



"Uneasy Alliances"

A Forever Knight / Kung-Fu: The Legend Continues Crossover

By

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Flashbacks: Debbie Roche, Anna Sawitzky, and Trudy Gould

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1974: SOUTH AMERICAN JUNGLE (KERMIT'S POV)

1 EXT: REBEL CAMP (A LITTLE AFTER TWILIGHT)

KERMIT glances around as he follows ROGER BLAKE into a cave that serves this group of guerrillas/rebels as an infirmary.

CONTINUE TO:

2 INT: CAVE/INFIRMARY

The furniture is set up to allow easy access throughout. But at a moments notice, can be rearranged to serve as a barricade. There is a concealed exit in the back.

BLAKE speaks as he and KERMIT enter. (BLAKE has an English accent.)

BLAKE

I'd like you to meet some other members
of our little band.

KERMIT nods and continues to glance around as BLAKE leads him though the first group of tables.

KERMIT

So, how many doctors do you have?

BLAKE

(calmly)

Just one at the moment. Our other
doctor was killed last week.

(beat)

He is, however, quite good. In the five
months since he's joined our cause
we've had less deaths than usual due
to problems with the medical supplies
that we can, or can't as the case may
be, get here.

KERMIT

Well, I'm impressed.

KERMIT is about to add something but is interrupted by a voice from up ahead. (The voice as we will learn shortly belongs to DOCTOR MICHAELSON.) BLAKE and KERMIT round the last set of hanging cloths.

(CONTINUED)

MICHAELSON
(commandingly)
Just lie still.

MICHAELSON is addressing a slender, brown-haired man, named NICK KOPOLEVSKI. KOPOLEVSKI is sitting on the bed right in front of them.

KOPOLEVSKI
(demandingly)
Can't you do this any faster?

MICHAELSON's curly blond hair is almost glowing in the lamplight. MICHAELSON is bent over the left arm of KOPOLEVSKI. BLAKE speaks acknowledging them both.

BLAKE
Doctor. Nick.

MICHAELSON and KOPOLEVSKI glance. KERMIT tries to suppress a grin as he recognizes KOPOLEVSKI. They'd last seen each other only three months ago, in Angola, just before everything had blown up and he felt a sense of relief to realize that the other was still his irrepressible self.

BLAKE
Griffin. I'd like you to meet Nick Kopolevski and Doctor Michaelson. Nick, Doctor, this is Kermit Griffin. He's the one who's agreed to provide us with the guns we're going to need to succeed.

MICHAELSON
(nod) (absentmindedly)
Pleased to meet you.

MICHAELSON's attention returns to KOPOLEVSKI's arm, which appears torn and bloody. KERMIT detects a slight accent in the doctor's voice and frowns to himself. It wasn't one he recognized, which is more than a little unusual. KERMIT's attention then goes to KOPOLEVSKI.

KERMIT
(smile)
Hey, Nicky!

KERMIT's smile becomes a grin when KOPOLEVSKI matches it.

KOPOLEVSKI

Hiya, Kermit. Still wearing those shades, I see.

KERMIT

You know me, I never take'em off.

KOPOLEVSKI

Except when you go to bed, right?

KERMIT

(nod)

Never let'em see the whites of your eyes. That's my motto. If they can't see your eyes, they can't read you.

KOPOLEVSKI

Yep. When Blake told me we had a new arms supplier, I was wondering if you'd gotten involved.

KERMIT

Oh yeah.

KERMIT moves closer to KOPOLEVSKI.

KERMIT

What the hell happened to your arm?

KOPOLEVSKI

(sighs)

I caught a bullet.

KOPOLEVSKI glances at MICHAELSON with a certain amount of exasperation. MICHAELSON finishes washing KOPOLEVSKI arm, making it look a lot better than KERMIT first thought, and picks up a pair of medical tweezers. KERMIT suppresses another grin at the thought of KOPOLEVSKI reaching up to catch a bullet barehanded.

KERMIT

You caught a bullet? Looks like you missed it, and it caught you!

KOPOLEVSKI

Funny, Griffin. Just wait until -- ow!

KOPOLEVSKI exclaims ow as MICHAELSON removes the bullet.

MICHAELSON

(declare) (calmly)

If you'd held still like I suggested,
then you wouldn't have felt a thing.

MICHAELSON opens a small packet of gauze.

KOPOLEVSKI

C'mon, doc, I've had bullets in me
before. And it hurts like hell to get
them taken out again.

MICHAELSON doesn't bother to answer. He just places the gauze
against the wound and then turns to Blake.

