn't've taken the Captain to your cottage in the country?

LYNN

I don't know - I don't think so.

NICK

I'd like to say 'take your time'. I'd like to tell you 'we'll talk about it in the morning', but I can't, Mrs. Fiore. We've got to know now...

SCHANKE

If we're going to... save his life.

LYNN

I'm trying to think.

Schanke and Nick exchange a look - she's their only hope.

NICK

You know where your husband has taken Stonetree, I know you do.

She suddenly stands; her face tight, her hands trembling; the policewoman gently puts a hand on her shoulder and she sits down.

(CONTINUED)

50 CONTINUED:

50

NICK

You have felt inferior and corrupt and you seduced Gubbons to his death. And you have done whatever was necessary to protect your husband.

(beat)

But tonight, when you were driving Captain Stonetree's car, something changed, thank God. You refused to bear anymore of the blame for your husband's violence. That's why you're here.

(beat; then firmly)

Tell us right now, Mrs. Fiore, or you will be responsible for the Captain's death.

She picks up the pen, hesitates, and then writes out the address. Nick and Schanke exchange a look; Nick takes the paper - he and Schanke quickly exit.

51 EXT. LAKESHORE WAREHOUSE - HARBOUR - NIGHT

51

As a freighter with all its lights on crawls through the water.

52 RESHOOT INT. LAKESHORE WAREHOUSE - NIGHT

52*

Stonetree, his hands cuffed behind him, sits against a post. After a moment, Fiore comes into the shot. He carries a chain which he puts around Stonetree's feet.

*
*
*

STONETREE

Killing someone... and letting your wife take the rap...

(shakes head)

Fifteen years ago. Ten years ago. You never would've layed down in the gutter for that.

FIORE

When I married her, Joe, I felt like I was king. Every day and every night. But then she lost interest in me. I just got older; she didn't.

(beat)

I have my pride, Joe.

(MORE)

(CONTINUED)

52 CONTINUED:

52

Fiore stands and during the following, moves around the area in front of Stonetree.

*
*

 FIORE (cont'd)

I couldn't lose her. How would that've made me look? Gubbons was scum, but he was never a real threat to our marriage. If Lynn had to have... something on the side... then, at least, this way I would control it.

 STONETREE

 (sickened)

You knew?

 FIORE

I could have shut that weasel down any time I wanted. He took the games too far. Gubbons was going to hurt her! My wife!

 (beat)

Till death us do part, Joe. Lynn 'n' me, we'll stay together.

(CONTINUED)

52 CONTINUED:

52

STONETREE

Because if she doesn't, you'll kill her too.

FIORE

Right... she's no good without me.

Fiore crosses to Stonetree's left side and stops there. He looks at Stonetree, expecting his old friend to understand. Stonetree shakes his head.

*
*
*

FIORE (cont'd)

I wish it weren't you caught in this, Joe.

STONETREE

But it is...

They hold a silent look.

52A EXT. PERCH - NIGHT

52A*

As Nick flies to land on a steep perch; we hear the 'CLUNK' of his feet on the perch.

*
*

52B BACK TO STONETREE AND FIORE

52B*

As they react to the sound, Fiore turning toward it, his back now to Stonetree and blocking Stonetree's view of

*
*

52C NICK IN FLIGHT

52C*

As Nick flies down toward Fiore, Fiore fires three rapid shots and we see

*
*

The dust squibs pop on Nick's shirt front as he flies down. (Fiore is blocking Stonetree's view of all this.) Fiore panics, turns, and runs in the opposite direction. Nick lands.

*
*
*
*

52D ANGLE ON FIORE

52D*

He looks quite rattled as he fires (3 or 4?) times again.

(ALREADY SHOT - WE SEE THE HITS ON THE METAL BESIDE NICK.)

*
*
*

52E ANGLE ON FIORE

52E*

As he splits.

*

52F BACK TO NICK AND STONETREE

52F

As Nick removes the chain and cuffs:

NICK
I'll take care of him.

Stonetree stands.

STONETREE
No, you won't. It's my job.

