

A Tale of Two Knights

By

Debbie Roche

A "Forever Knight" / "Knight Rider" Crossover

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1

INT: FLAG HQ (NOON PST)

1

DEVON MILES is sitting behind his desk. MICHAEL KNIGHT is in front of the desk, leaning over.

MICHAEL

Look Devon, it'll only be for a couple of weeks. Besides, I'm due for a vacation.

DEVON

But Michael...

MICHAEL

You promised, that when I was finished with the Arnolds case, I could take some time off. He's been in police custody since Friday, I...

DEVON

Okay. Two weeks.

MICHAEL

(smile)

Thanks Devon.

MICHAEL turns to leave. DEVON stands.

DEVON

Where will you be if I need you?

MICHAEL turns to DEVON.

MICHAEL

You won't be needing me.

DEVON

Let me rephrase that. In case of... an emergency.

MICHAEL

Toronto.

DEVON raises an eyebrow in surprise.

DEVON

Canada?

(CONTINUED)

MICHAEL

There's an old friend I haven't  
seen in a while.

(beat x2)

If something real important comes  
up, call KITT.

DEVON

Have fun Michael.

MICHAEL turns and exits office.

CONTINUE TO:

2 EXT: FLAG

2

It's a beautiful sunny day in LA. MICHAEL exits building,  
putting on his sunglasses. He goes over to KITT, opens the  
door, and gets in.

CONTINUE TO:

3 INT: KITT

3

MICHAEL starts the car.

KITT

Well, are we going? Or did Devon  
make you stay?

MICHAEL smiles.

MICHAEL

We're going KITT. We're going.

They drive off.

MICHAEL

Plot the quickest route to Toronto.

KITT

Yes Michael.

Momentary pause.

MICHAEL

So, what's our ETA?

KITT

14 hours.

JUMP TO:

4 EXT: ROAD (1:00PM) 4

KITT is driving down the road.

CONTINUE TO:

5 INT: KITT 5

MICHAEL is relaxing. KITT is on AUTO CRUISE.

KITT

Are you sure she won't mind us dropping in on her like this?

MICHAEL

She always loved surprises, KITT.

KITT

She also use to say, "Next time, call first."

MICHAEL

(laugh)

KITT, it's been 7 years. She'll be happy to see us.

KITT

If you say so Michael. You knew her better than I did.

MICHAEL

That I did buddy.

(beat)

It's going to be a long drive. Why don't we play a game?

KITT

A game, Michael? What kind of game?

MICHAEL

Oh, I don't know. What about that trivia game? What category are we on now?

KITT

Myths & Legends.

MICHAEL

Okay. Set 1. Question 1.

KITT

Set 1: Vampires.

(CONTINUED)

MICHAEL  
Vampires?

KITT  
Yes Michael, vampires.

MICHAEL  
Oh.

KITT  
Question 1: Name 1 of 4 methods  
used to kill a vampire?

MICHAEL  
That's easy. A wooden stake through  
the heart.

KITT  
Correct. A wooden stake was the  
most common method. The other three  
methods are: decapitation, fire,  
and sunlight.  
(beat)  
Question 2...

CUT TO:

**Tuesday November 2nd 1993**

6 INT: CORONER'S BUILDING (TORONTO) (6:00AM EST) 6  
NATALIE is getting ready to leave. DR. CINDY BROWN enters.

CINDY  
Morning, Dr. Lambert.

NATALIE  
Morning, Cindy.

CINDY  
Busy evening?

NATALIE  
The usual.  
(beat)  
I hope these 12 hour schedules  
don't last much longer.

CINDY  
Tell me about it.

(CONTINUED)

NATALIE

Well, I guess I'll turn the place over to you.

CINDY

Thanks.

NATALIE

See ya tonight.

CINDY

Bye.

NATALIE exits.

CONTINUE TO:

7 EXT: CORONER'S BUILDING

7

NATALIE exits building and heads over to her car. She notices a black Trans-Am stop on the other side of the road. A man, MICHAEL, wearing shades, gets out of the car and crosses the street. He enters the building. NATALIE watches as MICHAEL enters, then, looks back at his car. She notices the California plate "KNIGHT." NATALIE enters her car, shaking her head from side to side, and drives off.

CUT TO:

8 INT: CORONER'S BUILDING

8

MICHAEL is standing in the doorway, leaning against the wall, arms crossed across his chest. His sunglasses are hanging on the collar of his shirt. He is watching CINDY work.

MICHAEL

Well, well, well. Still hard at work after all these years.

CINDY turns around and MICHAEL enters room.

CINDY

Michael? Michael Knight! What are you...

(beat)

How long have you been standing there?

MICHAEL

Is that anyway to say hello?

CINDY puts down her scalpel, and puts her arms around his neck. She gives him a deep passionate kiss.

(CONTINUED)

CINDY  
How's that?

MICHAEL  
Better.

CINDY removes her arms from around his neck.

CINDY  
What's it been, 5 years?

MICHAEL  
More like 7.

CINDY gives him a look of surprise.

CINDY  
7? Really?

MICHAEL  
Yep.

CINDY  
Is... KITT with you?

MICHAEL  
Of course. He's right outside.

CINDY  
Can I say hi to him?

MICHAEL  
Sure.

MICHAEL activates the watch-comm.

MICHAEL  
KITT, there's someone here who'd  
like to say hi.

CINDY  
Hi KITT.

KITT (VO)  
Hello Cindy.

CINDY  
I hope you've been keeping Michael  
out of trouble?

KITT (VO)  
Always.  
(beat)  
(MORE)

(CONTINUED)

KITT (VO) (cont'd)  
There's someone coming, Michael.  
I'll talk to you later Cindy. Bye.

CINDY  
Bye.

SCHANKE enters.

SCHANKE  
Sorry Dr. Brown. I was looking for  
Natalie.

CINDY  
You just missed her, detective.

SCHANKE  
Guess I'll catch her tonight then.

SCHANKE turns to leave.

CINDY  
Ah, detective?

SCHANKE stops and turns to her.

CINDY  
I'd like you to meet Michael  
Knight. He's an old friend.  
Michael, this is Detective Don  
Schanke.

SCHANKE  
Knight, eh?  
(beat)  
My partner's name is Knight.  
(beat)  
I wonder if you two are related?

MICHAEL knows it's impossible. His real last name is not  
KNIGHT, but LONG. He was born MICHAEL AARON LONG. Little  
does MICHAEL know, it is also impossible because KNIGHT is  
not NICK's birth last name either.

MICHAEL  
I don't think so, detective. As far  
as I know, I don't have any  
relatives in Canada.

SCHANKE  
Oh.  
(beat)  
Is that your Trans-Am outside?



MICHAEL

Yes.

SCHANKE

Nice car.

MICHAEL

Thanks.

SCHANKE

Well, gotta run. Nice meeting you Michael.

SCHANKE turns to CINDY.

SCHANKE

If you see Natalie, tell her I'm looking for her.

CINDY

Sure detective.

SCHANKE

Bye guys.

MICHAEL / CINDY

Bye.

SCHANKE exits.

CINDY

I wonder why I never thought of that?

MICHAEL

Thought of what?

CINDY

That you and Detective Knight could be related.

(beat)

It's probably because I've never met him.

MICHAEL

Never?

CINDY

He works the night shift, and I'm always out of here by the time he gets in. I hear he's pretty close with Natalie though.

(CONTINUED)

MICHAEL

Natalie?

CINDY

Dr. Lambert. She works the night shift here.

MICHAEL

Maybe I can meet this Detective Knight later.

CINDY

Maybe.

(beat)

How long are you and KITT in town?

MICHAEL

Two weeks. I was hoping we could spend some time together.

CINDY

Where are you staying?

MICHAEL

In a hotel around the corner.

CINDY

A hotel? No way Mike.

(beat)

Here.

CINDY removes a key from pocket and hands it to him.

CINDY

It's the key to my place. Take it.

MICHAEL takes it.

CINDY

Go and settle in. You can pick me up here, around 6:00 this evening. We can go and have dinner.

MICHAEL

(smile)

Okay.

(kiss her)

See ya at 6:00. Bye.

CINDY

Bye.

MICHAEL exits and CINDY returns to work.

continue to:

9 EXT: CORONER'S BUILDING 9

MICHAEL exits, puts on his shades, and walks over to KITT.

CONTINUE TO:

10 INT: KITT 10

MICHAEL gets in, starts the car, and drives off.

MICHAEL

KITT, can you tap into the Toronto  
Police Department's mainframe  
database?

KITT

Can bats fly?

MICHAEL

(smile) Tell me everything you  
can find on a Detective  
Knight.

KITT

Any particular reason, Michael?

MICHAEL

Curiosity.

KITT

You know what curiosity did to the  
cat, Michael?

MICHAEL

Just do it, KITT.

KITT

Yes Michael.

Momentary pause as KITT accesses the database.

KITT

Detective Nicholas Knight. TPD  
badge number 16596. He was born in  
Chicago on January 1st 1958.  
Permanently assigned to the night  
shift, Homicide, 27th Precinct,  
Toronto.

(CONTINUED)

MICHAEL

Permanently? I wonder what he did to deserve that.

KITT

According to his file, he requested it. It would seem he has an illness that causes severe sensitivity to sunlight.

MICHAEL

In other words, he's allergic to the sun.

KITT

I believe that is what I said, Michael. May I continue?

MICHAEL

Sorry. Go ahead.

KITT

Thank-you.

(beat)

He transferred from the Chicago PD in October of 1990. From October 1990 to April 1992, he worked alone. In April of 1992, he was temporarily partnered with a day shift detective, Don Schanke, to investigate a series of "vampire murders." De...

MICHAEL

Did you say vampire murders?

KITT

Yes. It seemed there was somebody killing people, and then draining them of their blood. It turned out to be a local blood bank man.

MICHAEL

Oh. So it wasn't a...

KITT

Really Michael, we all know vampires are only a myth.

MICHAEL

Yeh, well if there is no truth to the legends, why have they been around so long?

(CONTINUED)

Momentary pause.

KITT  
May I continue?

MICHAEL  
Sorry. Please, continue.

KITT  
Where was I... Ah.... Despite a mutual dislike for each other, the partnership seemed to work out, and has since become permanent.

MICHAEL  
You got a photo of Detective Knight?

KITT  
One second.

KITT searches for, finds, and displays, the photo.

KITT  
There.

MICHAEL looks at monitor, then returns to driving.

MICHAEL  
What else can you find?

Momentary pause.

KITT  
He has no family or relatives. He resides in a warehouse at 101 Gateway Lane and drives a green 1962 Cadillac Coupe-de-Ville, license plate 35H-MV6.

MICHAEL  
That's it?

KITT  
Besides his arrest records, yes, that's it.

CONTINUE TO:

11 EXT: KITT 11

KITT turns off the main road onto a side street.

FADE TO:

12 EXT: CITY SCRAPE - SUN RISE (6:55AM) 12

WEATHER: Sunny and cold this morning, skies becoming partly to mostly cloudy this afternoon. HIGH: +7, UV LEVEL: 2.7

7:00 am -> Sunny TEMP.: -4, HUM: 93%, WINDS: West @ 5 kph.

FADE TO:

13 EXT: KNIGHT'S WAREHOUSE (4:00PM) 13

WEATHER: Cloudy. TEMP.: +6 HUM: 60% WINDS: South @ 13 kph.

CONTINUE TO:

14 INT: KNIGHT'S WAREHOUSE - BEDROOM 14

NICK wakes up and gets out of bed.

CONTINUE TO:

15 STAIRS 15

He heads down the stairs and sees NATALIE asleep on the couch.

CONTINUE TO:

16 KITCHEN 16

He goes into the kitchen and opens the fridge. He grabs a bottle, and removes the cork, with his teeth. He takes a drink from the bottle, then pours himself a glass. He, re-corks the bottle and, puts it back in the fridge.

CONTINUE TO:

17 LIVING ROOM 17

He walks over to the couch, sipping at his drink on the way. He leans over the couch.

NICK

Rise and shine, Nat.

NATALIE awakens confused and disorientated.

(CONTINUED)

NATALIE  
What... Where...

She focuses and says line as she sits up.

NATALIE  
Nick! I'm sorry. I couldn't get any  
sleep at my place. To much noise.

NICK sits beside her.

NATALIE  
I knew you wouldn't mind.

NICK smiles at her.

NICK  
Hey, what are friends for!

NATALIE smiles back at him. She rises and walks over to the  
kitchen. NICK takes a drink while her back is to him.

PAN TO:

18 KITCHEN

18

NATALIE opens a cupboard and sees a tin of coffee.

NATALIE  
Coffee! May I?

PAN TO:

19 LIVING ROOM

19

NICK takes another drink from his glass.

NICK  
Sure. Help yourself.

NICK mutters, quietly, to himself.

NICK  
I won't be drinking it anytime  
soon.

PAN TO:

20 KITCHEN 20

NATALIE  
I heard that.

NATALIE mixes the coffee, with some water, in a mug.

NATALIE  
What time is it anyway?

PAN TO:

21 LIVING ROOM 21

NICK takes another drink.

NICK  
Just after 4:00.

PAN TO:

22 KITCHEN 22

NATALIE puts the mug in the microwave.

NATALIE  
4:00? Great, just great, that only  
leaves me two hours to wake up.  
(look at NICK)

NATALIE  
How do you do it? You put in the  
same hours I do, yet you never seem  
to be tired.

PAN TO:

23 LIVING ROOM 23

NICK  
One of the advantages of being  
immortal, I guess. We don't need  
much sleep. In fact, we can go for  
days without it. No pun intended.  
But, I try to get at least eight  
hours anyway.

PAN TO:



24 KITCHEN 24

The microwave beeps, and NATALIE removes the mug.

PAN TO:

25 LIVING ROOM 25

NICK finishes off his glass as NATALIE is returning to the couch. NATALIE sips her coffee as she returns. NATALIE says line as she sits.

NATALIE

So, how's the case coming?

NICK answers rather sarcastically.

NICK

Which one?

NATALIE opens her mouth to answer, but the phone rings. NICK reaches for it and hits the speaker button. NATALIE takes a sip of her coffee.

NICK

Hello.

The caller is surprised that NICK actually answered the phone.

SCHANKE (VO)

You're up!

NICK

Yeh. I'm up. What do ya want?

SCHANKE (VO)

It's about Dr. Brown.

NATALIE is curious.

NATALIE

Cindy?

SCHANKE is surprised to hear NATALIE.

SCHANKE (VO)

Natalie?

NICK and NATALIE exchange a look.

(CONTINUED)

SCHANKE (VO)

What are...

NICK cuts him off.

NICK

What about Dr. Brown?

SCHANKE (VO)

She's dead.

NATALIE / NICK

Dead?

SCHANKE (VO)

Yep. Dead.

NICK and NATALIE say their next lines simultaneously.

NATALIE

How, why?

NICK

When?

SCHANKE (VO)

Not sure on the how or why yet,  
but, we estimate she was killed  
sometime within the hour.

NICK

Any suspects?

SCHANKE (VO)

Not sure.

NICK

Not sure? What does that mean?

SCHANKE (VO)

Well, I stopped by to see Natalie  
this morning, but she'd already  
left.

NICK

So?

SCHANKE (VO)

So, there was this guy there,  
talking to Cindy. She said he was  
an old friend. His name's Michael  
Knight. He's up from California. He  
drives a flashy 1982 black Pontiac  
Firebird Trans-Am.

(beat)

(MORE)

(CONTINUED)

SCHANKE (VO) (cont'd)  
All Norma's been able to dig up on  
him so far, is that he works for  
some organization called FLAG.

NATALIE  
Flag?

NICK  
Foundation for Law & Government.

SCHANKE (VO)  
You've heard of them?

NICK  
Anything else?

SCHANKE (VO)  
Not yet. I should have more info by  
the time you get in.  
(beat)  
Wish I could remember that plate  
though.

NATALIE  
KNIGHT.

NICK looks at her thinking for a moment she is addressing  
him. She shakes her head in a "no" gesture.

NATALIE  
That's the plate. "K-N-I-G-H-T."

SCHANKE (VO)  
How'd...

NATALIE  
I saw the car pull in this morning  
as I was leaving.

SCHANKE (VO)  
I'll have Norma run it and see what  
she can turn up. Hasta la bye-bye.

SCHANKE hangs up. NICK presses the speaker button again,  
hanging up the phone.

NATALIE  
I guess I better get going.

NATALIE finishes coffee, and puts the mug on the table.

(CONTINUED)

NATALIE  
See ya later.

NICK  
Bye.

NATALIE walks over to the elevator door and exits. NICK rises from the couch, picks up the mug and carries it, and his glass, to kitchen.