MICHAELSON

Is there anyone else out there that...

BLAKE

No. He was the last of the group.

BLAKE looks between KERMIT and KOPOLEVSKI.

BLAKE

You two know each other?

KERMIT / KOPOLEVSKI

Oh, yeah.

MICHAELSON starts to clean things up.

KOPOLEVSKI

Kermit and I have met a couple of
times. ... We're in the same sort of
business, after all.

KERMIT

(demandingly)

Speaking of which, how on earth did
you end up getting shot? You're
usually so careful...

KOPOLEVSKI shrugs and cocks an eyebrow.

KOPOLEVSKI
(disgustedly)
I guess my luck ran out.

MICHAELSON snorts as he turns back to face them.

MICHAELSON
You got ambushed. Whoever's replaced
General Andreas...

KERMIT
(raise eyebrow)
Who?

BLAKE
Andreas was *El Presidente* Villarreal's
tactician.

KERMIT nods in understanding.

MICHAELSON
As I was saying... Whoever replaced
him is better than Andreas ever was.
Maybe even a tactical genius. We've
had more setbacks over the past two
weeks than we had in all the time
Andreas was in charge.

KERMIT glances curiously at MICHAELSON.

KERMIT (VO)
(thought)
*Wonder how he knows so much about
tactics? Maybe he's army or navy.*

KERMIT tries to unobtrusively study MICHAELSON. In the lamplight, the young doctor's face appears almost angelic: pale skin, curly golden hair, and light blue eyes. MICHAELSON's eyes suddenly catch KERMIT's attention. He feels a shiver run down his spine as his instincts abruptly kick him in the face. There was a darkness in those eyes that told him that this doctor might just be the most dangerous man in the room.

KERMIT is taken from his thoughts as a sudden commotion is heard outside the cave and another group of people, with a number of wounded among them, enter.

MICHAELSON instantly seems to be everywhere at once, giving orders and arranging the wounded according to severity of wounds. There is one guy, whimpering piteously in the corner, that everyone seems to be ignoring.

BLAKE turns to one of the non-wounded among the group, a dark-haired man who we will soon learn is named KERR, and points toward the whimpering man.

BLAKE
What's with Phila?

KERMIT
(raise eyebrow)
Phila? That's an unusual name.

BLAKE looks at KERMIT.

BLAKE
Oh, like Kermit isn't.

KERMIT
Touché.

BLAKE
I'll fill you in on the story behind his name later.

KERMIT
Can't wait to hear it.

BLAKE turns back to KERR who is now standing beside them.

BLAKE
(demandingly)
Well?

KERR sighs.

KERR
Cali hit him in hand-to-hand practice.
It's just luck that we arrived here at
the same time as the patrol.

(CONTINUED)

MICHAELSON comes up to them.

MICHAELSON

(firmly)

Bad luck. Kerr, get Phila out of here.
I'll deal with him after I get done
with the patrol's wounded. Blake,
since you're here give me a hand.

KERR heads over to PHILA. KERMIT finds himself reconsidering.

KERMIT (VO)

(thought)

*Maybe I was wrong about Michaelson.
Maybe the darkness was there because
of all the wounded he saw, probably
every day. I've known a few other
doctors like that.*

KOPOLEVSKI

Hey, doc, can I get out of here now?

MICHAELSON turns and nods.

MICHAELSON

Go ahead.

KOPOLEVSKI gets up and starts to drag KERMIT away. MICHAELSON calls after the retreating KOPOLEVSKI.

MICHAELSON

Just make sure to keep the gauze clean.

As KOPOLEVSKI and KERMIT are leaving the cave, KERMIT can hear MICHAELSON say the following.

MICHAELSON

Okay, Blake, you hold his arms down.

JUMP TO:

3 EXT: SMALL TENT

KOPOLEVSKI leads KERMIT to a small tent hidden near the edge of the rebel encampment.

CONTINUE TO:

(CONTINUED)

4 INT: SMALL TENT

KOPOLEVSKI and KERMIT enter the tent.

KOPOLEVKI

Would you like something to drink?

KERMIT

Sure.

KERMIT sits on the bedroll.

KERMIT

Listen, what are you doing here anyway? I thought you were supposed to take some time off after what happened in Angola.

KOPOLEVSKI

(shrug)

I got bored. I mean, I hadn't even been shot at in over seven weeks.

KERMIT

Well, that isn't true anymore.

KERMIT takes a drink from the canteen that KOPOLEVSKI hands him.