Stonetree exits in the same direction Fiore went. Nick exits in the opposite direction.
(OVER EXISTING FOOTAGE of Fiore running upstairs, we will add:)

STONETREE'S VOICE (O.S.)
(yelling)
You've got no way out - give up!

52G EXT. CLOSE ON NICK - NIGHT

52G

As he turns his head slowly to pick up the sound of Fiore - then he gets a direction and exits.

53 BACK TO COP SHOP - SQUAD ROOM

53

As we see Schanke talking on the phone.

SCHANKE
Three cars out in front. Now!

He hangs up, looks around for Nick.

SCHANKE
Anybody seen Nick?

54 EXT. CITY - NICK'S FLYING POV - NIGHT

54

As he flies across the sky.

55 OMITTED

55

56 EXT. LAKESHORE WAREHOUSE - WATER SIDE - NIGHT

56

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*
*
*

(CONTINUED)

56 CONTINUED:

56

As he gets to his feet, gun drawn, he squints in the dark to see his assailant, when suddenly he's grabbed from behind, lifted up, and thrown into a pile of crates. And now we see Nick, his eyes fiercely yellow, his fangs out.

NICK
Captain! You all right?

STONETREE'S VOICE (O.S.)
Yeah! I'm okay!

NEW ANGLE - NICK

As he jumps up and flies.

NEW ANGLE - CRATE

As Nick lands on top of a crate; he looks around.

STONETREE'S VOICE (O.S.)
(yelling)
Give it up, Tony. You've got
nowhere to go!

ANGLE ON FIORE

He reacts as he spots Nick; he fires twice hitting Nick and Nick falls out of frame.

ANGLE ON STONETREE

As he struggles with the chains on his legs; finally he gets them off and he stands.

NEW ANGLE

As Nick jumps into the frame and slowly looks into the darkness using VampVision.

NICK'S POV - DARK WAREHOUSE

As he slowly pans the area; he stops and looks back to where we now notice the tip of Fiore's shoe barely visible beside a steel drum.

BACK TO NICK

As he slowly moves around a crate to get behind Fiore. Now we hear the sound of the approaching sirens, O.S.

ANGLE ON FIORE

He checks his gun; it's empty. He puts it down and takes the .22 out of his pocket.

(CONTINUED)

56 CONTINUED:

56

THE SCENE

As Stonetree continues walking and then stops.

STONETREE

Anthony Fiore... You are under
arrest for the murder of one
Charles Gubbons... Anything you say
may be used against you.

ANGLE ON NICK

As he inches closer to Fiore.

BACK TO STONETREE

STONETREE

Throw your gun out.

FIORE'S VOICE (O.S.)

Give it up, Joe. I'm not coming
out until this gun is empty, and
you know it.

STONETREE

If you resist I will have no choice
but to use force.

Stonetree continues walking toward the sound of Fiore's
voice.

FIORE

(explosively)

Get away from me!

STONETREE

This is your last chance - throw
your gun out and come out with your
hands above your head.

We hear the arrival of the police cars, O.S., and the
scramble of their feet as they surround the place.

NEW ANGLE

As Schanke and TWO UNIFORMS come charging in, their guns
drawn.

BACK TO FIORE

As he catches sight of Stonetree. He levels his gun at
Stonetree and fires.

ANGLE ON STONETREE

(CONTINUED)

56 CONTINUED:

56

As he takes a hit in his left thigh. He remains standing.

PAST NICK TO FIORE

As he appears from behind some stacked drums. Then, suddenly, Fiore moves the gun close to his temple. Nick lunges and knocks the gun out of his hand and the gun goes off.

Schanke and the uniforms come rushing up to Stonetree.

SCHANKE

You've been hit.

(yelling)

Get a gurney in here - the
Captain's been hit!

STONETREE

It's just a flesh wound.

Nick pulls Fiore to his feet, cuffs him, and turns him over to the uniforms, who lead him out.

Schanke removes the cuffs from the Captain. Stonetree limps to the open double doors. They follow.

