

All's Fair  
(A "Forever Knight" Story)

By

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INT: PEARSON INTERNATIONAL AIRPORT - PARKING GARAGE (DAY 1:  
8:00PM)

Except for some parked cars, the floor is deserted. A man, carrying a briefcase and reading a slip of paper, gets out of an elevator. He looks like he is looking for someone or something. He's looking for his car. He finds it. He approaches the car. A shadow approaches the man, draws a knife, and slits the man's throat. The body falls to the ground, and the slip of paper goes under the parked car. The killer searches the man's pockets, removing all ID, and pocketing it. The killer picks up the briefcase and walks off.

CAMERA: close-up of the slip of paper that fell. The killer missed it. It reads: "CAPTAIN STONETREE. 27TH PRECINCT. 7 CURITY AVENUE. TORONTO. 555-9352"

JUMP TO:

INT: 27TH PRECINCT (9:00PM)

In the background, phones are ringing and typewriters are clicking. In the foreground, KNIGHT and SCHANKE are sitting at their desks doing paperwork. STONETREE is behind closed doors, on the phone. He exits his office and approaches KNIGHT and SCHANKE.

STONETREE

That, was the Mayor, as if I don't have enough problems already.

(beat)

You guys remember that Officer Exchange Program, he was talking about?

KNIGHT and SCHANKE nod.

STONETREE

Well, it seems that for the next week, we've been chosen to play host to visiting New York detective, Joe Van Ire. I'm assigning you guys to work with him. When, he gets here, I want to see the three of you in my office.

VAN IRE is standing behind them in the entrance.

VAN IRE

She's here now, Captain.

(CONTINUED)

STONETREE turns to face her. KNIGHT and SCHANKE look up. VAN IRE approaches. KNIGHT gets a strange feeling that he somehow knows her. VAN IRE gets the same feeling about KNIGHT.

STONETREE  
Detective Van Ire?

VAN IRE nods.

STONETREE  
May I introduce Detectives Nick Knight, and Don Schanke. You'll be working with them while you're here.

They shake hands and nod hello as they are introduced. The front desk officer enters.

OFFICER  
Captain?

STONETREE turns to face him.

STONETREE  
Yes?

OFFICER  
Just got a call from Airport Security. They found a body in the Parking Garage.

STONETREE answers with a tone of surprise in his voice.

STONETREE  
Airport? Why'd they call us?

OFFICER  
I asked them the same thing sir.

STONETREE  
And?

OFFICER  
They found a piece of paper, near the body, with your name and our address and phone number on it.

KNIGHT and SCHANKE look at each other then at STONETREE. VAN IRE just looks at STONETREE. STONETREE thinks for a second then address officer.

STONETREE

Thanks.

OFFICER exits. STONETREE turns to KNIGHT.

STONETREE

Knight, I want you, Schanke, and Van Ire to handle this one.

KNIGHT and SCHANKE rise from their desks.

STONETREE

Better take Natalie along as well.  
See what she can find.

KNIGHT

Yes Captain.

KNIGHT, SCHANKE, and VAN IRE head out. STONETREE watches them leave then heads back to his office.

JUMP TO:

INT: AIRPORT PARKING GARAGE (10:30PM)

NATALIE has just finished bagging the body. KNIGHT, SCHANKE, and VAN IRE are talking to the guard. GUARD hands KNIGHT the slip of paper. KNIGHT looks at it then puts it in his pocket. SCHANKE starts talking to the guard. KNIGHT looks over at NATALIE and, seeing that she has bagged the body and just given it to the meat wagon boys, excuses himself and goes over to her.

KNIGHT

Well Nat? Find anything?

NATALIE turns to face him.

NATALIE

All I can say for sure, is that  
he's been dead at least 2 hours.  
I'll know more later.

SCHANKE and VAN IRE approach. KNIGHT turns to SCHANKE.

KNIGHT

Okay, first thing tomorrow, get a  
warrant to search the Airport  
Database. I want to know every  
flight that landed between 6 and 9  
pm.

SCHANKE laughs.