KERMIT

What exactly happened?

KOPOLEVSKI

As the doc said, we ran into an ambush. Before any of us realized what was going on, we were in the middle of a hail of bullets. I got winged while trying to take cover.

KERMIT

(casually)

That doctor seems to know a lot about tactics.

KOPOLEVSKI raises his eyebrows.

(CONTINUED)

KERMIT finds himself remembering their first encounter. He hadn't been at all impressed by the apparently ordinary man, until he had seen him in action. That had been something of a shock. KOPOLEVSKI just appeared so average, that you didn't realize how dangerous he was until you'd actually seen him in action. And by then, for most people, it was already too late.

KOPOLEVSKI

Yeah, well, Doc Michaelson's come on a couple of our raids. He's pretty good.

KERMIT

Oh?

KOPOLEVSKI

Yeah. He seems to be an expert at spotting ambushes. Unfortunately, he had other things he had to do earlier, so he wasn't with us when this...

KOPOLESVKI gestures at his left arm.

KOPOLEVSKI

...happened.

KERMIT mumbles something and takes another drink.

KOPOLEVSKI

So, what have you been up to since Angola?

Before he can respond, KERMIT feels a presence enter the tent. He whirls around but no one is there. Then just as he is about to brush it off, he hears a voice.

VOICE (VO)

Kermit, just the man I was looking for!

KERMIT is confused. There's no one around. Yet, somehow, he recognizes the voice calling him. He knows the voice and the one it belongs to. The voice belongs to someone who is not supposed to be here. Who didn't belong here. KERMIT racks his brain trying to think. Then the name goes with the voice comes to him. Caine. Detective Peter Caine.

FADE OUT AND INTO PRESENT:

(CONTINUED)

1994: SLOANVILLE, USA

5 INT: 101st PRECINCT

PETER is standing in front of KERMIT, who is standing beside the coffee machine.

PETER looks at KERMIT.

PETER (VO)
(thought)
He seems to be a million miles away. I think. Hard to tell with those sunglasses on.

PETER addresses KERMIT again.

PETER
Kermit? Did you hear me?

KERMIT looks at PETER.

KERMIT
(suspiciously)
Whatever it is Pete, the answer is no.

PETER
(protesting)
You haven't even heard me out yet.

KERMIT turns away and walks towards his office. Thoughts are racing though his mind.

KERMIT (VO)
(thought)
Why South America? Why now, after all these years? What could it mean?

PETER follows along behind him.

CONTINUE TO:

6 INT: KERMIT'S OFFICE

KERMIT takes a drink from his cup as he enters the office.

(CONTINUED)

KERMIT

Don't have to.

KERMIT heads to his desk as PETER enters the office.

PETER

(insistently)

Yes, you do.

PETER shuts the door behind him and leans against a cabinet as KERMIT sits behind the desk.

PETER

Kelly can't make it to dinner at Mom's on Saturday.

KERMIT looks at PETER.

KERMIT

I thought you and Kelly weren't...

PETER gives KERMIT a look and clarifies.

PETER

My sister Kelly.

KERMIT (VO)

(thought)

Oh of course, how stupid of me.

KERMIT wonders what PETER wants from him.

PETER

So, I thought of you. She wants to talk with you since Paul... mentioned you a lot. I think she wants to get to know you.

KERMIT never really liked family gatherings, and he didn't want to get involved. He figured it would only make Blaisdell's absence more felt. Something Annie could probably do without. He already missed him enough. He didn't need this.

KERMIT

Definitely not!

PETER isn't about to give up.

(CONTINUED)

PETER

Kermit... I didn't want to have to do this. You know we're friends. But...

PETER walks over to the desk. KERMIT doesn't like the look he is seeing in his eyes.

KERMIT

(suspiciously)

But what?

KERMIT gets the feeling that, whatever PETER is about to say, he isn't going to like it. Not at all. And he was right. PETER leans in over the desk.

PETER

(soft voice)

Remember last Friday night at the Agrippa Club?

KERMIT thinks for a moment, then panic sets in as he remembers all too well what had happened that night. It was a night he wished he could erase. PETER can see that KERMIT knows what he means.

PETER

I'd just love to tell Captain Simms. She'd probably get a real kick out of it. Unless...

PETER can tell he has KERMIT right where he wants him. KERMIT knows he's defeated, and also knows that Karen would never understand the whole story about that night.

KERMIT

Okay, okay! You win. I'll be there. What time?

PETER is jubilantly ecstatic and flashes a smile.