CUT TO:

26 EXT: CITY SCRAPE - SUNSET (5:07PM) 26

WEATHER: Cloudy & cool, with brisk South East winds developing overnight. LOW: +3

JUMP TO:

27 INT: CORONER'S BUILDING (5:58PM) 27

NATALIE is working as MICHAEL enters. MICHAEL looks for CINDY.

MICHAEL  
Excuse me, where's Dr. Brown?

NATALIE looks up and recognizes MICHAEL as the man she saw this morning.

NATALIE  
Are you Michael Knight?

MICHAEL  
Yes. You must be Dr. Lambert.

NATALIE  
(smile)  
Natalie.

MICHAEL  
Natalie. Where's Cindy?

NATALIE  
I hate to be the bearer of bad news, but, Cindy is... dead.

MICHAEL  
What?

NATALIE  
She was found dead, here, around 4:00 pm.

(CONTINUED)

MICHAEL  
What happened?

NATALIE  
I don't know all the facts yet,  
but...

NICK enters.

NATALIE  
Nick, this is Michael Knight.  
Michael, Detective Nick Knight.

NICK and MICHAEL shake hands.

MICHAEL  
Can you tell me what happened,  
detective?

NICK  
At the station, Mr. Knight. There  
are a few questions we'd like to  
ask you.

MICHAEL  
Wh... wait, you don't think that I  
killed her, do you?

NICK  
I didn't say that. But you are the  
last person anyone saw with her.  
(beat)  
Come on, let's go.

NICK and MICHAEL head out.

NICK  
Later Nat.

NATALIE  
Bye.

NICK and MICHAEL exit and NATALIE goes back to work.

CUT TO:

28

EXT: CORONER'S BUILDING

28

NICK and MICHAEL exit the building. NICK takes MICHAEL to  
the Caddy.

CONTINUE TO:

29 EXT: CADDY 29

NICK and MICHAEL get into the car. NICK starts the car and drives off.

CONTINUE TO:

30 INT: KITT 30

KITT puts himself in AUTO-CRUISE and follows.

CONTINUE TO:

31 INT: CADDY 31

NICK is driving and MICHAEL is sitting in the front passenger side.

NICK

How well did you know Dr. Brown?

NICK senses that they are being followed, and looks into the rear-view mirror.

MICHAEL

We used to work together.

NICK

At FLAG?

NICK can't see anything in the mirror with his normal vision. But, since the road is fairly deserted, he can see KITT following them, with his vampire-vision.

MICHAEL

Yeh. She left 7 years ago and moved up here.

NICK makes out the car's plate as "KNIGHT" and realizes that the car is empty.

NICK

How is your car following us?

MICHAEL

What?

MICHAEL turns around and looks behind him. He can't see anything.

MICHAEL

There's nothing back there, detective.

(CONTINUED)

NICK  
I can see it back there.

MICHAEL  
How can...

NICK pulls the caddy over to the side of the road and stops.

NICK  
How about some straight answers,  
Mr. Knight.  
(beat)  
When we left the Coroner's  
Building, your Trans-Am was empty.  
(beat)  
So, how can it be following us? I  
didn't think they made life sized  
remote controlled cars.

MICHAEL thinks, and decides to be honest with NICK.

MICHAEL  
Okay, okay.

MICHAEL activates his watch-comm. NICK just stares at him.

MICHAEL  
KITT, come here.

KITT  
On my way, Michael.

NICK  
Who's Kitt?

KITT pulls up behind the caddy and stops. NICK and MICHAEL  
exit the caddy.

CONTINUE TO:

32 EXT: ROADSIDE 32

NICK and MICHAEL walk over to KITT.

PAN TO:

33 EXT: KITT 33

NICK and MICHAEL reach KITT.

MICHAEL  
KITT, Detective Nick Knight.  
Detective, KITT.

(CONTINUED)

KITT  
Hello detective.

NICK rises an eyebrow in amazement.

NICK  
A talking car!

KITT  
I am more than just a car,  
detective.

KITT opens the passenger door.

KITT  
Take a look.

NICK hesitates for a second, then enters.

CONTINUE TO:

34

INT: KITT

34

NICK sits in the passenger seat, and MICHAEL stands in the open doorway.

NICK  
Maintenant c'est ce que  
j'appelle une voiture!

DISPLAY SUBTITLE  
Now this, is what I call a  
car!

KITT  
Merci beaucoup.

DISPLAY SUBTITLE  
Thank-you very much.

NICK is surprised that KITT understands, and speaks, French.  
NICK wonders what else this car can do.

NICK  
What sort of name is Kitt?

KITT  
It stands for Knight Industries Two  
Thousand.

NICK  
A computerized car. What will they  
think of next!

KITT  
Actually, detective, I'm a  
prototype. One of a kind. Unique...

(CONTINUED)



MICHAEL  
I think he gets the picture KITT.

KITT  
Sorry Michael.

NICK turns to MICHAEL.

NICK  
So, how was KITT able to follow us?

MICHAEL  
My watch.

NICK  
Your watch?

MICHAEL  
It's a direct comm-link to KITT.  
(beat)  
By the way, KITT was two blocks  
behind us, how were you able to  
spot him?

NICK  
Let's just say, that when you work  
the night shift, your night vision  
improves. Besides, the road was  
pretty much deserted.

MICHAEL doesn't believe him.

MICHAEL  
Right.

KITT has been using his close proximity to NICK to his  
advantage. He's been monitoring NICK.

KITT  
Detective? Are you feeling alright?

NICK  
Fine. Why?

KITT  
It's just that your body temp...

NICK  
Don't worry about it, KITT. I'm  
fine.

NICK exits as he says line. MICHAEL closes the door.

CONTINUE TO:

35 EXT: ROADSIDE

35

KITT

But...

MICHAEL

Drop it KITT.

KITT

Yes Michael.

The police radio in the caddy calls NICK.

DISPATCH (VO)

81 Kilo. 81 Kilo, where are you?

NICK turns to MICHAEL

NICK

Be right back.

NICK runs to the caddy.

PAN TO:

36 CADDY

36

DISPATCH (VO)

81 Kilo, do you copy? Over.

NICK picks up the CB.

NICK

This is 81 Kilo, go ahead.

PAN TO:

37 MICHAEL AND KITT

37

MICHAEL turns to KITT.

MICHAEL

I don't believe him, KITT.

KITT

Don't believe him about what,  
Michael?

MICHAEL

Well for starters, how was he able  
to see you? I don't buy that whole  
night-vision story.

(beat)

(MORE)

(CONTINUED)

MICHAEL (cont'd)

There's something strange about him, KITT. I don't know what it is yet. But, I just have this strange feeling about him.

KITT

If it will make you feel better, Michael, I too think there is something not normal about him.

MICHAEL

Do me a favor buddy, and keep an eye on him.

KITT

Yes Michael.

MICHAEL walks over to the caddy.

PAN TO:

38 CADDY

38

NICK, of course, has heard MICHAEL and KITT's exchange. MICHAEL reaches the caddy as NICK is signing off.

NICK

...way in now. 81 Kilo out.

NICK looks at MICHAEL.

NICK

Get in.

MICHAEL gets in. NICK drives off, and, KITT follows.

FADE TO:

39 EXT: CITY SCRAPE (7:00-7:20PM)

39

7:00 PM: Cloudy. TEMP: +6 HUM: 67% WINDS: South @ 15 kph.

7:16 PM: Moonrise.

FADE TO:

40

INT: 27TH PRECINCT (8:00PM)

40

NICK, SCHANKE, and MICHAEL, are in an interrogation room. NICK and SCHANKE have been questioning MICHAEL for almost an hour. NICK had noticed that MICHAEL's comm-link to KITT was on. So, he's been on his best behaviour: no vamp-tricks.

SCHANKE

So, you...

There is a knock on the door.

SCHANKE

Come in.

The door opens. It's NATALIE, and she is carrying a file.

NATALIE

Sorry to interrupt guys, but, I thought you might want to see this.

NATALIE hands the file to NICK, then crosses her arms across her chest. NICK looks through the file as SCHANKE says next line.

SCHANKE

What is it?

NATALIE

My report on Cindy.

(beat)

I believe we're looking for a serial killer.

SCHANKE

Great. Just what we need. What makes you think we're looking for a serial killer?

NATALIE

Everything matches the Agnus Zimmerman and Bobby Anderson, cases.

SCHANKE

Zimmerman? But that was 2 days ago!

MICHAEL

I guess that means I'm free to go then. I just got here this morning.

(CONTINUED)

SCHANKE  
Can you prove that?

MICHAEL looks to NICK.

MICHAEL  
Ask KITT.

NATALIE mouths a "bye" and exits.

SCHANKE  
Who's Kitt?

NICK  
His "partner".

SCHANKE  
Partner, eh. Maybe I should have a  
talk with this Kitt.

NICK  
Later, Schank.

MICHAEL  
Maybe KITT and I can help you two.  
After all, we are both on the same  
side here.

MICHAEL's watch beeps.

MICHAEL  
Excuse me.

MICHAEL turns away from SCHANKE, and answers KITT.

MICHAEL  
Yes KITT. What is it?

KITT  
Devon's calling.

SCHANKE is just staring at MICHAEL, wondering how KITT could be talking to him through a watch. SCHANKE looks at NICK, and wonders why NICK doesn't seem to be thinking the same thing. SCHANKE wonders if NICK knows something that he isn't telling him.

MICHAEL  
Put him through, KITT.

KITT  
Yes Michael.

MICHAEL

Yo Devon. What can I do for you?

DEVON (VO)

We just got word that Arnold  
Arnolds escaped from police custody  
on Saturday.

MICHAEL

Saturday?

DEVON (VO)

Yes. He was seen boarding a flight  
to Toronto.

MICHAEL

Great.

DEVON (VO)

I thought that, since you were  
there and familiar with him, that  
you could check in with the local  
PD. Help them find him.

MICHAEL

Thanks.

DEVON (VO)

Good luck Michael.

MICHAEL

Bye Devon.

MICHAEL disconnects DEVON and turns to NICK.

MICHAEL

What were those names again?

NICK

Agnus Zimmerman, Bobby Anderson,  
and of course, Cindy Brown.

MICHAEL mutters quietly to himself.

MICHAEL

The Alphabet Killer.

SCHANKE

The what?

NICK

Of course, why didn't I see it  
before.

(CONTINUED)

(beat)

The first victim's initials were  
A.Z, the second's were B.A, and the  
third's were C.B.

MICHAEL activates the watch-comm again.

MICHAEL

KITT, give me a hard copy of the  
Arnolds file.

KITT

Right away Michael.

MICHAEL

Well Nick, what do ya say? Want to  
join forces?

SCHANKE looks at NICK. NICK gets the feeling that he should stay as far away from KITT as possible. But, then realizes that MICHAEL will want to go after ARNOLDS anyway. And, since MICHAEL is familiar with ARNOLDS, it would be bad police work to turn him down. Besides, turning them down might only make MICHAEL and KITT more suspicious than they already are. NICK thinks to himself, "What the hell. If they figure it out, I'll just have to deal with it then."

NICK

Sure. Why not.

MICHAEL

Great. I'll go get that print-out  
from KITT, and meet you two at your  
desks.

MICHAEL exits. SCHANKE and NICK approach the door.

SCHANKE

Did he say print-out?

NICK

Yes.

NICK and SCHANKE exit.

CONTINUE TO:

41 HALLWAY

41

They walk down the hallway.

SCHANKE

He has a computer in his car?

NICK

Yes.

SCHANKE

I wish we had computers in ours.

NICK

Maybe one day we will.

SCHANKE

(beat)

Yeh, but not in our lifetime.

NICK thinks "Maybe not in your lifetime, but I'll probably live to see it." They continue to their desks.

PAN TO:

42 NICK AND SCHANKE'S DESKS

42

When they reach them, they sit down. They start to organize the files and papers on their desks. After a few seconds, MICHAEL enters and comes over.

NICK

Where do we start?

MICHAEL puts the ARNOLDS file on the desk.

JUMP TO:

43 EXT: THE RAVEN (10:30PM)

43

10:00 PM: Cloudy TEMP: +5 HUM: 72% WINDS: South @ 10 kph.

NICK parks the caddy on the side of the road. MICHAEL parks KITT behind the caddy.

CONTINUE TO:



44 INT: KITT 44

MICHAEL  
Keep your scanners peeled buddy.

KITT  
Yes Michael.

KITT enters SURVEILLANCE MODE.

CONTINUE TO:

45 EXT: ROADSIDE 45

MICHAEL exits KITT, as NICK exits the caddy. NICK, of course, has overheard but not understood MICHAEL and KITT's exchange. MICHAEL and NICK cross the street to THE RAVEN.

CONTINUE TO:

46 EXT: THE RAVEN 46

NICK and MICHAEL enter.

CONTINUE TO:

47 INT: THE RAVEN 47

NICK and MICHAEL descend the stairs. NICK looks around for JANETTE, and sees her at the bar. NICK turns to MICHAEL.

NICK  
Stay here.

NICK continues line as he walks off.

NICK  
I'll be right back.

MICHAEL  
Ni...

ALMA slithers up to MICHAEL and whispers in his ear.

ALMA  
Hi ya handsome, wanna dance?

MICHAEL  
Ah... sure.

ALMA leads him to the dance floor.

PAN TO:

48 THE BAR

48

NICK reaches JANETTE. JANETTE kisses him.

JANETTE

Well, mon cher, to what do I owe  
the pleasure of your company  
tonight?

NICK smiles and removes a computer photo of ARNOLDS from his  
jacket pocket. He shows it to her.

NICK

Have you seen this guy?

JANETTE looks at photo.

JANETTE

No. Why?

(beat)

Who is he, what's he done?

NICK

His name is Arnold Arnolds.

(beat)

He's a suspect in three murders and  
just recently escaped from an LA  
holding cell.

JANETTE

I'll keep an eye out for him.

NICK

(kiss her)

Thanks Janette.

JANETTE looks over at MICHAEL.

JANETTE

Who's your friend?

NICK

Michael Knight. He's up from LA.

(beat)

The third victim was a friend of  
his.

NICK gets the feeling he's being watched. He remembers  
MICHAEL's last sentence to KITT, and realizes that KITT is  
watching them. JANETTE notices NICK tense up.

(CONTINUED)

JANETTE

Nicola? What is it, what's wrong?

NICK speaks to JANETTE in a low whisper and in French.

NICK  
C'est sa voiture.

DISPLAY SUBTITLE  
It's his car.

JANETTE replies in the same low whisper.

JANETTE  
Vous êtes inquiet au sujet  
de sa voiture?

DISPLAY SUBTITLE  
You are worried about his  
car?

NICK  
KITT n'est pas seulement  
une voiture, Janette. Il  
s'agit d'un ordinateur.

DISPLAY SUBTITLE  
KITT is not just a car,  
Janette. He's a computer.

JANETTE  
Kitt?

DISPLAY SUBTITLE  
Kitt?

NICK  
C'est son nom. Il parle.  
Il pense. Il conduit  
même lui-même. Il est  
probablement à l'écoute  
en ce moment.

DISPLAY SUBTITLE  
That's his name. He talks.  
He thinks. He even drives  
himself. He's probably  
listening right now.

JANETTE  
Vraiment, Nicola. C'est  
seulement une voiture.  
Craignez-vous que Kitt  
découvre ce que vous, ...  
nous, sommes?

DISPLAY SUBTITLE  
Really, Nicola. It's just a  
car. Are you worried that  
Kitt will find out what  
you, ... we, are?

NICK  
Oui. Comment gérez-vous  
avec un ordinateur? Vous  
ne pouvez pas le faire  
oublier.

DISPLAY SUBTITLE  
Yes. How do you deal with a  
computer? You can't make it  
forget.

JANETTE  
*L'Enforcers.*

DISPLAY SUBTITLE  
*The Enforcers.*

NICK  
Et comment vont-ils faire face à une voiture? Depuis la voiture appartient à Michael ...

DISPLAY SUBTITLE  
And how will they deal with a car? Since the car belongs to Michael...

JANETTE  
Ils iraient après Michael.

DISPLAY SUBTITLE  
They'd go after Michael.

NICK  
Exactement. Seulement cela ne résoudre pas le problème. Ils avaient encore à se débarrasser de KITT.

DISPLAY SUBTITLE  
Right. Only that wouldn't solve the problem. They'd still have to get rid of KITT.

JANETTE  
De la technologie. Si les mortels tienneut à elle, elle pourrait un jour être notre perte. Nous n'aurions pas une chance contre la technologie. La vie était si simple. Peut-être que Merlin peut vous aider si le besoin se fait sentir. Il est notre expert en informatique.