(CONTINUED)

SCHANKE

You want the passenger and crew  
lists too, Sherlock?

KNIGHT looks at him seriously.

KNIGHT

Yes.

(beat x3)

Then tomorrow night, the three of  
us will go through them and see  
who's unaccounted for.

NATALIE looks at KNIGHT.

NATALIE

Looks like my ride's leaving. I'll  
call ya later, okay?

KNIGHT smiles at her.

KNIGHT

Sure.

NATALIE leaves to catch up with the coroner guys.

KNIGHT

Well, if we're finished here, we  
should also be heading back.

KNIGHT walks off, heading over to car. SCHANKE and VAN IRE  
trail behind.

VAN IRE

Is he always like that?

SCHANKE

Like what?

VAN IRE

So ... bossy?

SCHANKE stops walking.

SCHANKE

Bossy?

VAN IRE stops and turns to him.

SCHANKE

Knight?

SCHANKE laughs.

VAN IRE

Yeh. Bossy. "Get a warrant",  
"tomorrow night we ..."

SCHANKE

That's just the way he is.

VAN IRE

So, you take orders from him? I  
thought he was your partner?

SCHANKE

He is. ... You see, he only works  
the night shift, and...

VAN IRE

Wait. Knight only works the night  
shift. Never the day?

SCHANKE

Right. Some sort of skin allergy.

SCHANKE starts walking again.

SCHANKE

Come on let's go before he leaves  
without us.

VAN IRE follows.

JUMP TO:

INT: 27TH PRECINCT (DAY 2: MIDNIGHT)

KNIGHT, SCHANKE and VAN IRE enter. STONETREE is on his way  
out. VAN IRE stops him.

VAN IRE

Captain, can I see you for a  
moment?

STONETREE

Sure detective.

VAN IRE and STONETREE walk over to the counter. KNIGHT and  
SCHANKE continue to their desks and sit down. KNIGHT puts  
his elbows on the desk and clasps his hands together.  
SCHANKE shuffles some papers around his desk. KNIGHT wonders  
what VAN IRE and STONETREE are discussing, and why, she  
looks so familiar. KNIGHT addresses SCHANKE.

(CONTINUED)

KNIGHT  
What's that all about?

SCHANKE  
Beats me.

KNIGHT  
What were you two doing anyway?

SCHANKE looks at him.

SCHANKE  
What?

KNIGHT says line in a teasingly tone.

KNIGHT  
What took you so long to get to the  
car?

SCHANKE laughs.

SCHANKE  
You.

KNIGHT looks at him surprised.

KNIGHT  
Me?

SCHANKE  
Yeh. You.  
(beat x3)  
I think she likes you.

KNIGHT and SCHANKE look over at VAN IRE and STONETREE.

KNIGHT  
What makes you say that?

SCHANKE  
All she did was ask questions about  
you, partner.

SCHANKE picks up his pen and starts writing. KNIGHT leans  
back in his chair, looks over at VAN IRE and thinks back.

FADE TO:

FLASHBACK - PARIS 1495

NICHOLAS and LACROIX are playing chess. Both have a glass of blood. NICHOLAS's glass is on the table. LACROIX's twisting his glass in his hands, staring at the board, deep in thought. NICHOLAS picks up his glass, takes a drink, then puts it back down. NICHOLAS is winning the game.

NICHOLAS

Really LaCroix, it's only a game.  
Will you just make a move.

LACROIX gives NICHOLAS a "when I'm ready" look. In the hallway can be heard the sound of laughter. NICHOLAS and LACROIX look up from the board towards the room's entrance. JANETTE and her friend enter. JANETTE's friend looks at NICHOLAS with love in her eyes. NICHOLAS returns the look and gets up from his chair and walks over to them. JANETTE greets NICHOLAS with a kiss.

JANETTE

Nicola, this is Josephine.  
Josephine, this is Nicholas.

NICHOLAS takes JOSEPHINE's hand and kisses it. NICHOLAS says hello with his eyes. JANETTE then points over to LACROIX.

JANETTE

And he's LaCroix.