PETER

7:00pm

PETER turns and is about to head for the door when KERMIT rises from his chair and addresses him.

KERMIT

Not so fast.

PETER stops and turns back to KERMIT.

KERMIT

I want all the pictures. All of them.
And the negatives!

PETER

(smile)
But of course.

They shake hands. PETER turns and exits the office. KERMIT sits back down, and his mind returns to the images that had flooded it a short while ago.

KERMIT (VO)

(thought)

South America? There's only one reason I would be thinking of it now. A flashback to some past event, usually means that someone related to that event will re-enter your life. Or that something will happen now that mirrors what happened then. ... Or that I've completely lost it, and all it means is that I've been spending far too much time with Caine and all his supernatural hype. Shambala, Sing Wah, when will it end!

CUT TO:

SATURDAY

7 INT: BLAISDELL HOUSE - 7:00pm

The front doorbell rings. PETER goes to and answers the door. It's KERMIT. KERMIT has a beautiful bouquet of flowers in one hand, and a box of chocolates in the other. PETER smiles and announces so that the entire house can hear.

PETER

Kermit's here!

(CONTINUED)

KERMIT looks at PETER says following line through clenched teeth and with a forced smile on his face.

KERMIT
I'm gonna get you for this, Pete.

PETER
Come on in.

PETER is still smiling as KERMIT enters the house. PETER closes the door. KERMIT removes his coat and hands it to PETER. Then they head to the kitchen.

CONTINUE TO:

8 INT: KITCHEN

KERMIT walks over to ANNIE and holds out the flowers.

KERMIT
These flowers are for you. But I'm afraid their beauty pales in comparison to yours.

KERMIT hands her the flowers and gives her a peck on the cheek.

ANNIE
Thank you, Detective Griffin.

ANNIE inhales the fragrance of the flowers.

KERMIT
Please, call me Kermit.

ANNIE
(smile)
Okay. Kermit.

ANNIE looks in PETER's direction.

ANNIE
Peter, could you please put these in a vase?

PETER walks over to her.

(CONTINUED)

PETER

Sure Mom.

PETER takes the flowers from her and goes to find a vase. KERMIT takes ANNIE's hands again and places the box of chocolates in them.

KERMIT

Paul once said that these were your favorite chocolates.

ANNIE smiled sadly. It had been a long time since Paul had left. First, he'd been framed for the murder of an old colleague, then he'd discovered that it had been two other men, who had once been *allies*, though not necessarily friends of his, who had been responsible. Paul had left town promising to return. He never told her where he was going, just that he would be back when the time was right. So far, he hadn't returned. She hoped that tonight would be the night. And if he wasn't going to be home, she knew he would at least call. Tonight was special and she knew he wouldn't forget it.

ANNIE

Thank you, Kermit. Please, let's go into the living room.

KERMIT gently places her hand on his arm. ANNIE tightens her grip, and they leave the kitchen.

CONTINUE TO:

9 INT: LIVING ROOM

KERMIT and ANNIE enter the room. PETER is already in the room sitting on the couch. KERMIT notices a photo on the corner table. Paul and Annie's wedding photo. The date clicks. Today is their anniversary. ANNIE sits in her chair and KERMIT sits beside PETER on the couch. KERMIT takes a deep breath then looks at ANNIE.

KERMIT

I'm sure Paul's all right. I know how much he loves you, and how much you mean to him. ... I'm sure he'll call. Tonight of all nights.

(CONTINUED)

ANNIE

(smile)

Paul has mentioned you many times,
Kermit. Tell me, how did you meet?

KERMIT shoots a glance to PETER and then takes a deep breath.

CUT TO:

A FEW HOURS LATER

10 INT: LIVING ROOM

Same seating arrangement as above. They are in the middle of a reminiscence of Paul when the phone rings. Annie rises from her chair.

ANNIE

Excuse me.

ANNIE goes to and answers the phone.

ANNIE

Hello?

BLAISDELL (VO)

Happy Anniversary, darling

ANNIE

Paul!?!

KERMIT and PETER straighten up and look toward ANNIE.

ANNIE

Where are you?

BLAISDELL (VO)

Toronto.

ANNIE

Canada?

BLAISDELL (VO)

Yes. How are you? Has Peter been
looking after you?

(CONTINUED)

ANNIE

I'm fine. And yes, he has. He drops by all the time.

BLAISDELL (VO)

That's good.

ANNIE

In fact, he's here right now.

BLAISDELL (VO)

He is?

ANNIE

Yes.

BLAISDELL (VO)

Could I speak to him for a moment? I promise it won't be for long, dear.