DISPLAY SUBTITLE  
Technology. If mortals keep at it, it might one day be our downfall. We wouldn't stand a chance against technology. Life use to be so simple. Maybe Merlin can help you if the need arises. He is our computer expert.

NICK  
Peut-être.

DISPLAY SUBTITLE  
Maybe.

JANETTE  
J'enverrai pour lui. En attendant, soyez prudent. Je ne voudrais pas vous perdre après 800 ans à une voiture parlante.

DISPLAY SUBTITLE  
I'll send for him. In the meantime, be careful. I'd hate to lose you after 800 years to a talking car.

NICK  
Gee, thanks Janette.

NICK kisses her. NICK looks over at MICHAEL and ALMA, and says next line in a normal voice level.

NICK  
What is it about my friends that  
make them so appealing to her?

JANETTE looks at MICHAEL and ALMA, then turns and smiles at  
NICK.

NICK  
I guess I better go before she...

JANETTE  
...sinks her teeth into him?

NICK smiles and kiss her.

NICK  
See ya.

JANETTE  
Bye.

NICK walks over to MICHAEL and ALMA.

NICK  
Time to go Mikey.

MICHAEL  
But Nick, I...

NICK  
Trust me, it's for your own good.

NICK and MICHAEL walk toward the stairs. ALMA and JANETTE  
watch them exit.

CONTINUE TO:

49 EXT: THE RAVEN 49

NICK and MICHAEL exit club and cross the street.

CONTINUE TO:

50 EXT: CADDY 50

MICHAEL  
I guess I'll call it a night.

NICK  
You sure?

NICK gets into the caddy. MICHAEL leans on the door.

(CONTINUED)

MICHAEL

It's been a long day.

(beat)

I'll check in with Schanke in the morning.

NICK

Okay. See ya tomorrow night then.

MICHAEL

Right. Bye.

MICHAEL gets off of the caddy door as NICK starts the car.

NICK

Bye.

NICK drives off.

PAN TO:

51 KITT

51

MICHAEL walks over to KITT and opens the door.

CONTINUE TO:

52 INT: KITT

52

MICHAEL gets in.

MICHAEL

Okay buddy, let's see what you got.

KITT

Yes Michael.

KITT runs the surveillance tape. The tape starts with MICHAEL and NICK crossing the street and entering THE RAVEN. It then follows NICK over to JANETTE. All is fine, until JANETTE says "Nicola? What is it, what's wrong?" that's when NICK and JANETTE's voices disappear from the tape.

MICHAEL

What happened?

(beat)

Why can I hear the music but not them?

KITT

I don't know Michael.

(CONTINUED)

MICHAEL

Don't know?

(beat)

What do you mean you don't know?

KITT

If I were to guess, I'd say that they'd lowered their voices to a level that your comm-link couldn't pick up.

MICHAEL

We both know that's impossible

KITT.

KITT

I'll try to amplify the sound Michael. But, it will take time.

The tape hasn't stopped. The sound of NICK and JANETTE's voices return after NICK kisses her. (When NICK says "What is it about my friends that..." Tape plays until NICK leaves JANETTE and heads over to MICHAEL.)

MICHAEL

Okay KITT. Stop the tape.

KITT stops the tape.

MICHAEL

Keep working on the sound for that conversation.

(beat)

I want to know what they were saying.

MICHAEL starts the car.

KITT

Yes Michael.

PAN TO:

53

EXT: KITT/ROADSIDE

53

MICHAEL drives off. NICK steps out from behind the object he was hiding behind. He has overheard the whole thing and is now really worried. He heads back across the street and re-enters THE RAVEN.

CONTINUE TO:

54 INT: THE RAVEN 54

NICK descends the stairs and goes over to JANETTE.

JANETTE

Nicola, twice in one night. Did you forget something?

NICK gives her a real serious look.

NICK

*WE* have a problem!

CUT TO:

**Wednesday November 3rd 1993**

55 EXT: CITY SCRAPE (4:00AM) 55

WEATHER: Cloudy TEMP.: +6 HUM: 70% WINDS: South @ 19 kph.

FADE TO:

56 EXT: CINDY'S HOUSE (5:00AM) 56

NICK lands on the sidewalk and walks over to KITT.

CONTINUE TO:

57 EXT: KITT 57

NICK addresses KITT, quietly.

NICK

KITT?

KITT

Hello, detective.

NICK

Please, call me Nick.

KITT

As you wish.

NICK

We have to talk. Can you let me in?

KITT

I...

(CONTINUED)



NICK

Please?

KITT opens the door.

NICK

Thanks.

NICK gets in.

CONTINUE TO:

58

INT: KITT

58

NICK sits and KITT closes the door.

KITT

What is it, d... Nick?

NICK

I ... uh ...

NICK mutters to himself.

NICK

I hope no one will see this.

KITT

If you wish privacy, I can darken  
the windows.

NICK

Thanks.

KITT darkens the windows. Except the reddish light emanating  
from KITT's dashboard, the inside of car is now dark.

NICK

Michael can't hear us, can he?

KITT

No. But I...

NICK

That's alright. I just want to talk  
to you.

Momentary pause.

KITT

Are you alright, Nick?

(CONTINUED)

NICK

You must promise me that what I am about to tell you, you will never, and I mean never, repeat to anyone.

KITT

Not even Michael?

NICK

Especially not Michael.

KITT

Why not?

NICK

You would be putting his life in jeopardy if you told him. Do you understand?

KITT

Not really.

NICK

Have you been able to enhance the sound on the surveillance tape you made tonight?

KITT

How'd you...

NICK

I'll explain in a second, just answer the question.

KITT

Yes, I've gotten the sound. But, as you know, the conversation is in French. I am now working on the translation.

NICK

Does Michael know you've gotten the sound?

KITT

No. He went to sleep before...

NICK

Good.

(beat)

I know you are a computer KITT, and all your logic will reject what I am about to tell you. But, I feel I

(MORE)

(CONTINUED)

NICK (cont'd)  
have no choice. If you were to find  
out on your own, and tell Michael,  
the consequences could be, no make  
that would be, deadly.

(beat)  
Can you see me?

KITT  
Yes.

NICK mutters quietly.

NICK  
Well, here goes nothing.

NICK looks down at the floor. When he looks back up, he is  
in full vamp-mode.

KITT  
You're a vampire? A real vampire!

NICK  
Yes.

KITT  
That explains a lot. Especially all  
the weird readings I've been  
getting from you. Like your low  
body temperature. Your friend,  
Janette, she too, is a vampire?

NICK exits VAMP-MODE and returns to normal.

NICK  
Yes. Most of THE RAVEN's clientele  
are.

KITT  
So, THE RAVEN, is a vampire haven.

NICK  
(smile)  
Something like that.

KITT  
Then the woman who was dancing with  
Michael, was also...

NICK  
Yes.

Momentary pause.

(CONTINUED)

KITT

Nick, who are THE ENFORCERS?

NICK

They enforce THE CODE. They are what I am. They are sworn to protect us. To keep the mortal world from learning of our existence. And they will stop at nothing to see to that.

(beat)

If any mortal, has in their possession, proof of our existence, and cannot be made to forget, and threatens to expose us to the mortal world, they will come to silence that person.

KITT

You mean kill him.

NICK

Yes. That's why Michael must not find out. And, why you must never tell, anyone. You must also get rid of that conversation between me and Janette. If you've listened to it, you know why.

KITT

You're right.

(beat)

There's so much I'd like to talk to you about.

(beat)

Janette said she'd hate to lose you after 800 years. Does that mean...

NICK

I was born in 1192, and was brought across into the vampire realm in 1228.

(beat)

Look KITT, I'd love to sit and talk about history with you, but I gotta go. The sun is almost up. We can talk later.

(beat)

Do me a favor. Keep Michael away from THE RAVEN.

(CONTINUED)

KITT  
I'll try Nick.

NICK opens the door and gets out.

CONTINUE TO:

59 EXT: KITT

59

NICK  
Thanks.

KITT  
Bye Nick.

NICK flies off. KITT closes the door.

CONTINUE TO:

60 INT: KITT

60

KITT  
A vampire cop. Even if I could tell someone, they'd only think I was crazy. As for that tape, Nick is right. If I don't edit it, Michael will discover the truth about Nick, and I can't let that happen. After all, my job is to protect Michael. And, if to protect him, I must lie to him, I just hope I can lie good enough.

KITT plays the tape, fast-forwarding to the part where JANETTE says "Nicola? What is it, what's wrong?" KITT then deletes the entire French conversation. So, the next thing on the tape is NICK's line "What is it about my friends..."

KITT  
There, that should do it.

FADE TO:

61 EXT: CITY SCRAPE - SUNRISE (6:56AM)

61

WEATHER: Showers this morning then cloudy and cool with just the chance of a shower this afternoon.

HIGH: +5 UV LEVEL: 1.0 HUM: 86% WINDS: SW @ 23 kph.

FADE TO:

62

INT: KNIGHT'S WAREHOUSE

62

NATALIE enters. NICK is sitting on the sofa. There are two empty, and 1 half-empty, bottle on the coffee table. NICK is sipping at his glass as NATALIE enters.

NATALIE  
Nick, you're awake?

NICK  
I... can't sleep.

NATALIE  
So I can see.

NATALIE walks over to him.

NATALIE  
Want to talk about it?

NICK drains his glass, and is about to go for the bottle, but NATALIE grabs it before he can get it. She backs away from him, towards the window.

NATALIE  
I think you've had enough.

NICK looks at her, his eyes glowing.

NICK  
Give me the bottle Nat.

NATALIE  
Nick, your eyes, they're...

NICK looks at the floor. When he looks back up, his eyes are the normal blue again. NATALIE puts the bottle down on the table/counter behind her, and approaches NICK.

NATALIE  
Are you alright?

NICK  
I'm fine, it's just...

Momentary pause.

NATALIE  
Just what, Nick?

(CONTINUED)

NICK realizes she is no longer holding the bottle, and sees it on the counter. He moves faster than she's ever seen him move before, and goes for the bottle. He grabs it and drains it. NATALIE is frightened, she hasn't seen him like this in almost a year. NATALIE address him, hesitantly.

NATALIE

Nick?

Momentary pause and then NICK puts the bottle down.

NATALIE

Something is really bothering you.  
The last time you acted this way,  
was when Monica...

NICK realizes NATALIE is scared.

NICK

Sorry Nat. I...

(beat)

I didn't mean to scare you. It's  
just...

Momentary pause.

NATALIE

Just what, Nick? I want to help.

NATALIE sits on the couch.

NICK

This case.

(beat)

...and Michael Knight...

(beat)

...and his car, KITT.

NICK says line as he is walking to couch. NATALIE raises an eyebrow in confusion.

NATALIE

His car?

NICK sits.

NICK

Have you seen his car, Nat? Have  
you?

NATALIE

From a distance. It's a black  
Trans-Am, isn't it?

(CONTINUED)

NICK

It may look like a Trans-Am from the outside, but believe me, it's no run of the mill Trans-Am on the inside.

NATALIE

What do you mean?

NICK

The car is computer-controlled. He talks, and even has a mind of his own.

NATALIE replies with a sarcastic tone in her voice.

NATALIE

And here I was thinking a vampire cop was strange. But a talking car? Are you...

NICK

I'm serious Nat. KITT's...

NATALIE

Kitt?

NICK

That's his name. It stands for Knight Industries Two Thousand.

(beat)

KITT recorded a conversation between Janette and I last night at THE RAVEN.

NATALIE

WHAT?

NICK

KITT only got the picture, and background noise.

(beat)

I had a feeling that we were being watched. So I continued the conversation in French, and in a low whisper, so only Janette could hear me.

NATALIE

Janette and every other vampire in the club.

(CONTINUED)



NICK

Maybe.

Momentary pause.

NATALIE

So, if KITT couldn't hear you, then you're safe, right?

NICK

That's what I thought.

NATALIE

What changed y...

NICK

This morning, while Michael was asleep, I went to have a little talk with KITT.

NATALIE

And?

Momentary pause.

FADE TO:

63

EXT: CITY SCRAPE - SUNSET (5:06PM)

63

WEATHER: Skies remaining mostly cloudy with showers redeveloping late tonight. LOW: +2

7:00 pm: a few clouds TEMP: +5 HUM: 75% WINDS: SSW @ 10 kph.

8:11 pm: Moonrise

10:00 pm: a few clouds TEMP: +3 HUM: 90% WINDS: SW @ 9 kph.

Sky turns from day to night.

FADE TO:

64

INT: 27TH PRECINCT (10:30PM)

64

NICK enters and goes to his desk. SCHANKE and MICHAEL are at SCHANKE's desk, looking through a file. NICK gets to his desk, and SCHANKE looks up at him.

SCHANKE

Find anything?

NICK sits.

NICK  
Nothing. Just another dead end.

NICK notices the file.

NICK  
Is that Nat's report?

SCHANKE  
Yep, Donald Cain, victim #4.

NICK thinks of something.

NICK  
Wait, there's another pattern.

SCHANKE  
You mean, besides the one about the first names being in alphabetical order, and the last names beginning with the previous letter?

NICK  
Yes. Don't you see it?

SCHANKE and MICHAEL look at the list of names. They can't find anything.

NICK  
Read the first names.

SCHANKE  
Agnus, Bobby, Cindy, Donald.

NICK  
See it yet?

MICHAEL  
Female, male, female, male.

NICK smiles.

NICK  
So, not only is E.D next on the list, but...

SCHANKE  
E.D must be a woman.

MICHAEL  
Maybe there are other patterns. Let's check.

SCHANKE

Are you serious? That would take forever. And, I don't know about you, but I don't have forever.

MICHAEL

It might take *us* forever, but not KITT.

(turn to Nick)

The reports are in the computer, right?

NICK

Should be.

MICHAEL activates his watch-comm.

MICHAEL

KITT, access the mainframe and compare all four victims. See how many patterns, besides the ones already mentioned, exist between them.

KITT

Yes Michael.

SCHANKE

How long will it take K...

KITT

Michael, I have found two more patterns.

Momentary pause. SCHANKE gets a confused look on his face.

KITT

If you'll notice, the first letter of each victims first name, matches the first letter of the occupation.

SCHANKE looks at the list.

SCHANKE

He's right. Agnus was an artist. Bobby a bartender. Cindy a coroner. And Donald a dentist.

MICHAEL

Which would mean that E.D's job, would start with an E.

(CONTINUED)

SCHANKE

How many occupations start with an E?

MICHAEL

You said two, KITT. What's the other one?

KITT

All males had brown hair and brown eyes, and all females had blond hair and blue eyes.

MICHAEL

Therefore, E.D, being female, would have blond hair and blue eyes.

(beat)

Okay KITT, using that info, see if you can come up with a list of possible victims.

KITT

Yes Michael.

(beat x2)

Michael?

MICHAEL

Yes KITT.

KITT

I just noticed that, all victims lived within the same area.

MICHAEL

That should make the list of possibles shorter.

KITT

It does. In fact, it turns a list of 10, into 1.

NICK

What's her name KITT?

KITT

Eve Davidson. She's an environmentalist.

NICK says his next line To no-one in particular.

NICK

What's the time frame for...

(CONTINUED)

KITT  
Noon - 6:00 pm.

NICK  
So the...

KITT  
Wait. There is a pattern within the times of death as well. Each murder was exactly 1 hour and 45 minutes after the previous one.

SCHANKE looks at the time of deaths.

SCHANKE  
Right again. #1 was killed at noon. #2 at 1:45 pm, #3 at 3:30 pm, and #4 at 5:15 pm.

MICHAEL  
So the next one will be tomorrow, at 7:00 pm.

SCHANKE  
That's one smart partner you've got there.

MICHAEL  
Thanks.

NICK  
Which means, we better get working on locating Arnolds tonight, or tomorrow we'll be on stake-out duty.

SCHANKE  
Right.

SCHANKE and MICHAEL go back to reading the print-outs.  
NICK's phone rings.

NICK  
Homicide, Detective Knight.

JANETTE (VO)  
Your suspect, is here.

NICK  
Thanks. On my way.

NICK hangs up the phone and heads out.

(CONTINUED)

SCHANKE

Knight?

(beat)

Nick?

(beat)

Where are you...?

(beat)

Nick?

NICK ignores SCHANKE and keeps on going.

MICHAEL

Does he do that a lot?

SCHANKE

More times than I can count. If only we knew who he was talking to.

MICHAEL

Maybe we can find out.

SCHANKE

How?

MICHAEL activates his watch-comm.

MICHAEL

KITT?

KITT

Yes Michael?

MICHAEL

Can you trace the source of Nick's last phone call?

KITT

Yes Michael.