LACROIX raises his glass in a hello gesture and nods to her. JANETTE realizes she has interrupted a game and decides to leave the room.

JANETTE

Come on Josey, I'll show you to  
your room.

NICHOLAS watches them leave.

LACROIX

Well, looks like our Janette has  
found herself a friend.

NICHOLAS returns to his chair, picks up his glass, and drains it. He sits down as LACROIX makes a move.

FADE TO:

INT: THE RAVEN (2:00AM)

BACKGROUND MUSIC: PRINCES OF THE UNIVERSE - BY: QUEEN.

KNIGHT enters club and descends the stairs. He looks around for JANETTE and sees her over at the bar talking to the bartender. He sneaks up behind her and kisses her neck. She spins around. He puts his arms on the bar, trapping her between himself and the bar. JANETTE purrs her line to him.

JANETTE

Ah, Nicola!

(kiss him)

What an unexpected surprise.

KNIGHT

(smile)

Good I hope.

JANETTE

(smile)

Always.

(beat)

So, what can I do for you tonight?

He looks at her, seriously.

KNIGHT

What ever happened to Josephine?

She answers him with an angry tone in her voice.

JANETTE

Josephine?

She lifts his arm and steps out of his trap.

JANETTE

She's still alive if that's what you mean.

He grabs her arm and pulls her to him. He speaks with a surprised tone in his voice.

KNIGHT

Janette, you're still not upset about...

JANETTE

A... no. It's just....

He kisses her. She calms down.

(CONTINUED)

JANETTE

Last I heard she was in New York.

He gets a puzzled look on his face. She notices.

JANETTE

Nicola, what's wrong?

He lets go of her arm and shakes his head.

KNIGHT

It's nothing.

She gives him a look of concern.

JANETTE

Nick!

He looks at her.

KNIGHT

This detective from New York, Jo Van Ire showed up tonight, and I thought she kinda looked like...

She laughs.

JANETTE

Josey?

He nods.

JANETTE

That's impossible. You know as well as I do, that you are the only one of us who is an officer of the law. Be...

He looks at her seriously.

KNIGHT

Do we? Do we really, Janette?

She takes a deep breath and continues what she was saying.

JANETTE

You didn't let me finish. Last I heard, she was working in a strip club in downtown Manhattan.

KNIGHT

(kiss her)

Thanks Janette.

He turns and walks away. She says next line more to herself than to him.

JANETTE

De rein, mon cheri, de rein.

She watches as he ascends the stairs. Then picks up her glass, drains it, and signals her bartender to re-fill it.

CUT TO:

INT: HOTEL ROOM (3:30AM)

VAN IRE is sitting on the couch reading a newspaper. An unlabeled bottle of RED WINE is on the coffee table. There is a full glass beside it. VAN IRE puts down the paper and picks up the glass. She leans back on the couch and, sipping at the drink, thinks back.

FADE TO:

FLASHBACK - PARIS 1495

NICHOLAS is lounging in the living room staring into a glass. He senses someone enter the room and looks up.

NICHOLAS

Good evening Josey. So where are you and Janette off to tonight?

JOSEPHINE walks over to couch.

JOSEPHINE

Janette and LaCroix have gone out for the evening.

NICHOLAS gets a questioning look on his face as JOSEPHINE sits down on the couch beside him.

JOSEPHINE

So, I thought I'd take this chance to get to know you better.

She kisses him. NICHOLAS breaks the kiss and pushes her away.

NICHOLAS

Josey, I...

She kisses his neck.

(CONTINUED)

JOSEPHINE

I know you want me.

She undoes his shirt and kisses his chest.

JOSEPHINE

I knew it the first time we met.

She kiss his throat and neck.

JOSEPHINE

Don't fight it Nick.

She pushes him down on the couch and lays on top of him. She kisses his chest, throat, neck, etc. NICHOLAS' eyes change and his fangs show.

NICHOLAS

Josey, I...

Her eyes have also changed and her fangs are showing. She kisses his neck again and plunges her fangs into it. He responds by plunging his fangs into her neck.