ANNIE

Sure. Hang on.

ANNIE removes the receiver from her ear and looks over to where she knows PETER is.

ANNIE

Peter.

PETER rises from the couch. KERMIT follows. ANNIE puts the receiver back to her ear.

ANNIE

Oh, by the way, Kermit's here too.

BLAISDELL (VO)

Kermit? He's there? At the house? How'd Peter manage that?

ANNIE

I'm not sure. When I asked, Peter just said *Don't ask!* You want to talk to him too?

BLAISDELL (VO)

Yeah. Put them on.

ANNIE hands PETER the phone and leads KERMIT to the extension in the kitchen.

PETER
Did I hear Mom correctly, you're in Canada?

BLAISDELL (VO)
Yes, son. That's correct.

PETER
What are you doing up there?

CONTINUE TO SPLIT SCREEN:

11 SPLIT SCREEN: INT: LIVING ROOM / INT: KITCHEN

KERMIT
Yeah, What are you doing up there?

BLAISDELL (VO)
Can you come up?

BLAISDELL's statement is directed to KERMIT.

PETER
What's going on, Paul?

BLAISDELL ignores PETER's question. The following is directed at KERMIT.

BLAISDELL (VO)
Do you remember, Kerr?

KERMIT
(grimly)
Oh yeah.

BLAISDELL (VO)
Well, I think I saw him. I need you to verify it.

PETER
Are you in trouble? I have some time off owing to me; I could come up and help.

(CONTINUED)

BLAISDELL (VO)

I appreciate that, son, But this could be much too dangerous. I don't want you to get involved. Kermit, can you... get away?

KERMIT raises an eyebrow and cracks a smile.

KERMIT

For this? Oh, yeah. I can be there next Monday. Where are you staying?

BLAISDELL (VO)

The Royal York Hotel, 100 Front Street West, Toronto. Room 757.

KERMIT writes it down.

BLAISDELL (VO)

Now, give me back to my wife.

PETER puts the receiver down and goes to get ANNIE.

KERMIT

See ya in nine days Paul.

BLAISDELL (VO)

Nine days.

KERMIT hangs up the extension.

CONTINUE TO SINGLE SCREEN:

12 INT: LIVING ROOM

ANNIE is picking up the receiver as KERMIT enters the room. He sees PETER waiting on the couch. He can tell the kid is full of questions and doesn't know if he should answer them. KERMIT sits beside PETER waiting for the inquisition to start. It doesn't take long. PETER turns to KERMIT, his eyes full of questions and concern.

PETER

I don't care what he says, Kermit. I want to help.

KERMIT looks at him.

(CONTINUED)

KERMIT

No way kid! Kerr is not the sort of guy you want to mess with. He...

PETER grabs KERMIT.

PETER

Dammit Kermit! I owe him.

KERMIT glares at PETER. The effect would have been more potent if his shades weren't covering his eyes. He knows Peter is acting like any son would if their father were in trouble. But this situation could get really out of hand. Peter had never seen the mercenary side of Blaisdell.

PETER holds KERMIT for a few seconds longer, then lets him go. KERMIT shakes himself, straightening his jacket.

PETER

Paul came into my life when it really needed focusing. I was a kid who'd lost everything, Kermit... My father, my home, my life, everything... He put some meaning back into my life. Gave me something to live for. I owe him a lot more than I can ever repay. I'm going with you, and there's nothing you can do to stop me.

KERMIT sees the determination in PETER's eyes. It was a look he himself used to get a lot in the past. He knows there'd be no stopping Peter. If he didn't take Peter with him, Peter would just go on his own. And he'd get himself into a lot of trouble on his own.

KERMIT (VO)

(thought)

I don't care how much Peter thinks he can handle himself, Kerr's out of his league. Way out. But I'm pretty sure he wrote down the address too. And knowing Peter, he'll take off for Toronto tonight. If I don't stop him.

PETER

Now, you can either fill me in and we can do this together, or...

(CONTINUED)

KERMIT relents and softly and quietly, almost whispering, says the following.

KERMIT

Okay. Okay. But if Paul asks, I didn't tell you anything, and we didn't go up together. You just followed me. Deal?

PETER replies in the same soft, quiet, whispering tone.

PETER

(smile)

Deal.

KERMIT gives a quick look to ANNIE. He doesn't want her to overhear any of this conversation. He knows she will be on the phone for a while. He just hopes it will be long enough to fill Peter in. He decides to tell Peter only what he thinks he should know and nothing more.