KITT traces the call to THE RAVEN, and debates on telling MICHAEL. MICHAEL wonders what is taking KITT so long to answer.

MICHAEL

Well KITT?

(beat)

KITT?

(beat)

KITT, answer me?

KITT lies.

(CONTINUED)

KITT

He... wasn't on the phone long  
enough for a trace. Sorry Michael.

MICHAEL

What? I...

(beat)

Are you feeling okay, KITT?

KITT

I am fine, Michael.

MICHAEL

I'm not to sure about that buddy.  
You've been acting weird all day. I  
think Bonnie will have to give you  
a check-up when we get back.

SCHANKE raises an eyebrow, wondering what MICHAEL meant by  
"check-up".

KITT

Really Michael, that's not  
necessary. I am perfectly fine.

MICHAEL

Did you at least see which way he  
drove off?

KITT didn't see NICK drive off. He saw NICK fly off. MICHAEL  
wonders what is taking KITT so long to answer.

MICHAEL

KITT?

KITT

Nick didn't drive anywhere. His car  
is still parked outside.

MICHAEL

What?

MICHAEL and SCHANKE look at each other, then run to the  
front door. Sure enough, the caddy is still parked outside.  
They both stand there and look at each other.

MICHAEL

So where'd he go?

SCHANKE

I don't know.

They head back to the desk.

(CONTINUED)

SCHANKE

He's forever doing that. One minute he's right beside you, then boom, he's gone. You take your eyes off him for one second, and he's nowhere in sight. He just disappears. It's as if he grew wings and flew away.

They reach the desk.

SCHANKE

Maybe he went to see Natalie?

MICHAEL

The coroner?

SCHANKE

Yeh. They're pretty close.

SCHANKE picks up the phone and calls NATALIE.

SCHANKE

Hi Natalie, it's Schanke. Is Nick there?

(beat)

No! Did you call him and ask him to...

(beat)

No. Mm. Okay. If you hear from him...

(beat)

Thanks. Bye.

SCHANKE hangs up the phone.

MICHAEL

Not there is he?

SCHANKE

Nope.

MICHAEL

Who else would have called to make him take off like that?

Momentary pause. Schanke thinks of someone.

SCHANKE

Janette.



MICHAEL

Janette? The owner of THE RAVEN,  
Janette?

SCHANKE

Yeh. I still don't understand their  
relationship. He claims they're  
only friends but...

MICHAEL

I know. So, what are we waiting  
for, let's go.

SCHANKE

To THE RAVEN? It would take at  
least an hour to get there from  
here, and that's driving. Wherever  
he went, he went on foot.

MICHAEL

Maybe she called him from her car  
and picked him up.

(beat)

Or maybe she called him from home?

SCHANKE

Maybe.

MICHAEL

You know where she lives?

SCHANKE

Nope.

MICHAEL

Her last name?

SCHANKE

Nope. She keeps to herself a lot.  
I've never seen her outside of the  
club.

(beat)

Except once, when she came to the  
station to...

CUT TO:

65 EXT: 27TH PRECINCT 65  
 FOCUS on KITT.

CONTINUE TO:

66 INT: KITT 66

KITT  
 I'd better warn Nick.

KITT activates the phone and calls NICK.

JUMP TO:

67 INT: AIR 67

NICK is flying to THE RAVEN. His cellphone rings.

CONTINUE TO:

68 EXT: ROOFTOP 68

NICK lands on a rooftop. NICK removes the phone from his overcoat pocket, and answers it.

NICK  
 Knight.

KITT  
 Nick, it's KITT.

NICK  
 Yes KITT. What is it?

KITT  
 It's Michael.

NICK  
 What about Michael?

KITT  
 I think he'll be heading your way.

NICK  
 What do you mean?

KITT  
 I know you flew off to THE RAVEN, I recognized Janette's voice when she called you at the station.

(CONTINUED)

NICK  
Does Michael know...

KITT  
No. But your partner seems to think  
you are either with Natalie or  
Janette. He called Natalie and she  
said you weren't there, so...

NICK  
Thanks KITT.

KITT  
I'll try to keep Michael away,  
Nick, but, I don't think he'll  
listen. Once he...

NICK  
Yeh. I know the feeling.

KITT  
Be careful Nick.

NICK  
Always.

NICK hangs up the phone, puts it back in his pocket, and  
resumes his flight.

CONTINUE TO:

69 EXT: AIR 69

NICK flies to THE RAVEN.

CONTINUE TO:

70 EXT: THE RAVEN 70

NICK lands in the alley, walks to the front of the club, and  
enters.

CONTINUE TO:

71 INT: THE RAVEN 71

NICK descends the stairs, goes over to JANETTE, and kisses  
her.

NICK  
Where is he?

JANETTE waves her head in ARNOLDS direction.

(CONTINUED)

JANETTE

Over there.

NICK

Thanks.

He kisses her, then walk over to ARNOLDS.

NICK

Mr. Arnolds?

ARNOLDS

Who wants to know?

NICK flashes his badge.

NICK

Nick Knight, homicide. You're under arrest.

NICK drags ARNOLDS out of the club, reading him his rights.

CONTINUE TO:

72

EXT: THE RAVEN

72

NICK and ARNOLDS exit. NICK remembers he didn't bring the caddy, and takes ARNOLDS to the alleyway. NICK looks at ARNOLDS and speaks to him hypnotically.

NICK

Sleep.

ARNOLDS falls asleep. NICK takes ARNOLDS in his arms, and flies off.

JUMP TO:

73

EXT: 27TH PRECINCT (11:50PM)

73

MICHAEL exits and goes over to KITT.

CONTINUE TO:

74

INT: KITT

74

MICHAEL gets in and starts the car.

KITT

Where are we going, Michael?

MICHAEL drives off.

(CONTINUED)

MICHAEL  
THE RAVEN.

KITT  
THE RAVEN?  
(beat)  
Isn't that the club that Nick took  
us to last night?

MICHAEL  
Yep.

KITT  
Why are we going there?

MICHAEL doesn't answer.

KITT  
Michael?

MICHAEL  
Do you think Nick Knight is...  
normal?

KITT  
Pardon?

MICHAEL  
Does he seem a little...  
(beat)  
I don't know...  
(beat)  
strange, to you?

KITT  
Strange? How so?

MICHAEL  
How'd he know you were following us  
last night?  
(beat)  
He couldn't have seen you, you were  
two blocks behind us.  
(beat)  
And where'd he take off to earlier?  
(beat)  
His partner says he does it all the  
time.  
(beat)  
And why'd the sound go all crazy  
during Nick and Janette's  
conversation, on the tape last  
night?

(CONTINUED)

KITT  
Michael, I...

MICHAEL  
Speaking of that tape, how are you  
coming on it?

KITT  
On what, Michael?

MICHAEL  
Last night's surveillance tape.  
(beat)  
How are you coming on that vocal  
enhancement of the conversation  
between Nick and Janette?

KITT  
What conversation? I don't know  
what you're talking about. There is  
nothing wrong with the tape.

MICHAEL  
KITT, I know what I saw, and what I  
didn't hear.

KITT  
Look Michael, here's the tape.  
(beat)  
See for yourself.

KITT runs the tape. (TAPE: NICK and MICHAEL enter THE RAVEN,  
NICK goes to JANETTE. Tape follows conversation. After  
JANETTE says "Nicola? What is it, what's wrong?", NICK says  
"What is it about my friends that ..." Tape plays rest of  
scene as is.)

MICHAEL  
But there was more to that  
conversation.

KITT  
Are you sure you're feeling okay,  
Michael?

MICHAEL  
I could ask you the question,  
partner.

Momentary pause.

(CONTINUED)

KITT

So, why are we going to THE RAVEN?

MICHAEL

I think that's where Nick flew off to.

KITT

Flew?

MICHAEL

Just a figure of speech, KITT.

KITT

Oh.

MICHAEL

Did you see him leave the station?

KITT

Who, Nick?

MICHAEL

Of course Nick, who else?

KITT

Well...

Momentary pause.

MICHAEL

KITT!

KITT

Not really.

MICHAEL

What do you mean, not really?

KITT

He came to the front door. Paused, then turned and walked back into the station.

(beat)

He must have gone out the back way.

MICHAEL

I'm telling you KITT. There is something strange about that guy.

(beat)

And ever since we meet him, you haven't been yourself. In fact, if I didn't know any better, I'd say you were hiding something from me.

(CONTINUED)

JUMP TO:

Thursday November 4th 1993

75 EXT: 27TH PRECINCT (MIDNIGHT) 75

NICK and ARNOLDS land out back. NICK shakes him, and wakes him.

NICK  
Arnolds, wake up.

ARNOLDS wakes up.

ARNOLDS  
What... where...?

NICK takes him to the precinct entrance.

CONTINUE TO:

76 INT: 27TH PRECINCT 76

NICK and ARNOLDS walk up to the front, where NICK hands ARNOLDS to over to a passing officer.

NICK  
Book Mr. Arnolds here, on four  
accounts of murder.

The OFFICER takes Arnolds.

OFFICER  
Yes sir.

SCHANKE sees NICK, and walks over to him. OFFICER walks off with ARNOLDS.

SCHANKE  
There you are! Where'd you take off  
to?

SCHANKE notices ARNOLDS being lead away.

SCHANKE  
Is that who I think it is?

NICK and SCHANKE head to their desks.

NICK  
Yep. Arnold Arnolds.

NICK looks around.

(CONTINUED)



NICK  
Where's Michael?

SCHANKE  
He said he was gonna call it a  
night.

NICK  
Maybe we should call him, and let  
him know we have Arnolds.

SCHANKE  
Good idea. He's staying at Cindy's.  
You know the number?

NICK  
No. But, I'm sure Nat has it.

NICK picks up phone and calls NATALIE.

NICK  
Nat, it's Nick.  
(beat)  
Yeh, I know. Do you have Cindy's  
phone number?  
(beat)  
Yeh, I'll hold.

NICK looks at Schanke.

NICK  
She's looking it up.

NICK picks up a pen while waiting for NATALIE. NICK's line  
is said to NATALIE who has returned.

NICK  
Yes I do.

NICK writes the phone number down.

NICK  
Thanks Nat. Bye.

NICK disengages the line and dial Cindy's number. No answer.

NICK  
How long ago did he leave?

SCHANKE  
About 15 minutes, I think. Why?

NICK  
He didn't go to Cindy's. There's no answer.

NICK hangs up phone.

NICK  
If only I knew KI... his car phone number.

JUMP TO:

77 EXT: THE RAVEN (1:00AM) 77

WEATHER: Showers TEMP: +4 HUM: 89% WINDS: SW @ 17 kph.

CONTINUE TO:

78 EXT: KITT 78

MICHAEL parks KITT and exits car.

MICHAEL  
Keep your scanners peeled buddy.

KITT  
Yes Michael.

MICHAEL walks off.

CONTINUE TO:

79 EXT: THE RAVEN 79

MICHAEL enters the club.

PAN TO:

80 EXT: KITT 80

KITT enters SURVEILLANCE MODE.

JUMP TO:

81 INT: THE RAVEN 81

MICHAEL descends the stairs looking for JANETTE. He can't see her. He goes over to the bar to ask the bartender if he's seen her.

MICHAEL  
I'm looking for Janette, could you tell me where I could find her?

BARTENDER  
She's busy right now, Mr...

MICHAEL  
Knight. Michael Knight.

BARTENDER  
I'll let her know you're looking  
for her. When I see her.

MICHAEL  
Thanks.

SANDRA slides up to MICHAEL.

SANDRA  
Hi, my name is Sandra. What's  
yours?

MICHAEL  
Michael.  
(beat)  
Michael Knight.

SANDRA  
You're not from around here, are  
you?

MICHAEL  
No. I'm from LA.

SANDRA  
(smile)  
Want to dance?

The DJ plays a slow song, for a change, and they dance,  
close.

SANDRA  
You in Toronto on business?

MICHAEL  
It started out as a vacation,  
but...

SANDRA  
You're so tense, I know just how to  
relieve that tension.

MICHAEL  
I...

SANDRA looks him in the eye, and puts him in a trance like  
state.

(CONTINUED)

SANDRA

Come.

MICHAEL takes her hand and they head to the back room.

CONTINUE TO:

82 BACK ROOM 82

SANDRA pushes MICHAEL up against a wall, and kisses him.

CUT TO:

83 BAR 83

JANETTE approaches the bar. The BARTENDER turns to her.

BARTENDER

There was a Mr. Knight here,  
looking for you.

JANETTE raises an eyebrow in surprise.

JANETTE

(Surprise)  
Nicola!

BARTENDER

No. Michael.

JANETTE gets a worried look on her face.

JANETTE

Where is he now?

BARTENDER

Dancing with Sandra.

JANETTE looks around for them.

JUMP TO:

84 BACK ROOM 84

MICHAEL's jacket and shirt are on the floor. SANDRA is kissing his neck. She bares her fangs and sinks them in. MICHAEL moans. SANDRA feeds. JANETTE enters.

JANETTE

CASSANDRA !!

(CONTINUED)

SANDRA looks up and lets go of MICHAEL, who falls to the floor. JANETTE gives her an "out" look. SANDRA leaves. JANETTE goes over to MICHAEL, and sees the fang marks in his neck.

JANETTE

Oh no.

KITT

Michael?

KITT's voice startles JANETTE.

KITT

Michael? Are you okay? Answer me.

JANETTE

Who's there?

KITT

Janette?

JANETTE

Yes. Who's...

KITT

My name is KITT.

JANETTE

Oh, so you are KITT.

KITT

Yes.

JANETTE

Call Nicholas?

KITT

Right away.

JUMP TO:

85 INT: 27TH PRECINCT (1:45AM)

85

NICK and SCHANKE are wrapping up some paperwork. NICK's phone rings, he answers it.

NICK

Homi...

KITT

Nick, it's KITT. Come to THE RAVEN, quickly. It's Michael, he's been... attacked.

(CONTINUED)

NICK

On my way.

NICK hangs up the phone and rises. SCHANKE's not about to let him take off again.

SCHANKE

Freeze.

NICK stops.

SCHANKE

You're not doing this to me again.  
We're partners. Wherever you're going, I'm going with you.

SCHANKE rises and walks over to NICK, who starts walking once SCHANKE reaches him.

SCHANKE

Where are we going?

NICK

The Raven.

SCHANKE

Oh.

(beat)

Why?

NICK

Michael's there.

JUMP TO:

86 EXT: THE RAVEN (2:45AM)

86

NICK skids the caddy to a stop. NICK and SCHANKE get out, cross the street, and enter the club.

CONTINUE TO:

87 INT: THE RAVEN

87

NICK runs down the stairs, and SCHANKE trails behind. NICK turns to him.

NICK

Stay here.

SCHANKE

Why?

(CONTINUED)

NICK  
Just do it, okay?

SCHANKE nods and watches as NICK runs to the back room.

PAN TO:

88

BACK ROOM

88

NICK enters and sees MICHAEL on the ground. NICK freezes in the doorway.

NICK  
Oh no.

NICK walks over to MICHAEL.

KITT  
Nick?

NICK  
Yeh KITT, it's me.

NICK looks at JANETTE.

NICK  
What happened, Janette?

JANETTE  
Well, I...

JANETTE stops talking. Momentary pause.

NICK  
KITT, what's Michael's status?

KITT  
My diagnostic doesn't make any sense. First he was alive, then he was dead, then alive, and now he's dead again.

NICK and JANETTE exchange an "uh-oh" look.

SCHANKE (VO)  
Hey Knight, what's going on in there?

NICK addresses the entrance way.

NICK  
Just stay outside, and don't let away one in.

(CONTINUED)

NICK turns to JANETTE.

NICK  
So, what happened?

JANETTE  
Is KITT...

NICK  
Don't worry about KITT. Besides, he has the right to know.

JANETTE  
Well you see...  
(beat)  
...today is the first Thursday of the month, and that means that my accountant, Mr. Jameson, comes over to do the records with me.

NICK  
What's that got to do...

JANETTE  
When I finished with Mr. Jameson, I came out to see my bartender. He told me there was a Mr. Knight looking me.

(beat)  
Naturally, I assumed he meant you. When he told me it was Michael, I got worried. He said he saw Michael dancing with Sandra.

(beat)  
When I couldn't see them on the dance floor, I thought they might be back here.

(beat)  
When I came in, she was all ready on him. I didn't know how long she'd been there. When she dropped him, I thought he was dead. Now...

(beat)  
I guess it would have been better if I'd gotten here a few minutes later.

NICK  
Or sooner.

KITT  
Does this mean, what I think it means?

(CONTINUED)



NICK  
Yes KITT. Michael is now a vampire.

KITT  
Devon's just going to love this.