FADE TO:

INT: HOTEL ROOM (3:40AM)

VAN IRE drains her glass, places it on the table, walks over to the window, opens it, and flies out.

CUT TO:

INT: KNIGHT'S WAREHOUSE (3:00PM)

KNIGHT is laying in bed staring at the ceiling. He gets up and goes downstairs. He picks up phone and calls the station.

OFFICER (VO)

Front desk.

KNIGHT

This is Knight, is Norma in yet?

OFFICER (VO)

No, sir. Not yet. She should be in any minute though.

(CONTINUED)

KNIGHT

Ask her to run a computer check on New York Detective Joe Van Ire, and tell her to leave it on my desk.

OFFICER (VO)

Sure thing sir. I'll leave her the message.

KNIGHT

Thanks.

KNIGHT hangs up the phone and goes to the fridge. He opens it and takes out a bottle. He removes the cork with his teeth, and closes the fridge. He spits out the cork, takes a drink from bottle, then pours a glass. He walks to couch with glass in one hand and bottle in other. He places bottle on coffee table and sits on couch. He stares into glass, and thinks back.

FADE TO:

FLASHBACK - PARIS 1495

NICHOLAS and JOSEPHINE are laying in bed. Her head is resting on his chest and his fingers are running through her hair. NICHOLAS tenses. JOSEPHINE looks at him.

JOSEPHINE

What's wrong?

NICHOLAS

Janette and LaCroix have returned.

He grabs a robe and gets up out of bed.

NICHOLAS

We can't let Janette find us together.

He throws her a robe.

JOSEPHINE

Why not?

NICHOLAS

She has a tendency to get a little jealous. She's very possessive.

JANETTE (VO)

Nicola?

(beat)

(MORE)

(CONTINUED)

JANETTE (VO) (cont'd)

Nicola?

(beat)

Josey? Where are you guys?

JOSEPHINE rises. The door opens. It's JANETTE. She sees NICHOLAS, but can't see JOSEPHINE as the door is in the way.

JANETTE

Nicola, there you...

She closes the door and sees JOSEPHINE. JANETTE goes for her.

JANETTE

Why you little...

NICHOLAS leaps between JANETTE and JOSEPHINE. JANETTE is in full vamp-mode.

NICHOLAS

Janette, stop.

JANETTE

Out of my way Nicola.

NICHOLAS

Janette, don't be foolish.

NICHOLAS kisses JANETTE, calming her down. JANETTE relaxes. NICHOLAS breaks the kiss and JANETTE hisses at JOSEPHINE.

JANETTE

Get out. Get out and don't ever come back.

JOSEPHINE runs out of the room and almost collides with LACROIX. LACROIX enters the room.

LACROIX

Feisty little devil, isn't she?

LACROIX notices NICHOLAS' attire, and the condition of the bed covers.

LACROIX

But then I guess I don't have to tell you that, do I Nicholas? Did you two have a good time tonight?

NICHOLAS answers as he walks out of the room.

(CONTINUED)

NICHOLAS  
Shut up LaCroix.

LACROIX turns to JANETTE.

LACROIX  
Was it something I said?

JANETTE heads for the door.

JANETTE  
Nicola! Wait!

LACROIX grabs her arm as she passes.

LACROIX  
Let him go.

JANETTE shakes free from LACROIX's grasp and goes after NICHOLAS. LACROIX just stands there and shakes his head back and forth.

FADE TO:

27TH PRECINCT (6:30PM)

KNIGHT enters via the backdoor and goes to his desk. He gets there and looks for the report NORMA was supposed to leave there and can't find it. He goes up front to see her. He walks over to her and leans on the counter.

KNIGHT  
Norma, whe...

NORMA  
It's coming through now, Nick. The link to New York has been down all day. Just came up 5 minutes ago.

She looks at the screen.

NORMA  
That's strange?

KNIGHT  
What is?

NORMA  
Isn't that woman you're working with suppose to be Detective Van Ire?

(CONTINUED)

KNIGHT  
Suppose to be? What...