SCHANKE

(yelling)

Where's that gurney?!!

56A EXT. DOCK (BEHIND SHOOTING LOCATION) - NIGHT

56A

Schanke, Nick, and Stonetree, limping, walk into shot. They look out over the water.

SCHANKE

I think you had a lot of guts to
face him down, Captain.

STONETREE

No... you don't understand. He was
my friend. He taught me a lot. He
helped me get promoted to Captain.

(beat)

I would've died for him.

SCHANKE

Well, you almost did.

NICK

Glad you didn't, Captain.

(CONTINUED)

56A CONTINUED:

56A

SCHANKE

Likewise.

The ambulance guys arrive with the gurney. But Stonetree insists on walking, with Nick and Schanke on either side of him giving him support.

FADE OUT

END OF ACT FOUR

(CONTINUED)

56 CONTINUED: 5

56

TAG

FADE IN:

57 INT. NICK'S LOFT - LATE AFTERNOON

57

CLOSE ON: A painting of Ilsa. *

Widen to reveal Nick, with a glass in hand, looking at the painting. He goes to the window and opens the shutter a crack. The sun is just setting. His thoughts are interrupted by the phone ringing. He answers.

NICK

Hello?

INTERCUT WITH NATALIE ON SCHANKE'S MOBILE

NATALIE

Oh... you're finally awake.

NICK

Just barely. How's the picnic?

NATALIE

Great, there's only one thing missing... you.

NICK

I think it would spoil the fun if I started to smoulder between the hot dog and ice cream courses.

NATALIE

Well, it's almost sunset, Nick. You could come over now.

NICK

I don't think so, Nat...

NATALIE

Come on... everyone's asking about you.

NICK

I don't know...

58 EXT. PARK - NIGHT

58*

It's the 27th Precinct's annual picnic - everybody in street clothes - cops, their wives and girlfriends, a few kids - all scarfing down hamburgers and hot dogs. Nick arrives and walks toward Schanke, standing at a table laden with condiments, potato chips, fruit, etc.

SCHANKE

About time. You missed the whole game.

Schanke offers Nick a hot dog, which Nick waves away.

NICK

Who won?

SCHANKE

Schanke's Scorchers of course!
11-0. Really bucked the Captain up to pitch a no-hitter.

NICK

His leg's okay? *

SCHANKE

(points to a bench)
We both should be so strong. *

Nick walks over to a park bench where Natalie and Stonetree are * sitting finishing plates of food. We notice that the Captain has a cane. *

NICK

Congratulations, Captain. Sorry I missed it.

STONETREE

Guess a treeless park on a sunny day isn't good for your health.

(beat)

It was a good game, but that new umpire is one tough cookie. Fiore was always a lot more... lenient.

A beat. Nick and Natalie exchange looks. A couple of cops walk by on their way home as the picnic winds down.

NATALIE

You'll miss him, won't you?

(beat)

When's his trial?

(CONTINUED)

58 CONTINUED:

58

STONETREE
Three weeks. But it's not him I'm
worried about.

(MORE)

(CONTINUED)

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58 CONTINUED: 2

58

STONETREE (cont'd)

(beat)
This whole thing has really taken
its toll on Lynn.

NICK
How is she doing?

STONETREE
She's a mess. She's trying to work
it out with a therapist... How
could Tony make her live like that?

*
*
*
*

NATALIE
With any luck, she'll divorce him
and make her own life.

*

Nick flashes back for a second to the limp body of Ilsa.

NICK
Not luck, Nat... courage.

A pause. Stonetree gets up with the help of his cane.

STONETREE
Well, I think I'll go and see if
my wife needs anything.

Stonetree limps off. Nick and Natalie sit for a moment.
It's almost dark.

NICK
With all the incredible changes for
women I've seen... for some women
it seems nothing's changed...

NATALIE
But for some of us it has. A lot
of us! Legions of us!! Millions
of us!!!

NICK
And I have the pleasure and pain of
knowing one of them.

NATALIE
Indeed you do!

They laugh.

FADE OUT

END OF EPISODE