NICK  
Devon?

KITT  
Our boss.

Momentary pause.

NICK  
KITT, I've got to get Michael back  
to my place, can you meet us there?

KITT  
Of course, Nick.

NICK  
Good, go then.

NICK turns to JANETTE.

NICK  
Keep Schanke distracted long enough  
for us to get away.

NICK picks up MICHAEL.

JANETTE  
Nicola, I...

NICK  
(kiss her)  
Thanks Janette.

NICK and MICHAEL exit the room.

CONTINUE TO:

89

INT: THE RAVEN

89

SCHANKE  
What's wrong with Michael?

NICK  
Nothing. He's just had too much to  
drink. I'm taking him home.

NICK tosses SCHANKE the caddy keys.

(CONTINUED)

NICK  
Take the caddy back to the station.  
I'll take KI... the Trans-Am.

NICK walks off.

SCHANKE  
Nick, wait, I...

JANETTE puts a hand on SCHANKE's shoulder, he turns.

JANETTE  
Hello, Mr. Schanke.

SCHANKE  
Ah, hi Janette.

JANETTE  
How are Myra and Jenny?

SCHANKE  
Fine. Fine.

JANETTE  
Can I get you something to drink?

SCHANKE  
No thanks. I'm on duty. Thanks  
anyway. I better get going. Bye.

SCHANKE walks to the stairs and ascends them.

CONTINUE TO:

90 EXT: THE RAVEN 90

SCHANKE exits and notices that MICHAEL's car is gone. He gets into the caddy and drives off.

JUMP TO:

91 EXT: KNIGHT'S WAREHOUSE (4:00AM) 91

WEATHER: Cloudy TEMP.: +6 HUM: 86% WINDS: SW @ 17 kph.

CONTINUE TO:

92

INT: KNIGHT'S WAREHOUSE

92

MICHAEL is laying on the couch. On the coffee table are two unopened bottles. NICK is sitting in a chair, and has an open bottle in front of him, and a glass in his hand.

KITT

Nick?

NICK

Yeh KITT?

NICK takes a sip.

KITT

Will Michael be alright?

NICK

That depends on what you mean by alright.

MICHAEL starts to come to. He is disorientated and confused. The marks in his neck are no longer there, they have completely healed.

MICHAEL

What happened? Where am I?

NICK

How do you feel?

MICHAEL

Hungry, thirsty.

NICK opens one of the other two bottles and hands it to MICHAEL.

NICK

Here, drink this.

MICHAEL answers hesitantly.

MICHAEL

What is it?

NICK

Just drink it.

MICHAEL takes the bottle, and looks at it. Whatever is in it, is overpowering. The scent of it attracts MICHAEL. MICHAEL puts the bottle to his mouth and drains it. Then he places the empty bottle on the table.

(CONTINUED)

NICK  
How do you feel, now?

MICHAEL  
Still thirsty.

NICK opens the second bottle, and hands it to MICHAEL. There is no hesitation this time. MICHAEL takes the bottle, drains it, then places it on table.

NICK  
Still thirsty?

MICHAEL  
No. I'm fine now. What was that stuff?

MICHAEL sits up.

NICK  
Do you remember anything that happened at THE RAVEN?

MICHAEL  
THE RAVEN? No. Not really. Maybe KITT does.

KITT  
Michael! Are you...

MICHAEL  
I think so. Do you have a tape of what happened at THE RAVEN?

No answer.

NICK  
It's okay, KITT. He's one of us now.

MICHAEL gives NICK a "what does that mean" look.

KITT  
Yes, I do.

MICHAEL addresses NICK.

MICHAEL  
You got a computer?

NICK  
Yeh, over there.

NICK and MICHAEL rise and go over to the computer. NICK turns it on.

MICHAEL  
Okay KITT, playback the tape.

KITT  
Yes Michael.

KITT plays tape, which starts with MICHAEL crossing the street.

NICK  
Fast-forward to the point where  
Michael and Sandra enter the back  
room.

KITT fast-forwards the tape. (NOTE: Tape cover's MICHAEL only. Therefore, it shows more of SANDRA's seduction of MICHAEL than seen before.) Tape plays till NICK tells KITT to stop, right after JANETTE tells KITT to call Nicholas.

NICK  
Okay KITT, stop the tape.

TAPE stops. MICHAEL is subconsciously rubbing his neck. NICK turns the computer off.

MICHAEL  
You mean she's a...  
(beat)  
you're a...  
(beat)  
now I'm a...

NICK  
Vampire?

MICHAEL nods.

NICK  
Yes.

NICK and MICHAEL walk back to couch and chair.

MICHAEL  
Then, that stuff you gave me to  
drink was...  
(beat)  
...blood?

NICK

Yes.

MICHAEL sits on the couch and puts his head in his hands.  
NICK sits in the chair.

MICHAEL

This is all a bad dream. It has to be. There's no such thing as vampires.

(beat x3)

Ever since we got here, KITT's been acting real strange, and...

NICK

I'm afraid that's my fault.

MICHAEL

Your fault? What do you mean? How could it be...

NICK

KITT was protecting me.

MICHAEL

You? Why...

NICK

Remember that tape KITT made at THE RAVEN the other night?

MICHAEL

You mean the one he tried to tell me didn't exist?

NICK

That would be it?

MICHAEL

What about it?

NICK

Well, part of the conversation between me and Janette, would have, if you'd heard it, put your life in grave danger.

MICHAEL

How so?

NICK

Certain references were made that would have brought THE ENFORCERS after you.

(CONTINUED)

MICHAEL

The Enforcers? Who are they?

NICK

They enforce THE CODE. They are sworn to protect us, to keep the mortal world from discovering our existence.

(beat)

If KITT told you...

MICHAEL

They'd come after me.

NICK

Right. I asked KITT to erase the conversation from the tape. I also asked him to keep you away from THE RAVEN.

MICHAEL

He tried Nick but, I didn't listen.

(beat)

This is really happening, isn't it?

NICK

'Fraid so.

MICHAEL

How many people know you're a vampire?

NICK

Only one.

(beat)

Nat.

MICHAEL

The coroner?

NICK

Yeh.

MICHAEL

Your partner doesn't know?

NICK

No, he doesn't.

(beat)

Just Nat.

(CONTINUED)

MICHAEL

I still can't believe I'm a vampire.

(beat)

How long have you...

NICK

I was brought across in 1228.

MICHAEL

1228? I have so many questions, I don't know where to start.

NICK

Start with trying to figure out what you're going to tell Devon.

MICHAEL

Devon? What's he...

NICK

You're one of us now. One of, "The Children of the Night".

MICHAEL

I...

(yawn)

I'm so tired.

MICHAEL lays down.

NICK

The sun will be up soon.

MICHAEL

The sun? Why should...

(beat)

That's right, sunlight is deadly, isn't it?

NICK nods affirmatively.

NICK

Yes. Right now it is extremely deadly. As you get older, you can build a tolerance for it, but it will always be deadly.

(beat)

So, if you go back to FLAG...

MICHAEL

If?

(CONTINUED)



NICK

Yes, if. You will need an excuse  
for Devon, as to why you can only  
work nights.

MICHAEL

Right.

MICHAEL thinks.

KITT

I could protect him from the sun  
during the day.

NICK

What?

NICK picks up the empty bottles and takes them to the  
kitchen.

KITT

We could have Bonnie install sun...

NICK

That wouldn't do any good. Michael  
couldn't stay inside the car all  
day, every day. No, we have to  
think of something else.

(beat x2)

Michael, there's a ...

NICK turns around and notices that MICHAEL is fast asleep on  
the couch. NICK looks at his watch. It reads 6:15am. The  
elevator door opens, and NATALIE enters. NICK motions her to  
be quiet. NATALIE walks over, placing the caddy keys on the  
table.

NATALIE

What happened?

NICK

Sandra attacked Michael.

NATALIE

Is he ..

NICK

Dead?

NATALIE nods.

(CONTINUED)

NICK

No.

NATALIE

You mean he's...

NICK

Yeh.

NATALIE

What are you gonna do?

NICK

I don't know.

NATALIE

How much have you told him?

NICK

He fell asleep before we could really get into it.

KITT

Nick?

NATALIE is startled at the sound of KITT's voice.

NATALIE

Who said that?

NICK

KITT.

(beat)

KITT, say hello to Dr. Natalie Lambert.

KITT

Hello, doctor.

NATALIE looks at NICK.

NATALIE

KITT, that's Michael's car, right?

NICK

Right.

(beat)

What were you going to say KITT?

KITT

I was wondering why we couldn't simply give Michael a sun allergy?

(CONTINUED)

NICK

I thought of that, but a sun allergy isn't something he'd catch overnight.

NICK looks to NATALIE

NICK

Or could he?

NATALIE

I'd have to look at his medical records. Maybe there'd be...

KITT

I could show them to you.

NATALIE raises an eyebrow.

NATALIE

You could?

KITT

Yes. If Nick would turn on his computer, I'll send them up.

NATALIE

Ain't technology wonderful.

NICK and NATALIE head over to computer.

NICK

That depends. I'm just glad he's on our side.

NICK turns on the computer.

NICK

Okay KITT, send'em up.

KITT

Yes Nick.

KITT transmits MICHAEL's med-file, and displays it on NICK's monitor. NATALIE pulls up a chair and starts to read it. The phone rings.

NICK

You read this, I'll get the phone.

NICK walks over to phone and answer it.

(CONTINUED)

NICK

Hello.

JANETTE (VO)

Nicola, good you're still up.

NICK

What can I do for you, Janette?

JANETTE (VO)

It's what I can do for you, mon cheri.

NICK

What do you mean?

JANETTE (VO)

I found Merlin, and told him about KITT. He'd love to meet him.

NICK

But Janette, I ...

JANETTE (VO)

He's flying in tonight. He'll meet you at your place around 8:00pm.

NICK

Janette, I ...

JANETTE (VO)

Bon soir, mon amour.

JANETTE hangs up. (C-L-I-C-K)

NICK

Janette? Ja...

NICK hangs up.

NICK

Great.

NICK leans on the table. NATALIE is still reading.

NATALIE

What'd Janette want?

NICK

To let me know Merlin will be here at 8:00.

(CONTINUED)

KITT  
Merlin? That's your computer expert, right?

NICK  
Yes. Sorry KITT, I forgot to...

KITT  
That's okay Nick. I'm looking forward to meeting him. Maybe he can answer some questions for me, and tell me all I need to know to protect Michael.

NICK walks over to NATALIE.

NICK  
I guess so.  
(beat)  
Merlin can re-program you, while I re-program Michael.

NATALIE laughs.

KITT  
Very funny. Ha, ha, ha.

NICK address NATALIE.

NICK  
Find anything?

NATALIE  
According to his file, he had a severe sunburn last summer.

NICK  
So?

NATALIE  
We could use that as a cause for a sudden sun-allergy.

NICK  
But would FLAG buy it? I mean summer was three months ago, and LA is a very sunny city. Wouldn't you expect the symptoms to have appeared before now?

KITT  
We can make it convincing, can't we doctor?

(CONTINUED)

NATALIE

We can certainly try, KITT.

NATALIE looks at NICK

NATALIE

Maybe it would be a good idea if we both took the night off.

NICK nods, and goes back over to the phone. NATALIE goes back to reading the med-file. NICK picks up the phone and dials the station.

NICK

This is Detective Knight. I'd like to leave a message for Captain Stonetree.

(beat)

Tell him, I won't be in tonight, family emergency.

(beat)

Thanks.

NICK hangs up and looks at NATALIE.

NICK

You want to call now?

NATALIE

No, I'll...

(yawn)

...call from my place. I...

NATALIE rises from chair.

NATALIE

...better get going.

KITT

Doctor, my sensors indicate that you are in no condition to drive home. May I offer you a lift? We can use the time to discuss Michael.

NATALIE

(smile)

Thanks KITT. I'd like that. See ya Nick.

NATALIE walks over to the elevator door and exits. NICK addresses KITT.

(CONTINUED)

NICK  
Drive carefully, then hurry back.  
I'd hate to have Michael wake up  
and find you gone.

KITT  
Of course, Nick.

Momentary pause.

KITT  
Will you be asleep when I get back?

NICK  
Probably.

KITT  
Good-night then.

NICK  
Night.

PAN TO:

93 FRIDGE

93

NICK walks over to the fridge, opens it, and takes out a bottle. Nick closes the fridge, and removes the cork, from the bottle, with his teeth. He spits out the cork, and takes a drink. He walks over to the stairs, bottle in hand.

PAN TO:

94 STAIRS

94

He reaches the stairs, takes another drink, then ascends them.

JUMP TO:

95 EXT: CITY SCRAPE - SUNRISE (6:57AM)

95

WEATHER: Cloudy with the chance of a light shower this morning, windy with a little sunshine possible this afternoon.

HIGH: +11 UV LEVEL: 1.0 HUM: 89% WINDS: SW @ 20 kph.

FADE TO:

96 EXT: CITY SCRAPE - SUNSET (5:04PM) 96

WEATHER : Cloudy, windy and mild with rain beginning towards  
midnight. LOW: +6

FADE TO:

97 EXT: KNIGHT'S WAREHOUSE (7:00PM) 97

WEATHER: Cloudy TEMP.: +9 HUM: 81% WINDS: SSW @ 9 kph.

CONTINUE TO:

98 INT: KNIGHT'S WAREHOUSE 98

NICK and MICHAEL are sitting at the table. MICHAEL has, in front of him, one empty bottle and one half empty bottle, and a glass in his hand. NICK has, in front of him, one half empty bottle, and a glass in his hand.

MICHAEL

So, is all that stuff in the movies, true?

NICK

Some of it.

MICHAEL

Like what?

NICK

Well, you all ready know about the sun.

MICHAEL nods, approvingly.

NICK

Fire, decapitation, or a wooden stake through the heart, will also kill you. ... A crucifix will burn you, and garlic will make you sick.

MICHAEL

But, if I avoid all of them, I can lead a fairly normal life?

NICK

Yes.

MICHAEL

What about transformation?

(CONTINUED)



NICK

You mean, into bats, dogs, or a cloud of vapor?

MICHAEL

Yeh.

NICK

That, is strictly movie lore. I've never known one of us who could do that.

MICHAEL

It's been said, that a vampire can not enter a dwelling unless he's been invited. Is that true?

NICK

If you enter uninvited, you are at the mercy of those within. However, if you are invited in, they are at your mercy.

MICHAEL

Oh.

NICK and MICHAEL take a drink from their glass.

NICK

A word of advice. You are going to have to learn to control your urges.

MICHAEL

Urges? What type of urges?

NICK

The urge for blood, for one.

(beat)

Your body is adjusting to a new way of life. All your senses, sight, sound, etc., are now far superior, than they were.

(beat)

You'll be able to hear the heartbeats, and smell the blood, of every mortal around you. You must fight the desire to take that person.

(beat)

It will be hard, at first, but you must never lose control.

(beat)

(MORE)

(CONTINUED)

NICK (cont'd)  
You'll be able to hear conversations in other rooms, other buildings. You're going to have to learn to focus your senses, to block out everything that has nothing to do with what you are doing at the moment. Your physical strength, is also superior. So be extra careful when you throw, or hit, someone or thing.

MICHAEL laughs.

NICK  
This isn't funny Michael. If you were to hit a mortal, and not know exactly how much force was behind your swing, you could wind up hurtling him half way across the room. How would you explain that?

MICHAEL  
Sorry.

NICK and MICHAEL take another drink from their glass.

MICHAEL  
What about mind control?

NICK  
You will be able to sense the thoughts of both mortals and vampires. With practice, you can use the power of persuasion, or hypnosis, to make mortal forget or remember something.

MICHAEL  
What about...  
(beat)  
...sleeping arrangements? I mean, do we sleep in...

NICK  
...coffins?

MICHAEL nods, affirmatively.

NICK  
No. At least I don't.  
(beat)  
Some of us do though. Frankly, I never much cared for it.

(CONTINUED)

(beat)

There is no rule, that says we must sleep in coffins.

MICHAEL

Can we... fly?

NICK

Yes.

NICK and MICHAEL take a drink from their glasses.

MICHAEL

Some legends say, that vampires must drink human blood to survive. Others say, any type will do. Which is right?

NICK

Any type will do.

(beat)

The only difference, is that human blood is more potent. It would take less human blood to satisfy us, than any other type.

MICHAEL perks to attention.

NICK

What is it?

MICHAEL

Someone is coming.

NICK

I know. It's only Nat.

MICHAEL raises an eyebrow wondering how NICK could know.

MICHAEL

How... never mind.