NORMA  
Well, according to the file, Van  
Ire is a man.

KNIGHT looks at the terminal screen. He recognizes the man's picture. It's the dead guy from the Airport. The front door opens and SCHANKE enters. He is carrying a box. He approaches the counter. KNIGHT has his back to him.

KNIGHT  
Print me a copy of that.

NORMA nods. SCHANKE reaches the counter and puts the box on it. KNIGHT turns to him.

KNIGHT  
What's in the box, Schanke?

SCHANKE  
Computer printouts.

KNIGHT  
Of what?

SCHANKE  
Of every flight that...

KNIGHT  
We don't need them.

SCHANKE  
What?

KNIGHT  
I know who he is. I mean was.

SCHANKE  
You mean I just spent the whole  
day...

NORMA hands KNIGHT the print-out and KNIGHT walks off.

SCHANKE  
Knight? Knight!

SCHANKE turns to NORMA. He looks at her, then the box.

SCHANKE  
Do something with this, will you?

SCHANKE runs after KNIGHT. NORMA looks at the box then at SCHANKE.

SCHANKE  
Knight! Wait.

KNIGHT stops and turns to SCHANKE.

KNIGHT  
What?

SCHANKE  
Have you seen Van Ire today?

KNIGHT  
I just got here. Wasn't she with you?

SCHANKE  
She was supposed to meet me at the Airport, but never showed.

KNIGHTS gives SCHANKE a "you're unbelievable" look.

KNIGHT  
At the Airport? You asked her to meet you at the Airport? It's a big place Schank, maybe she got lost.

SCHANKE  
Yeh, I guess so. But...

KNIGHT sees VAN IRE enter.

KNIGHT  
Anyway, there she is now. Ask her yourself.

SCHANKE turns around. KNIGHT enters STONETREE's office. SCHANKE turns back around.

SCHANKE  
Kni...

SCHANKE sees STONETREE's door close, so he walks over to his desk and sits down.

SCHANKE  
How does he do that?

VAN IRE approaches and sits at KNIGHT's desk. SCHANKE straightens the pile of papers on his desk.

VAN IRE  
Hey Schanke. Where's Nick?

SCHANKE  
In with the Captain.

SCHANKE looks up from his papers at her.

SCHANKE  
Where have you been all day?

VAN IRE is surprised that SCHANKE asked that.

VAN IRE  
Didn't Stonetree tell you?

SCHANKE answers as he goes back to looking at his papers.

SCHANKE  
Tell me wh...

SCHANKE finds a message under some papers. He reads it.

SCHANKE  
"Van Ire won't be in this morning.  
She'll meet you and Knight here  
around 6:30pm. STONETREE."

SCHANKE looks up at her.

SCHANKE  
Sorry. It's just that I've had one  
hell of a day.

She looks at him seriously.

VAN IRE  
Tell me about it.

SCHANKE leans on the desk.

SCHANKE  
Okay. First thing this morning, I  
went to the courthouse, straight  
from home, to get the warrant for  
the Airport.  
(beat)  
Then, I spent 6 hours at the  
Airport waiting for the computer  
printouts.  
(beat)  
And then, to top it all off, when I  
get here, Wonder Boy...

SCHANKE points to KNIGHT in STONETREE'S office.

SCHANKE  
...in there tells me we don't need  
them anymore.

VAN IRE gives SCHANKE a confused look.

VAN IRE  
Come again?

SCHANKE  
He says we don't need them, because  
he knows who the dead guy is!

VAN IRE gets a look of surprise on her face.

VAN IRE  
Is that why he's in with the  
Captain?

SCHANKE  
Yep.

SCHANKE looks over at the closed office door. VAN IRE gets a  
worried look on her face.

SCHANKE  
Just how he found out when he....

SCHANKE turns to VAN IRE, and sees the look on her face.

SCHANKE  
Hey, you know something I don't?

VAN IRE rises and head out.

SCHANKE  
Van Ire! Van...

She's gone. SCHANKE buries his head in his hands. KNIGHT  
comes up behind him.

KNIGHT  
Where'd she go?

SCHANKE is startled by KNIGHT'S sudden appearance.

SCHANKE  
Jeez Knight! How many times do I  
have to tell you not to sneak up on  
me like that?

KNIGHT jokingly replies.

KNIGHT  
Sorry, maybe I should wear a bell.

SCHANKE  
Ha, ha, ha. Very funny.

KNIGHT  
So, where'd she go?

SCHANKE looks at KNIGHT confused.

SCHANKE  
Who?

KNIGHT  
Jos... Van Ire.

SCHANKE  
I don't know.

KNIGHT  
Don't know? What do you mean don't know?

SCHANKE yells his reply.

SCHANKE  
I MEAN I DON'T KNOW !!!!!

EVERYONE in the room stares at them. SCHANKE calms down and lowers his voice.

SCHANKE  
I told her that you knew the identity of the dead guy, and she split. By the way, who is he?

KNIGHT hands SCHANKE the printout.

KNIGHT  
Detective Joe Van Ire.

SCHANKE takes the printout and points to it.

SCHANKE  
If he's Van Ire, then who's she?

KNIGHT  
Don't know, yet. I'm going to see if I can find her. You stay here and see what you can find.

KNIGHT walks out. SCHANKE throws his pen on his desk. He's exasperated and fed up and just doesn't care anymore. KNIGHT's phone rings. SCHANKE answers it.

SCHANKE  
Homicide, Detective Schanke.

NATALIE (VO)  
Where's Nick?

SCHANKE  
He just flew out of here.

NATALIE (VO)  
Oh.  
(beat)  
Maybe you should get down here. Two more bodies just came in. Same MO as last night's Airport murder.

SCHANKE  
I'm on my way.

SCHANKE hangs up the phone and heads out.

CUT TO:

INT: CORONER'S BUILDING (8:00PM)

SCHANKE is looking over his notes.

SCHANKE  
Let me see if I understand.  
(beat)  
You're telling me that the Airport killing was at 8:00pm.

Natalie nods.

SCHANKE  
This guy...

He points to corpse 1.

SCHANKE  
...was killed right around the corner from us, on St. Clair, at approx 9:00 pm.

Natalie nods

(CONTINUED)

SCHANKE

And this guy...

He points to corpse 2.

SCHANKE

...was killed at St. George and  
Bloor at approx 3:45 am?

She nods a yes.

NATALIE

Right. And one other thing.

SCHANKE

There's more?

NATALIE

The person you're looking for, is a  
woman.

SCHANKE

Okay, okay. Now we're getting  
somewhere. If only Knight hadn't...

SCHANKE thinks of something and gets a dazed look on his  
face.

NATALIE

What?

SCHANKE

Gotta go Nat. Bye.

SCHANKE heads out.

NATALIE

If only Nick hadn't what? Schanke?  
Don!

SCHANKE's gone. NATALIE goes to the phone.

CUT TO:

EXT: ALLEY (9:00PM)

VAN IRE is feeding on a man's neck. She drops the body and  
removes a knife from her jacket pocket. She slits the man's  
throat, destroying the evidence of the fang marks. As she is  
putting the knife back in her pocket, KNIGHT lands in the  
alley a few feet in front of her. She hears him land and  
looks up.

(CONTINUED)

KNIGHT

It's over Josey.

VAN IRE

Nicholas! So it is you.

She walks toward him.

VAN IRE

How long has it been? 500 years?

KNIGHT

About that.

She slides up beside him and runs her hands up his chest, clasping them together around his neck. She kisses his neck. KNIGHT is trying to remain immune to the effect she is having on him. She purrs at him.

VAN IRE

Tell me, what's it like?

She kisses his neck again.

KNIGHT

What's what like?

She kisses his neck and goes behind him. Wrapping her arms around his waist, She slides her arms up his chest. Her hands rest on his shoulders, and her arms remain laying on his chest. He places his hands on her arms. She kisses his neck again then whispers into his ear.

VAN IRE

Working along side of them. Every night.