(beat)

Another inconsistent point, throughout the various legends, is exactly how one becomes a vampire. Some say, that once you're bitten, you're a vampire. Some say, that the vampire who attacks you, has the option of killing you, or making you a vampire. Another one says there is a middle step. Where you're not dead, but not a vampire either.

(CONTINUED)

(beat)

Like in this movie I saw. This vampire, attacks a woman, and kills her. Then, he calls out her name and she awakens. She leads a normal life during the day, and when he calls her at night, she enters a trance like state and goes to him.

The elevator door opens and NATALIE enters. She heads over to the table.

NATALIE

Good evening guys.

NICK

Hi Nat.

MICHAEL

Hello Natalie.

As NATALIE draws closer, MICHAEL can hear her heartbeat and smell the blood pumping through her body. NICK looks at MICHAEL and motions NATALIE to sit beside him, away from MICHAEL. NICK addresses MICHAEL.

NICK

You okay?

MICHAEL shakes his head, yes, drains his glass, then, re-fills it. MICHAEL wonders how NICK can be so close to her and not be tempted. MICHAEL remembers what NICK said about control. MICHAEL addresses NICK.

MICHAEL

Well?

NICK

I don't think we should get into that right now.

NATALIE

Into what?

MICHAEL

I asked him to clear-up how one becomes a vampire.

NATALIE

Oh, I'd love to hear to that one.

NATALIE playfully punch NICK in the arm.

(CONTINUED)

NATALIE  
Go on Nick, tell him.

NICK turns to NATALIE.

NICK  
I really don't think he needs to  
know that right now.

NATALIE  
He has every right to know, Nick.

NICK  
There are so many ways to get what  
he'll need to survive, Nat. He  
won't have to feed off humans, or  
animals.

(beat)

Besides, it's too dangerous these  
days to even think of going after  
live prey.

(beat)

To many reporters, with too many  
questions, and overactive  
imagination.

(beat)

You know, what it's like.

MICHAEL  
So the only time we'd go after a  
human would be to make them a  
vampire?

NICK  
Yes. Bringing someone over should  
be the only time. But, every now  
and then, one of us might just find  
the temptation too strong.

MICHAEL  
Have you?

NICK and NATALIE think of RICHARD.

NICK  
I haven't taken a life in that way,  
in more than 100 years.

(beat)

I'll admit, I've been tempted. But,  
I've learned to control my urges,  
and feelings.

(CONTINUED)

MICHAEL

Your file says you transferred from Chicago PD, in October of 1990. Is that true?

NICK

How... KITT right?

MICHAEL nods.

NICK

Yes and no. I did move here, from Chicago, but I came up in '89. I met Nat in August of 1990, when I was brought to the morgue DOA.

(beat)

But, that's another story.

(beat)

In October 1990, I joined the TPD.

MICHAEL

How'd you get the department to take you on?

NICK

Nat knew of my desire to help people. She heard that homicide had an opening for a night-shift detective. And, suggested that I'd be perfect for the job. I could help the city by...

NICK turns to Nat.

NICK

...what was it you said? ... Oh yeh, by taking a real bite out of crime.

NICK, NATALIE and MICHAEL, all laugh.

NICK

Anyway, that night, I went to see Capt. Stonetree, and used a little "persuasion", to get the job.

Momentary pause.

MICHAEL

So, how do you "bring someone over?"

(CONTINUED)

NICK  
Are we back to that?

MICHAEL  
I really want to know.

NICK  
Okay, okay.  
(beat)  
There are two ways, depending on  
the effect you want.

MICHAEL  
What?

NICK finishes his glass, and re-fills it. NATALIE gives him  
a "that's not helping" look.

NICK  
There's the way you were brought  
over, and then there's the way I,  
was brought over.

MICHAEL  
What's the difference?

NICK  
The way you were brought over,  
leaves you independent, in control  
of your own life. You can do what  
you want. Where you want. How you  
want. When you want.

MICHAEL  
And you?

NICK  
I was brought over by a method  
referred to as "The Blood Bonding".

MICHAEL  
The Blood Bonding?

NICK nods.

NICK  
LaCroix, the vampire who brought me  
over, wanted to control me, keep me  
with him till the end of time.

(beat)  
That's what The Blood Bonding does.  
It bonds you to your master.

(beat)

(MORE)

(CONTINUED)

NICK (cont'd)

Now a days, 99% of converts are brought over the way you were.

(beat)

But, in 1228, The Blood Bonding was the popular method.

NATALIE looks at NICK sympathetically.

NATALIE

I never knew that.

MICHAEL

So, how's it done?

NICK

Which one?

MICHAEL

The first one.

NICK takes a deep breath, then a drink, then continues.

NICK

You drain your victim of blood, to the point of almost death. If you take him to, or over, he will be dead. If you stop just before death, you will have brought him over.

MICHAEL

How is that different from The Blood Bonding?

NICK

The difference, is in how the initial hunger/thirst is satisfied. Do you remember how yours was?

MICHAEL nods.

MICHAEL

You gave me a bottle, like this one.

NICK nods.

NICK

If you were to use The Blood Bonding method, your master would have given him/her self to you, to satisfy that thirst.

(CONTINUED)



MICHAEL  
You mean you'd...

NICK  
...feed off your master. And be  
eternally bonded to him.

The elevator can be heard coming up. NATALIE and MICHAEL  
look to the door.

NATALIE  
You guys expecting someone?

MICHAEL  
I didn't hear anyone.

NICK  
It's Merlin.

MICHAEL  
How cou...

The elevator door opens, and MERLIN enters. The door closes,  
and MERLIN walks over. MERLIN nods to NICK.

MERLIN  
Nicholas.

NICK  
Merlin.

Momentary pause. NICK introduces NATALIE.

NICK  
This is Dr. Natalie Lambert...

MERLIN  
Oh, so this is the famous Dr.  
Lambert.

NICK  
And this, is our new convert,  
Michael Knight.

MERLIN gives NICK a "KNIGHT" look.

NICK  
Don't say it.

MERLIN looks at MICHAEL.

MERLIN  
So, where's KITT, the wonder car?

MICHAEL  
He should be parked outside.

MERLIN  
There's nothing parked outside.

MICHAEL activates the watch-comm.

MICHAEL  
KITT?

KITT  
Yes Michael.

MICHAEL  
Where are you, buddy?

KITT  
In the garage. I didn't want to attract too much attention by remaining outside.

MICHAEL  
Well, there is someone here who'd like to meet you.

NICK  
Merlin, say hi to KITT.

MERLIN  
Hi KITT.

KITT  
Hello Merlin. Mind if I ask you a question?

MERLIN  
Not at all, that's why I'm here.

KITT  
Are you any relation to thee Merlin, King Arthur's wizard?

NICK, MICHAEL, NATALIE, and MERLIN, all laugh.

MERLIN  
I think I'll take the fifth on that, KITT. At least for now.

NICK  
You know how to get to the garage,  
don't you?

MERLIN nods.

MERLIN  
Yes.

MERLIN heads to the door.

MERLIN  
See ya later.

NICK  
Bye.

MICHAEL / NATALIE  
Bye.

MERLIN exits.

MICHAEL  
Merlin's on his way, KITT, be nice.

KITT  
Always Michael.

JUMP TO:

99 INT: 27TH PRECINCT - HOLDING (8:15PM) 99

ARNOLDS is in a cell, alone. He hears a gun go off on the other side of the lock-up door, and hears someone fall. The door opens, and a man runs in. The man unlocks ARNOLDS cell, and they run out.

JUMP TO:

100 INT: MAIN FLOOR (8:20PM) 100

SCHANKE's at his desk, doing paperwork. STONETREE approaches.

STONETREE  
You still here? Why don't you go home, Don? Spend some time with Myra and Jenny. No use putting in OT if Knight's not coming in.

SCHANKE  
Just wanna finish this report, then I'm outta here.

(CONTINUED)

The phone rings. SCHANKE answers it.

SCHANKE  
Homicide, Det. Schanke.  
(beat)  
What? How?  
(beat)  
Thanks.

SCHANKE hangs up the phone.

STONETREE  
What is it?

SCHANKE  
Arnolds. Someone just shot the  
guard, and broke him out.

STONETREE  
Is the guard okay?

SCHANKE  
Yeh, he's fine.

STONETREE leaves. SCHANKE picks up the phone and calls  
Dispatch.

SCHANKE  
Dispatch, Detective Schanke.  
(beat)  
Re-issue that APB on Arnold  
Arnolds.  
(beat)  
Thanks.

SCHANKE hangs up the phone, and returns to his paperwork.

JUMP TO:

101 INT: KNIGHT'S WAREHOUSE (8:30PM)

101

NICK and NATALIE are sitting on the couch. MICHAEL is  
sitting in a chair.

MICHAEL  
Thee Joan of Arc. You knew thee  
Joan of Arc?

NICK  
Yes.

(CONTINUED)

MICHAEL  
What was she like?

NICK is about to answer, when the phone rings. NICK turns around to answer it, NATALIE grabs his hand.

NATALIE  
Don't. You're not supposed to be here, remember?

NICK  
Right.

The machine answers the phone.

MESSAGE  
Yeh, Nick Knight. I'm either in bed, or incommunicado. So, if you want, leave your name and number, and I'll get back to you. (B-E-E-P)

SCHANKE (VO)  
Knight, it's Schanke. Arnolds just escaped.

NICK and MICHAEL exchange an "uh-oh" look.

SCHANKE (VO)  
I had dispatch re-release the APB on him. See ya tomorrow night. Hasta la bye-bye. (C-L-I-C-K)

NICK  
Great.

NICK looks to MICHAEL.

NICK  
I guess we better go find him.

NICK gets up, goes over to the window, and opens it. MICHAEL just stares at him. NICK turns to MICHAEL.

NICK  
You coming?

MICHAEL  
I don't think I'm ready for flying yet.

NICK  
Just remember what I told you, and you'll be fine.

(CONTINUED)

MICHAEL rises.

MICHAEL  
Well, here goes nothing.

MICHAEL heads over to NICK.

NICK  
That's the spirit. Later Nat.

NATALIE  
Bye Nick.

NICK flies out the window. MICHAEL turns to NATALIE.

MICHAEL  
Wish me luck.

NATALIE  
Good luck.

MICHAEL flies out the window. NATALIE starts to tidy up. (Brings the dishes and glasses to the sink, and puts the bottles on the counter.) She returns to the couch, and picks up the TV Guide. She turns to Thursday, November 4th, 1993. The phone rings. NATALIE is about to answer it, then remembers that she's not supposed to be here either. The machine answers it, and plays the message. JANETTE starts talking, at the tone of the BEEP.

JANETTE (VO)  
Nicola, if you're there, pick up  
the phone.

NATALIE picks up the phone.

NATALIE  
Janette?

JANETTE (VO)  
Natalie? Where's Nick?

NATALIE  
He just flew out of here, with  
Michael. They went to look for  
Arnolds. He...

JANETTE (VO)  
...is here.

NATALIE  
At THE RAVEN?

(CONTINUED)

JANETTE (VO)  
Yes. I guess I'll try to reach  
Nicholas on his cell.

NATALIE  
He didn't bring it.

JANETTE (VO)  
What?

NATALIE  
It's right here.

JANETTE (VO)  
Oh, I see. If he calls...

NATALIE  
Can you keep Arnolds there,  
Janette?

JANETTE (VO)  
Of course, why?

NATALIE  
I think I might have a way to  
contact Nick.

JANETTE (VO)  
You do?

NATALIE  
I've seen Michael communicate with  
KITT through his watch, and...

JANETTE (VO)  
Of course, KITT can call Michael.

NATALIE  
Thanks Janette. Bye.

JANETTE (VO)  
Bye.

NATALIE hangs up the phone, and runs to the door.

CUT TO:

102 INT: KNIGHT'S GARAGE (8:40PM) 102

NATALIE enters and walks over to KITT and MERLIN.

CONTINUE TO:

103 EXT: KITT 103

MERLIN's sitting in the passenger side of KITT, the door is open. NATALIE comes over and leans on the open door.

NATALIE

KITT?

KITT

Yes, Dr. Lambert.

NATALIE

Can you contact Michael?

KITT

Yes.

NATALIE

Good. Contact him please.

KITT calls MICHAEL.

KITT

Michael?

MICHAEL (VO)

Yes KITT, what is it?

KITT

Dr. Lambert wants to talk to you.

MICHAEL (VO)

What is it, Natalie?

NATALIE

Is Nick still with you?

NICK (VO)

Right here, Nat.

NATALIE

Janette just called. Arnolds is at THE RAVEN.

NICK (VO)

Tell Janette, we're on our way.  
Thanks Nat.

(CONTINUED)



NATALIE  
Good luck guys.

KITT disengages the link to MICHAEL.

NATALIE  
KITT, can you call THE RAVEN?

KITT  
Right away.

KITT activates the phone, and calls THE RAVEN.

JANETTE (VO)  
Oui, bonjour.

NATALIE  
Janette, it's Nat. Nick and Michael  
are on their way.

JANETTE (VO)  
Merci, Natalie. Au-revoir.

JANETTE hangs up, and KITT disengages the phone. NATALIE  
turns to MERLIN.

NATALIE  
So, how's it coming?

MERLIN  
Amazing. KITT is absolutely  
amazing.  
(beat)  
Don't take this the wrong way,  
Natalie...  
(beat)  
But, I've got a lot of work to do,  
and...  
(beat)  
...you just standing there, like  
that, isn't helping.

NATALIE  
I understand. I'll just go back  
upstairs.

MERLIN  
Yeh.

NATALIE walks off, and MERLIN watches her go. MERLIN mutters  
to himself as she leaves.

(CONTINUED)

MERLIN

I don't know how Nick does it.

KITT

Does what?

MERLIN

How he can be so close to her and not...

MERLIN stops talking. Not wanting to finish.

KITT

And not, what?

MERLIN

You know.

KITT

No, I don't. Tell me.

MERLIN

And not be...

(beat)

...tempted to take her.

KITT

Take her? Take her where?

MERLIN

Not that sort of take.

KITT

Then what...

(beat)

Oh. You mean take, as in kill.

MERLIN

Or bring her over.

KITT

Maybe he cares for her too much, and doesn't want to put her life in that position.

MERLIN

Yeh, maybe. Nicholas always was a romantic.

KITT

Always?

(CONTINUED)

MERLIN

As long as I've know him.

(beat)

Anyway, let's get back to work,  
shall we?

JUMP TO:

104 EXT: THE RAVEN (9:00PM)

104

NICK and MICHAEL land in the alleyway. MICHAEL looks sick.

NICK

That wasn't so bad now, was it?

MICHAEL answers sarcastically.

MICHAEL

Piece of cake.

NICK smiles. They walk around to the front door, and NICK opens it. The sound of the music hits MICHAEL, hard. He raises his hands to his ears.

MICHAEL

Isn't that a little loud, even for  
mortal ears?

NICK

You'll get used to it. Come on.

They enter club.

CONTINUE TO:

105 INT: THE RAVEN

105

NICK and MICHAEL descend the stairs. They spot JANETTE, and head over. JANETTE points to the back corner. NICK smiles a thank-you. She nods a you're welcome. NICK and MICHAEL head to ARNOLDS, who sees them coming, and makes a run for it. NICK and MICHAEL run after him. ARNOLDS makes it to the stairs and runs up them. NICK and MICHAEL follow.

CONTINUE TO:

106 EXT: THE RAVEN

106

ARNOLDS exits and runs south on Duncan Street. NICK and MICHAEL exit. NICK looks north, then south. NICK spots ARNOLDS.

(CONTINUED)

NICK

There.

NICK points.

NICK

I'll go up and land in front of  
him, you stay behind.

NICK flies off.

MICHAEL

Right, easy for you to say.

MICHAEL runs south on Duncan, after ARNOLDS.

PAN TO:

107

ARNOLD'S LOCATION

107

ARNOLDS looks back and sees only MICHAEL chasing him. He turns back and sees NICK land about 20 feet in front of him. NICK is in full vamp-mode. ARNOLDS stops. He takes the gun out of his pocket, and fires three shots at NICK. (The bullets are direct hits, but have no affect, as they go straight through NICK.) NICK starts walking towards ARNOLDS, slowly. ARNOLDS turns and runs north. MICHAEL has stopped running, and is slowly advancing towards ARNOLDS. ARNOLDS fires the two remaining shots at MICHAEL. MICHAEL is surprised when the bullets pass straight through him. MICHAEL enters vamp-mode. ARNOLDS pulls the trigger again, but the gun is empty. ARNOLDS looks back, at the advancing NICK, then back to MICHAEL, then back to NICK.

NICK

There's nowhere to run, Arnolds.

ARNOLDS is confused. He thought he was being chased by NICK and MICHAEL. He's not sure who, or what, these guys are.

ARNOLDS

Who...

(beat)

Who are you? What are you? What do  
you want?

NICK, out of vamp-mode, flashes his badge.

NICK

You're under arrest, again.

ARNOLDS drops his gun. NICK grabs his arm and cuffs him. MICHAEL, also out of vamp-mode, picks up the gun.

(CONTINUED)

MICHAEL

How do we get him to the station?

NICK is about to say something, when KITT pulls up.

KITT

Maybe I can be of service.

KITT opens the passenger door. ARNOLDS is confused, again. Not only are these two guys strange, but they have a talking car, that drives itself. NICK and MICHAEL laugh, at KITT. NICK puts ARNOLDS in the car, and KITT closes the door. NICK turns to MICHAEL.

NICK

Take him in, then meet me back at my place.

MICHAEL

Okay.

NICK

Bye.

NICK flies off. MICHAEL walks around to the driver's side, gets in, and drives off.

FADE TO:

108 EXT: CITY SCRAPE - MOONRISE (9:12PM) 108

WEATHER: Cloudy TEMP: +8 HUM: 81% WINDS: SE @ 5 kph.

FADE TO:

109 EXT: 27TH PRECINCT (10:15PM) 109

KITT pulls up, and MICHAEL gets out. MICHAEL opens passenger side, and takes ARNOLDS out. They walk to station entrance.

CONTINUE TO:

110 INT: 27TH PRECINCT 110

MICHAEL enters with ARNOLDS in tow. SCHANKE is on his way out.

SCHANKE

You found him! Great!

MICHAEL

KITT heard the APB, and we tracked him down.

(CONTINUED)

SCHANKE stops a passing OFFICER.

SCHANKE  
Take this guy back to holding.

OFFICER takes ARNOLDS from MICHAEL.

SCHANKE  
And this time, tell them to keep an eye on him.

OFFICER nods and takes ARNOLDS away.

MICHAEL  
Why are you still here?

SCHANKE  
I was finishing up some paperwork.

MICHAEL  
Well, don't stay up too late. You know what they say. Early to bed, and...

SCHANKE  
Yeh, yeh, yeh. Well, I'm on my out, so there.

SCHANKE exits. MICHAEL shakes his head back and forth, then exits.

CONTINUE TO:

111 EXT: 27TH PRECINCT 111

MICHAEL exits and walks over to KITT.

CONTINUE TO:

112 EXT: KITT 112

MICHAEL opens the door and gets in.

CONTINUE TO:

113 INT: KITT 113

MICHAEL closes the door, starts the car, and drives off.

KITT  
What was it like Michael?

(CONTINUED)

MICHAEL  
What was, what like, KITT?

KITT  
Flying!

MICHAEL  
(laugh)  
I think I'll leave the flying to  
you for now buddy.

CONTINUE TO:

114 EXT: KITT 114  
KITT continues to NICK's.

JUMP TO:

115 INT: KNIGHT'S WAREHOUSE (11:30PM) 115

NATALIE is sitting on the far end of the couch, and NICK is sitting in the middle. MERLIN is sitting in a chair. They are playing a game of TRIVIAL PURSUIT. NICK rolls the dice, and the phone rings. They all stop what they are doing, and pay attention, as the machine answers the phone. At the tone of the BEEP, SCHANKE leaves the following message.

SCHANKE (VO)  
Hey partner, forget my previous  
message.  
(beat)  
Michael just brought Arnolds in,  
before I left.  
(beat)  
I can't believe I actually got home  
before midnight.  
(beat)  
Ciao.

SCHANKE hangs up. The elevator door opens and MICHAEL enters. NICK moves closer to NATALIE, so MICHAEL can sit on the couch. MICHAEL comes over, and sits.

MERLIN  
That car of yours is amazing.

MICHAEL  
Thanks.

MERLIN  
I've told KITT everything I could  
think of. He should be able to  
(MORE)

(CONTINUED)

MERLIN (cont'd)  
protect you, and keep you from  
breaking THE CODE.

MICHAEL  
The Code?

MERLIN  
I'm sure Nick has gone over it with  
you already. Haven't you Nick?

NICK nods.

NICK  
Early this morning.

NICK looks at Michael.

NICK  
Remember our conversation about The  
Enforcers?

MICHAEL  
Oh, right, of course.

MERLIN  
Well, KITT's prepared for his new  
role. How about you?

MICHAEL  
Getting there.

MERLIN rises.

MERLIN  
I better get going. If you need  
anything, Michael, just put out the  
word, and someone'll find me.

MERLIN takes a card out of his pocket, and hands it to  
MICHAEL.

MERLIN  
Here's the name of a club in LA.  
Ask for Vladimir, he's the owner,  
and one of us.

MICHAEL takes the card, and looks at the name: THE BAT CAVE.

MICHAEL  
Does every city have a vampire  
club?

NICK and MERLIN laugh.

(CONTINUED)



NICK

Yeh. Mortals just think it's a plain simple night-club.

MERLIN

I'll talk to you later, Nick. Nice meeting you Natalie.

NATALIE

Nice meeting you too, Merlin. Bye.

MICHAEL / NICK

Bye.

MERLIN walks over to the elevator, and exits.

NATALIE

I guess I should get going too. It's getting late.

NICK

It's not that late.

NATALIE consults her watch.

NATALIE

It's 11:45, Nick!

NICK looks at her teasingly.

NICK

The night is still young.

NATALIE

Maybe for you guys, but I've already been up for 13 hours.

NATALIE rises.

NATALIE

See ya tomorrow night, Nick. Bye Michael.

NICK

Bye Nat.

MICHAEL

Bye.

NATALIE walks over to the elevator, and exits.

NICK  
Want something to drink?

MICHAEL  
Sure.

NICK rises and go to kitchen.

NICK  
So, have you thought about what  
you're going to do?

NICK opens the fridge.

MICHAEL  
I've decided to remain with FLAG.

NICK removes a bottle and closes the fridge.

NICK  
Really.

NICK gets two glasses off the shelf.

MICHAEL  
Yes.

NICK heads back over, with the glasses and the bottle.

NICK  
Why?

NICK sits, and opens the bottle.

MICHAEL  
The main reason, is KITT.

NICK  
KITT?

NICK pours two glasses.

MICHAEL  
I don't know if you know this or  
not, but KITT is FLAG property. I  
don't own him.

NICK offers MICHAEL a glass. MICHAEL takes the glass.

MICHAEL  
If I left...

NICK  
You'd be leaving KITT.

MICHAEL  
Right.

NICK and MICHAEL take a drink from their glasses.

MICHAEL  
And, I think I need him now more  
than ever.

MICHAEL takes another drink.

NICK  
So, what about Arnolds?

MICHAEL  
What about him?

NICK takes a drink.

NICK  
He escaped from an LA holding cell,  
before he came here.

MICHAEL  
Yeh, so?

NICK  
So, who gets him first. Us, or you?

MICHAEL  
I never thought of that.

NICK and MICHAEL take a drink from their glass.

KITT  
I would think that Arnolds would  
return to the U.S., then he'd be  
sent back up here, later.

NICK  
That means we'll have to start  
extradition proceedings tomorrow.  
Then get someone to bring him down.

KITT  
We have the authority to bring  
Arnolds back.

NICK finishes off his glass, so does MICHAEL.

NICK

I don't think that would be such a good idea.

MICHAEL / KITT

Why not?

NICK

Remember how you felt around Natalie, earlier?

MICHAEL

Yeh.

NICK

Well, imagine being trapped with Arnolds, inside KITT, all the way back to LA! I don't think you're ready for that yet.

MICHAEL

I guess you're right.

KITT

I could always bring Arnolds back myself.

NICK

What about the border, KITT?

KITT

I could have Devon meet me there.

NICK

Okay, KITT.

(beat)

Do us a favor then. Call Schanke in the morning and have him initiate extradition proceedings.

KITT

Yes Nick.

NICK

It's almost midnight, what do you say, we go spend a few hours at THE RAVEN?

MICHAEL

The Raven?

(CONTINUED)

NICK

Janette has been trying to get me down there, for some other reason than business, for a long time.

MICHAEL

I don't know, Nick. I mean...

NICK

You need to spend some time around us, Michael, before you head back to LA. The Raven is the best place to do that.

MICHAEL

Okay, I guess so.

NICK rises, corks the bottle, and puts it back in the fridge. Then, he goes over to the window, and, is about to open it.

MICHAEL

Ah, Nick. Could we take KITT instead?

NICK

(smile)

Sure.

NICK and MICHAEL walk over to the elevator, and exit.

JUMP TO:

**Friday November 5th 1993**

116 EXT: THE RAVEN (1:00AM) 116

WEATHER: Rain TEMP.: +7 HUM: 93% WINDS: ESE @ 13 kph.

KITT pulls up, and NICK and MICHAEL get out. KITT enters SURVEILLANCE MODE. NICK and MICHAEL enter club.

CONTINUE TO:

117 INT: THE RAVEN 117

NICK and MICHAEL descend the stairs. NICK spots JANETTE, at her table, and he and MICHAEL go over. NICK approaches her from behind, and kisses her neck. JANETTE turns, and is surprised to see NICK standing there.

(CONTINUED)

JANETTE

Nicola, what an unexpected,  
surprise.

JANETTE kisses NICK. MICHAEL reaches the table.

JANETTE

Hello Michael.

MICHAEL

Hi Janette.

NICK and MICHAEL sit at the table.

JANETTE

So, what can I do for you tonight?

NICK

Nothing.

JANETTE raises an eyebrow.

JANETTE

Oh?

NICK

(smile)  
I'm off duty.

JANETTE

(purr)  
So, this is a social call, then.

NICK

(smile)  
Yes.

SANDRA walks up to the table, behind MICHAEL.

SANDRA

Hello, Michael.

MICHAEL tenses, and turns to face his master.

MICHAEL

Sandra.

SANDRA

Want to dance?

MICHAEL wants to say no, but can't.

MICHAEL

Sure.

MICHAEL and SANDRA head to the dance floor. NICK and JANETTE watch them go. JANETTE turns to NICK.

JANETTE

Well?

NICK looks at her.

NICK

Well, what?

JANETTE rises, from her chair, and offers NICK her hand.

JANETTE

Want to... dance?

NICK

(smile)

Yeh, I'd like that.

NICK rises, takes her hand, and they head to the dance floor.

PAN TO:

118

MICHAEL AND SANDRA

118

SANDRA

How are you... adjusting?

MICHAEL

Nick's been a big help, but...

SANDRA

... there are some things you want to know, but don't know how to ask Nick. Right?

MICHAEL

Yeh.

SANDRA

I bet I know what one of them is.

SANDRA takes his hand in hers. MICHAEL rises his eyebrow.

MICHAEL

Oh?

SANDRA leads him to the back room.

PAN TO:

119 NICK AND JANETTE

119

They see MICHAEL and SANDRA enter the back room.

NICK

I hope she goes easy on him.

JANETTE Smiles.

JANETTE

Remember when that was us?

NICK looks at her, their eyes lock. He smiles. She purrs at him.

JANETTE

What do ya say?

NICK looks at her and replies ever so innocently.

NICK

About what?

JANETTE kisses NICK. He kisses her back.

PAN TO:

120 BACK ROOM

120

MICHAEL and SANDRA are kissing. MICHAEL pushes her down, on the couch. Her eyes change. MICHAEL joins her on the couch, and kisses her neck. His eyes change. She kisses his neck, and bares her fangs. She plunges her fangs into his neck, and he responds by plunging his, into hers.

JUMP TO:

121 JANETTE'S ROOM

121

NICK and JANETTE enter. JANETTE locks the door, as NICK removes his coat. NICK goes to her and kisses her neck, then her lips. JANETTE breaks the kiss, and taking his hand in hers, leads him to the bed. She then kisses his neck. NICK takes her head in his hand, and brings her lips to his. They kiss, and, fall onto the bed. NICK kisses her neck, again.

JANETTE

Oh, Nicola.

(CONTINUED)



JANETTE kisses his neck, bares her fangs, and plunges them into his neck. NICK responds, by plunging his, into hers. They release each other after they are finished. JANETTE looks him in the eye and purrs.

JANETTE  
Pour l'instant, ca va, mon  
amour, mais...

DISPLAY SUBTITLE  
That's not bad for a start,  
my love, but...

NICK gives her a smile, and kisses her. He breaks the kiss, and removes his shirt. JANETTE rolls him over, and kisses his bare chest. NICK grabs her, by the hair, and pulls her to him, kissing her passionately.

JUMP TO:

122

BACK ROOM - 1:30AM

122

SANDRA is resting her head on MICHAEL's chest. He's running his fingers through her hair. MICHAEL's watch beeps. SANDRA tenses, and perks to attention.

SANDRA  
What was that?

KITT  
Michael, are you there?

SANDRA  
Who...

MICHAEL  
Sandra, say hello to KITT.

SANDRA  
KITT? That's your car/partner,  
right?

MICHAEL  
Right.

MICHAEL addresses KITT.

MICHAEL  
What is it KITT?

KITT  
Is Nick with you?

MICHAEL  
Ah... no. He's with Janette. Why?

(CONTINUED)

KITT

The precinct just issued an APB, on the man who helped Arnolds escape earlier.

MICHAEL

So?

KITT

I just saw him entering the club.

MICHAEL

Keep an eye on him, KITT. I'll go reel him in, in a second.

MICHAEL gets up and starts re-dressing.

MICHAEL

Why don't you tell me, what he looks like?

JUMP TO:

123 INT: JANETTE'S ROOM (1:35AM)

123

JANETTE and NICK are under the covers. JANETTE's resting her head on his chest, and he's running his fingers through her hair.

JANETTE

Ah, Nicola. It has been a while since anyone has made me feel like this.

JANETTE rises her head, and looks him in the eye. He takes her head in his hand, and brings her lips to his. They kiss. The phone rings. They break the kiss, and JANETTE answers the phone.

JANETTE

Allo.

KITT

Janette, it's KITT. Is Nick there?

JANETTE

Oui.

KITT

May I speak with him?

JANETTE looks at NICK.

(CONTINUED)

JANETTE  
It's for you.

NICK gives her a look of surprise.

NICK  
Me? No one...

JANETTE  
It's KITT.

NICK takes the receiver from JANETTE.

NICK  
Yes KITT.

KITT  
Michael just apprehended the man  
who helped Arnolds escape earlier.

NICK raises an eyebrow in confusion.

NICK  
What?

KITT  
The station issued an APB on him,  
and when I saw him enter the club,  
I told Michael, and he apprehended  
him.

NICK  
So, you're bringing him in then?

KITT  
Yes. Michael wanted to know if,  
you'll be coming with us?

JANETTE kisses NICK's chest.

NICK  
Tell Michael, ... I'll meet him at  
my place later.

KITT  
Yes Nick.

NICK  
Bye KITT.

KITT  
Bye Nick.

NICK hangs up the phone, and brings JANETTE's lips, to his. He then rolls her over, and covers her upper body with kisses. JANETTE rolls her head to one side, offering him her neck. He bares his fangs, and takes her.

JUMP TO:

124 INT: 27TH PRECINCT (2:40AM)

124

MICHAEL enters, with his prisoner. STONETREE, is on his way out.

MICHAEL

Captain, can I speak with you for a moment?

STONETREE

Sure.

STONETREE stops a passing OFFICER.

STONETREE

Take this guy to holding.

OFFICER

Yes sir.

OFFICER takes the guy from MICHAEL and leaves.

STONETREE

What can I do for you, Mr. Knight?

MICHAEL

For starters, it's Michael.

STONETREE

Okay, Michael.

MICHAEL

It's regarding Mr. Arnolds.

STONETREE

Let's go to my office and talk.

MICHAEL

Yes sir.

They head to STONETREE's office.

JUMP TO:

125 INT: THE RAVEN - JANETTE'S TABLE (3:30AM)

125

NICK and JANETTE are sitting at her table, drinking.

NICK

Well, I guess I should be going.

JANETTE

You don't have to.

NICK

What?

JANETTE gets up, walks over to him, stands behind him, wraps her arm around his neck, and whispers in his ear.

JANETTE

You could, stay here.

NICK

At The Raven?

JANETTE

(purr)

It could be like old times.

She kisses his neck.

JANETTE

What do you say?

NICK

Don't you ever quit?

JANETTE

(smile)

Is that a yes?

NICK thinks. He gives in.

NICK

Okay.

JANETTE stands beside him, and offers her hand.

JANETTE

Dance with me, Nicola.

NICK takes her hand and rises. They head to the dance floor.