KNIGHT's eyes have changed. VAN IRE blows into his ear and kisses his earlobe. She runs her fingers through his hair. He grabs her arms and spins around, his eyes are golden.

KNIGHT

Stop it Josey.

VAN IRE notices his eyes.

VAN IRE

You don't really want me to stop.  
You still want me as much now as  
you did then.

VAN IRE goes into full vamp mode.

(CONTINUED)

VAN IRE  
Take me, Nicholas.

She kisses him on the lips. KNIGHT can't fight his feelings anymore. He kisses her back and pulls her to him. The kiss lasts for approx. 7 seconds, then he pulls away.

KNIGHT  
Jo, I...

She starts kissing his neck again. She is about to plunge her fangs into his neck when he grabs her arms and pushes her off of him, knocking her to the ground.

KNIGHT  
STOP !!!

His eyes revert to their normal blue. VAN IRE is also out of vamp-mode. She gets up.

VAN IRE  
Okay, okay. Jeez. What's happened to you? You used to be more fun.

KNIGHT  
Yeh, well... now I have a job to do.

VAN IRE  
"TO SERVE & PROTECT", right?  
(laugh)  
So what are you going to do, Nicky, arrest me?

KNIGHT  
You know as well as I do, that arresting you would do no good.

VAN IRE  
(smile)  
You're right. So, what will you do... detective?

KNIGHT  
I'm giving you a choice, Josey, for old times sake.  
(beat x2)  
Leave. Leave this city and don't ever come back.

VAN IRE laughs and looks at the ground. When she looks up, she is in full vamp-mode.

(CONTINUED)

VAN IRE

Or what? ... What will you do  
Nicholas? What will you do if I  
don't leave?

KNIGHT

Don't hang around to find out.  
Please Josey, please just leave.

VAN IRE slides up beside him again and puts her arms around  
his neck. She stares him straight in the eye.

VAN IRE

If that is what you really want.

KNIGHT

No. No, it's not what I want.

She smiles and kisses his neck.

VAN IRE

That's what I thought.

He pushes her away.

KNIGHT

But it's what must be done.

VAN IRE lowers her head, to the ground, looking sad. KNIGHT  
takes her head in his hands and rises it. She is out of  
vamp-mode.

KNIGHT

Josey, Toronto is not safe for you.

She kisses him

VAN IRE

Good-bye Nicholas.

KNIGHT

Bye Josey.

VAN IRE flies off behind him. KNIGHT takes a deep breath and  
starts to walk up alley. He hears a noise behind and spins  
around to see VAN IRE flying at him with a wooden stake. She  
is once again in full vamp-mode. KNIGHT enters vamp-mode.  
She swoops down planning to stake him, but he manages to  
knock the stake out of her hands. She flies father down the  
alley and picks up another piece of wood. She flies back to  
KNIGHT. He aims his stake and throws it. Bull's eye. She  
falls. He goes over to her.

(CONTINUED)

KNIGHT

I'm sorry Josey. Forgive me.

KNIGHT drives the stake straight through her. She screams and vaporizes in a flash of blue light. KNIGHT remembers RICHARD. KNIGHT stares at the ground. When he looks back up, he is out of vamp-mode. KNIGHT flies off.

JUMP TO:

INT: 27TH PRECINCT - STONETREE'S OFFICE (11:00PM)

STONETREE, KNIGHT, and SCHANKE in middle of a conversation. SCHANKE is standing. KNIGHT is sitting on, and STONETREE is sitting behind, the desk.

SCHANKE

I'm telling you, I checked everything. Nothing, Nada, Zip. She just doesn't exist.

KNIGHT

I don't think we have to worry about her anymore.

SCHANKE

What do you mean?

Momentary pause as KNIGHT tries to think of something to say.

KNIGHT

A friend at the Airport said they saw her fly out earlier.

SCHANKE

So that's where she went. The Airport.

KNIGHT

My friend wasn't sure where she went, just that she left.

EVERYONE is quiet for approx. 3 seconds, then SCHANKE breaks the silence.

SCHANKE

Well, come on Knight. We've got other crimes to solve, other fish to fry.