JUMP TO:

126 INT: 27TH PRECINCT - STONETREE'S OFFICE (4:00AM) 126

MICHAEL is sitting in a chair in front of the desk.  
STONETREE is sitting in his chair, which is behind the desk.

MICHAEL

My partner, KITT, will call you  
tomorrow, and work out the details.

STONETREE

Okay.

MICHAEL rises.

STONETREE

So how has your time in Toronto  
been?

MICHAEL

Let's just say that, my life will  
never be the same.

STONETREE rises.

MICHAEL

Good night Captain.

STONETREE

Good night Michael.

MICHAEL exits office.

CONTINUE TO:

127 EXT: 27TH PRECINCT 127

WEATHER: Rain TEMP.: +7 HUM: 93% WINDS: E @ 5 kph.

MICHAEL exits, the station, and goes over to KITT.

CONTINUE TO:

128 EXT: KITT 128

MICHAEL opens the door and gets in.

CONTINUE TO:

129 INT: KITT

129

MICHAEL starts the car.

KITT  
Nick's calling.

MICHAEL turns off the car, and sits back in the seat.

MICHAEL  
Put him through.

KITT patches the call through.

MICHAEL  
Yes Nick.

NICK (VO)  
I'm just calling to let you know,  
that there's been a change of  
plans. I won't be coming home  
tonight.

MICHAEL  
You staying at The Raven?

NICK (VO)  
Yeh. ... Do me a favor?

MICHAEL  
Sure Nick, what is it?

NICK  
Drive the caddy to the Coroner's  
Building, on your way to the  
station, tomorrow?

MICHAEL  
No problem. Why?

NICK (VO)  
That way, if I'm running late,  
leaving here, I can pick it up  
there, instead of at the warehouse.

MICHAEL  
Oh.

NICK (VO)  
I'll see you when I get to the  
station tomorrow. Bye.

(CONTINUED)

MICHAEL

Bye.

KITT disengages the phone, as MICHAEL starts up the car.  
MICHAEL drives off.

JUMP TO:

130 INT: KNIGHT'S GARAGE (4:45AM) 130

KITT pulls into the garage and parks.

CONTINUE TO:

131 INT: KITT 131

MICHAEL turns the car off, and KITT enters SURVEILLANCE  
MODE.

MICHAEL

Remember, to call Devon at Noon,  
and get him to send you the  
necessary papers.

KITT

Yes Michael.

MICHAEL

Night KITT.

KITT

Night Michael.

MICHAEL opens the car door and exits.

CONTINUE TO:

132 INT: GARAGE 132

MICHAEL walks to the elevator, and exits.

FADE TO:

133 EXT: CITY SCRAPE - SUNRISE (6:59AM) 133

WEATHER: Cloudy and mild with light rain tapering to  
scattered showers late this afternoon.

UV LEVEL: 1.0 HIGH: +10

7:00am: Rain TEMP: +9 HUM: 97% WINDS: SE @ 9 kph.

4:00pm: Partly cloudy TEMP: +14 HUM: 67% WINDS: SW @ 22 kph.



FADE TO:

134 EXT: CITY SCRAPE - SUNSET (5:03PM) 134

WEATHER: Partly to mostly cloudy, windy with a very light shower or flurry possible overnight.

LOW: +2 . Sky turns to night.

FADE TO:

135 EXT: 27TH PRECINCT (8:30PM) 135

MICHAEL and NICK are talking to KITT. ARNOLDS is asleep in the back seat.

CONTINUE TO:

136 EXT: KITT 136

NICK addresses KITT.

NICK

He'll sleep until Devon takes him.

KITT

Thanks Nick.

MICHAEL

Where's Devon meeting you, KITT?

KITT

The Ontario/New York border, at 10:30.

MICHAEL

So, you'll be back around midnight?

KITT

Yes Michael.

KITT puts himself into AUTO CRUISE.

NICK

Bye KITT.

KITT

Bye Nick.

MICHAEL

Take care partner.

(CONTINUED)

KITT  
Bye Michael.

KITT drives off.

CONTINUE TO:

137 EXT: 27TH PRECINCT 137

NICK and MICHAEL watch KITT leave, then go back inside the station.

CONTINUE TO:

138 INT: 27TH PRECINCT 138

NICK and MICHAEL walk over to SCHANKE, who is at his desk.  
SCHANKE address MICHAEL.

SCHANKE  
I thought you were taking Arnolds  
back?

MICHAEL  
No. KITT is.

SCHANKE  
Oh.  
(beat)  
You know, you've been here for five  
days, and I still haven't met him.

MICHAEL  
He's ... shy.

SCHANKE  
Right.  
(beat)  
How much longer you gonna be in  
Toronto?

MICHAEL  
I'd originally planned to stay for  
two weeks.

SCHANKE  
And now?

MICHAEL  
Well, since I've been working since  
I got here, Devon still owes me two  
weeks.

(CONTINUED)

NICK  
So you'll be in town for another  
two weeks?

MICHAEL  
Maybe.

SCHANKE  
What are ya planning to do?

MICHAEL  
Sandra's going to show me the town.

SCHANKE / NICK  
Sandra?!

MICHAEL  
Yeh.

MICHAEL addresses Schanke.

MICHAEL  
I met her at The Raven.

SCHANKE raises an eyebrow in surprise.

SCHANKE  
The Raven! Really?

MICHAEL  
Really.

MICHAEL looks at his watch.

MICHAEL  
Well, gotta fly. I'm meeting her at  
The Raven at 10:00. Bye guys.

MICHAEL turns and walks off. STONETREE sticks his head out  
of his office and calls NICK and SCHANKE.

STONETREE  
Knight! Schanke!

NICK and SCHANKE rise and walk over to STONETREE's office.

FADE TO:

139 EXT: CITY SCRAPE - MOONRISE (10:17PM) 139

FADE TO:

140 EXT: ONTARIO/NEW YORK BORDER - CANADIAN SIDE (10:40PM) 140

DEVON's talking to KITT. ARNOLDS is in DEVON's car, awake. KITT's already given DEVON the extradition papers, which DEVON is holding in his hands. DEVON is leaning on KITT's door. KITT has the window open.

CONTINUE TO:

141 EXT: KITT 141

DEVON

You still haven't told me why  
Michael didn't come with you?

KITT

He...

(beat)

...had a few loose ends to tie up.

DEVON has an unsure / unconvinced look on his face.

DEVON

Oh.

KITT

Michael asked me to give you this  
tape.

KITT opens the glove compartment and the car door. There is a tape in the glove compartment.

CONTINUE TO:

142 INT: KITT 142

DEVON gets in, takes the tape, and gets back out.

CONTINUE TO:

143 EXT: KITT 143

DEVON

What's on it?

KITT knows but pretend not to.

(CONTINUED)

KITT  
He didn't tell me.

KITT closes the door, and engages AUTO CRUISE.

KITT  
I have to get back, Michael's  
waiting.

DEVON  
Okay. Bye KITT.

KITT  
Bye Devon.

KITT backs up, turns around, and drives off.

CONTINUE TO:

144 EXT: BORDER 144

DEVON gets into his car, and drives back to his side of the border.

JUMP TO:

**Saturday November 6th 1993**

145 INT: 27TH PRECINCT (12:50AM) 145

NICK and SCHANKE are at their desks, doing paperwork.  
MICHAEL enters.

MICHAEL  
Hey Nick, is KITT back yet?

NICK  
Haven't seen him.

SCHANKE  
How was your date with Sandra?

MICHAEL  
Well ... different.

SCHANKE  
Different? How so?

MICHAEL's watch beeps.

NICK  
Saved by the bell.

(CONTINUED)

MICHAEL

Yes KITT.

KITT

Just thought I'd let you know I'm back.

MICHAEL

Where are you?

KITT

Outside.

MICHAEL looks at NICK and SCHANKE.

MICHAEL

See you guys tomorrow. Bye.

NICK / SCHANKE

Bye.

MICHAEL starts to walk away, then remembers something. He stops, and turns.

MICHAEL

Oh Nick. Janette told me to tell you, that she enjoyed last night, and to call her.

SCHANKE gives NICK a look.

SCHANKE

Janette? You were with, Janette, last night.

MICHAEL continues on his way out. NICK is about to say something, when his phone rings. He answers it.

NICK

Homicide.

NATALIE (VO)

Nick, it's Nat. I need to see you.

NICK

On my way.

NICK hangs up, straightens the papers on his desk, and rises.

SCHANKE

Hey, where do you think you going?

(CONTINUED)

NICK

That was Nat. She wants to see me.

SCHANKE

Oh? What for?

NICK

Don't know. She didn't say. See ya.

NICK walks out. SCHANKE is about to protest, but changes his mind, and returns to his paperwork.

JUMP TO:

146 INT: CORONER'S BUILDING (1:30AM)

146

NICK enters. NATALIE is working, deep in thought, and doesn't hear, or sense, him enter.

NICK

You wanted to see me.

The sound of NICK's voice, startles her.

NATALIE

Nick.

(beat)

Yes, thanks for coming.

NICK

No problem. So, what's this all about?

NATALIE

Michael. How is he? Really.

NICK

Adjusting. I think he's even forgiven Sandra, since he spent last night with her.

NATALIE

Michael and Sandra?

NICK

Yep.

(beat)

You know, she can teach him a few things I can't.

NATALIE

I find that hard to believe. What could she ...

(CONTINUED)

NICK gives her a "come now" look.

NATALIE

Oh, that stuff.

(beat)

So, is Michael returning to LA and FLAG?

NICK

(nod)

In two weeks. He's going to give it a try.

NATALIE

I hope KITT and Michael can make my report to Devon sound convincing.

NICK

Well, if all else fails, Michael can always *make* Devon believe it.

NATALIE

(laugh)

Where *is* Michael?

NICK

Out with Sandra.

NATALIE

Again?

NICK

(nod)

Yeh. I think Sandra will be to Michael, what Janette is to me.

NATALIE gets a sad "oh" look on her face, knowing, that she can never compete with JANETTE, at least not while NICK is like he is. NATALIE didn't notice, that NICK's reference to JANETTE, was in the present, not the past. NICK notices that NATALIE seems to be a million miles away.

NICK

Nat?

(beat)

You okay?

NATALIE

What?

NICK

Where were you just now? You seemed a million miles away?

(CONTINUED)



NATALIE  
Just thinking?

NICK  
About...?

NATALIE  
Nothing.  
(beat)  
Michael's gonna be okay, then?

NICK  
It looks that way.

NATALIE is about to say something, when SCHANKE enters.

SCHANKE  
Sorry to interrupt this little,  
whatever it is, Knight, but...  
(beat)  
...we just got a lead on the Miller  
case.

NICK  
Later, Nat.

NATALIE  
Bye Nick.

NICK and SCHANKE exit. NATALIE watches them leave.

JUMP TO:

**Sunday November 14th 1993**

147 INT: KNIGHT'S WAREHOUSE (7:00PM)

147

NICK, NATALIE, MICHAEL, and SANDRA, are sitting around the table.

NATALIE  
I thought you weren't leaving till  
next week?

MICHAEL  
Change of plans. We decided to take  
our time getting back.

NATALIE  
We?

(CONTINUED)

MICHAEL

Yeh. Sandra's coming with me.

NATALIE is surprised by this, but NICK kind of suspected it, and felt it coming.

NATALIE

Really?

SANDRA

I've never been to LA. Always wanted to go though. I think Michael's gonna need someone there for him, at least for a while, until he gets more accustomed to his new life. Since I'm the one responsible for bringing him over, it's my duty to see that he's taken care of.

MICHAEL's watch beeps.

KITT

Michael, we better get going if...

MICHAEL

Right KITT.

(beat)

Well, I guess this is good-bye.

MICHAEL and SANDRA rise from the table.

NICK

KITT has my number, so, if you ever need anything, call.

MICHAEL

Thanks Nick. For everything.

(beat)

Bye Natalie.

NATALIE

Bye Michael.

MICHAEL and SANDRA walk to the elevator door and exit.

**ALTERNATE ENDING STARTS HERE**

NATALIE rises and walks over to the window. NICK starts to follow her, when the phone rings. NICK walks over to the phone and answers it, but it's still ringing.

FADE TO:

Thursday November 4th 1993

148 INT: KNIGHT'S WAREHOUSE - BEDROOM (1:01AM) 148

NICK awakens, to a ringing telephone. He senses that the call is urgent, and gets out of bed.

CONTINUE TO:

149 LIVING ROOM 149

NICK flies downstairs. He reaches the phone, as his machine is answering it. NICK answers the phone.

NICK

Hello.

KITT

Nick, KITT. Michael's at The Raven.

NICK

What?

KITT

I tried to talk him out of going, but he wouldn't listen.

NICK

Okay, I'm on my way, KITT.

NICK hangs up the phone, and flies upstairs.

CONTINUE TO:

150 BEDROOM 150

NICK speaks while getting dressed.

NICK

I hope I can stop this from happening. I mean, if that dream was a warning, Michael could be in serious trouble.

NICK, dressed, runs out of his room.

CONTINUE TO:

151 LIVING ROOM 151

NICK opens a window, and flies out.

JUMP TO:

152 INT: RAVEN - BACK ROOM (1:30AM) 152

SANDRA has MICHAEL under her spell. She's kissing his neck, when NICK barges in.

NICK  
Cassandra. Stop.

SANDRA drops MICHAEL, who passes out.

SANDRA  
Nicholas. Why...

NICK  
Leave, and just hope I don't tell  
Janette about this.

SANDRA growls and exits. NICK goes to MICHAEL and picks him up.

NICK  
KIT, you there?

KIT  
Yes Nick.

NICK  
I'm taking Michael back to my  
place, meet us there.

KIT  
Yes Nick.

NICK and MICHAEL exit the back room.

JUMP TO:

153 INT: KNIGHT'S WAREHOUSE - 3:00AM 153

MICHAEL and NICK are sitting on the couch, talking. NICK had awoken MICHAEL once they got to the warehouse.

MICHAEL  
So, how's the search for Arnolds  
going?

(CONTINUED)

NICK

We arrested him earlier. The  
Captain's gonna draw up extradition  
papers in the morning.

MICHAEL

Guess that means KITT and I, will  
be leaving tomorrow.

NICK

Looks that way.

(beat)

It's getting late, why don't you  
st...

MICHAEL

That's okay. KITT can drive  
himself, remember?

NICK

That's right. I forgot.

MICHAEL thinks of something.

MICHAEL

Wait, aren't you suppose to be  
working?

NICK

I got off at midnight, half shift.

MICHAEL

Oh well, I'll see you tonight then.

NICK

Yeh, bye.

MICHAEL

Bye.

MICHAEL exits, and NICK goes back to bed.

JUMP TO:

154

EXT: 27TH PRECINCT (7:30PM)

154

NICK, NATALIE, MICHAEL, and ARNOLDS, are walking to KITT.

CONTINUE TO:

155 EXT: KITT

155

MICHAEL puts ARNOLDS in the car, then turns to NICK and NATALIE.

MICHAEL  
Well, I guess this is good-bye.

NICK  
Yeh.

MICHAEL  
Hey, if you guys are ever in LA,  
give me a call.

NATALIE  
We will.

MICHAEL  
Bye guys.

NATALIE / NICK  
Bye.

KITT  
Bye Nick.

NICK  
Bye KITT.  
(beat)  
Take care of Michael, okay?

KITT  
Of course.

NICK  
And keep him out of trouble.

KITT  
Yes Nick.

NICK  
If you ever need anything, Michael,  
just call.

MICHAEL's not sure what NICK means, but agrees.

MICHAEL  
You got it.

MICHAEL looks to Natalie.

(CONTINUED)

MICHAEL  
Take care of him, Natalie.

NATALIE  
As much as he'll let me.

MICHAEL gets into KITT and starts the car.

MICHAEL  
Bye.

NATALIE / NICK  
Bye.

KITT  
Bye.

KITT drives off. NICK and NATALIE watch KITT leave. NATALIE turns to NICK.

NATALIE  
You're really gonna miss him,  
aren't you?

NICK  
Who, Michael?

NATALIE  
No. KITT. You really liked that  
car.

NICK  
Yeh, I guess I will miss him.

They start to walk toward the station, and see SCHANKE coming towards them.

SCHANKE  
Did Michael leave?

NICK  
Yep.

SCHANKE  
Damn.

NICK  
Why?

SCHANKE  
I just realized that I never got a  
chance to talk to his partner. I  
wanted to thank him for his help,  
(MORE)

(CONTINUED)

SCHANKE (cont'd)  
and maybe take him out for a  
souvlaki or something.

NICK and NATALIE start laughing and continue to station  
entrance. SCHANKE follows.

SCHANKE  
What? What's so funny?

SCHANKE follows them back into the precinct.

FADE OUT.