(CONTINUED)

KNIGHT  
Yeh. You're right.

Both head for the door. SCHANKE opens it.

STONETREE  
Knight, can I see you for a moment?

KNIGHT  
Sure.

KNIGHT turns to SCHANKE.

KNIGHT  
I'll be out in a minute.

SCHANKE exits. KNIGHT closes the door.

STONETREE  
Are you alright?

KNIGHT looks at him confused.

KNIGHT  
What?

STONETREE  
You've been in such a weird mood  
ever since you came back tonight.

KNIGHT  
I'm fine captain. Really.

STONETREE  
You sure? ... Does your mood have  
anything to do with Jo?

KNIGHT looks at him with a raised eyebrow.

KNIGHT  
Pardon?

STONETREE  
Look Nick, it might be none of my  
business, but I get the feeling  
that, ... there was something  
between you two. ... I thought she  
was probably the perfect one for  
you. She's just like you.

KNIGHT's not sure what STONETREE means by that statement.

KNIGHT  
Captain?

STONETREE  
Sun allergy. Just like you.

KNIGHT gets defensive.

KNIGHT  
Look Captain, if there's nothing else, I really should get back to work.

STONETREE  
No detective. There's nothing else.

KNIGHT turns to the door and opens it. He realizes STONETREE was only trying to help. KNIGHT turns back to him.

KNIGHT  
Sorry sir, I know you were...

STONETREE  
That's okay, Knight. It really wasn't any of my business. Now get back to work.

KNIGHT flashes a smile.

KNIGHT  
Yes sir.

KNIGHT continues on his way out. STONETREE watches.

FADE TO:

INT: KNIGHT'S WAREHOUSE (DAY 3: SUNRISE)

KNIGHT and NATALIE are staring out a window. KNIGHT is behind her, with his arms around her waist and his head resting on her shoulder. In the background can be heard WHO WANTS TO LIVE FOREVER by QUEEN.

KNIGHT  
We were close. Once. I...

NATALIE  
Nick, stop beating yourself up over this. There was nothing you could have done.  
(beat x3)  
You gave her the option to leave, and she tried to kill you!

(CONTINUED)

She turns around in his arms and faces him.

NATALIE

You acted in self-defensive, Nick.

KNIGHT flashes her a smile.

KNIGHT

You're a great friend Nat.

(kiss her)

What would I do without you?

Their eyes lock. The elevator door opens. It's SCHANKE.

KNIGHT drops his arms from around NATALIE.

SCHANKE

Ah... sorry to interrupt guys  
but...

NATALIE looks at her watch.

NATALIE

Gee, is it that time already? I  
guess I better get going or Sydney  
will be eating the furniture. Bye  
Nick.

NATALIE heads for elevator. KNIGHT looks at SCHANKE.

KNIGHT

I think I'm gonna have to change my  
door code. Again!

NATALIE reaches the door.

KNIGHT

Call ya later, Nat.

NATALIE smiles and exits.

SCHANKE

I'm really sorry about that  
partner. But, the Captain wants to  
see us.

KNIGHT

Haven't you heard of the telephone?  
I believe that was what they were  
invented for.

SCHANKE

Hey, I said I was sorry.

KNIGHT grabs his jacket.

(CONTINUED)

SCHANKE

I guess you're still sticking to  
the "we're only friends story".

KNIGHT

It's true. We are only friends.

KNIGHT heads for the door.

SCHANKE

For now anyway, right?

KNIGHT

Are you coming?

SCHANKE

Yeh, yeh, I'm coming.

SCHANKE heads to the door.

SCHANKE

By the way, there's something I've  
been meaning to ask you.

KNIGHT enters the elevator, turns and raises his eyes to  
heaven.

KNIGHT

What?

SCHANKE reaches the door and looks at KNIGHT.

SCHANKE

Just what is your relationship with  
Janette? And don't say "we're only  
friends" because I've seen you two,  
and...

The elevator door closes, cutting off the rest of SCHANKE's  
statement.

FADE TO BLACK.