KERMIT

It began in South America, in 1974...

CUT TO:

13 INT: LIVING ROOM (a short while later)

KERMIT

... and that's it.

PETER

That's it? That's the whole story?
You're not holding out on me, are you?

Before KERMIT can answer, ANNIE calls to PETER.

ANNIE

Peter, Paul wants to talk to you.

PETER

Be right there, Mom.

PETER gives KERMIT a look.

PETER

This conversation isn't over!

(CONTINUED)

KERMIT

I know.

PETER gets off the couch and turns to leave. KERMIT grabs his arm.

KERMIT

Just don't let Paul know that you know what you know. Understand?

PETER

(raise eyebrow)

You're beginning to sound like my father.

KERMIT smiles and shrugs his shoulders.

KERMIT

What can I say? He kind of grows on you.

KERMIT gives PETER the standard Shaolin greeting. (Open right hand over closed left fist.) PETER laughs and heads to the phone. KERMIT watches as he takes the receiver from ANNIE.

KERMIT (VO)

So this is what the flashback meant!

ANNIE heads over to KERMIT and sits in her chair. KERMIT looks at her.

KERMIT

See, I told you he would call.

ANNIE

(smile)

That you did detect... Kermit.

CONTINUE TO:

14 TIME FLIES

While PETER talks to Paul, ANNIE tries to learn more about the mysterious Kermit Griffin. Being blind, she could sense that there was something more to this man. Something that apparently no one else seemed to know. After a while, PETER hangs up the phone and returns to the couch. The three of them talk for a

(CONTINUED)

while longer and time resumes as ANNIE is walking them to the door.

CONTINUE TO:

15 TIME RESUMES (A FEW HOURS LATER)

They reach the front door.

ANNIE

It was a pleasure meeting you, Kermit.
Take care of yourself.

KERMIT kisses her cheek.

KERMIT

You too, ma'am.

PETER leans over and kisses her cheek.

PETER

See ya later, Mom.

PETER and KERMIT exit the house.

CONTINUE TO:

16 EXT: BLAISDELL HOUSE

They walk to their cars. In silence. Kermit had given Peter a lot to think about.

CUT TO:

TORONTO, ONTARIO CANADA

17 INT: KNIGHT'S WAREHOUSE - 101 GATEWAY LANE (EARLY EVENING)

SCHANKE exits the elevator and enters the loft, clutching a coffee cup as a dying man would clutch a life preserver. Who knows? Maybe for him it was one.

SCHANKE

Man oh man oh man oh man, I really hate
winter.

(CONTINUED)

KNIGHT is sitting comfortably on the couch. Upon SCHANKE's entrance he abruptly sits up straight.

KNIGHT

Okay, now that I know it's cold outside, what have you got?

SCHANKE

About the case? Nada, niente, zip. The reason I came over is... is because... I have an extra, primo ticket for tomorrow's Leafs game.

KNIGHT

Thought you were supposed to be working tomorrow night?

SCHANKE settles into the black leather chair sighing gratefully. He was very happy to take a load off his poor, over-worked feet.

SCHANKE

I am. That's why I'm offering it to you, partner.

KNIGHT

(sigh resignedly)
What's the catch?

SCHANKE, aware of his partner's gaze, shuffles uncomfortably in his seat.

SCHANKE

Well... I... Myra's friend... Marie... has the other one. You'll like her Nick. Really. She has a terrific personality... and...

KNIGHT stares implacably at him.

KNIGHT

Myra put you up to this didn't she?

SCHANKE nods miserably.

KNIGHT

No, Schank. I'm sorry.

KNIGHT knows he has to think quickly.

KNIGHT (VO)

(thought)

I need a way out of this. But what? Lately Schanke and Myra, have been trying to set me up with almost every woman in the city. It's like he's trying to push me into a relationship. I just wish he'd leave me alone. He'd never understand that a relationship is the last thing I need at the moment. It's bad enough that LaCroix's always hovering, speaking to me through that damned radio show of his. It seems every show is directed at me. At something I'm doing or not doing. Or some case I'm working on. I wonder if anyone ever noticed? If they haven't yet they might one day. For now though I need to get Schanke off my back.

SCHANKE is starring at KNIGHT. Suddenly, and without warning, inspiration strikes KNIGHT.

KNIGHT

Nat's coming over.

SCHANKE immediately looks intrigued.

KNIGHT

We're watching some movies together.

SCHANKE

(raise eyebrow)

What's going on between you two, anyway? Something I should know about? Hmm partner?

KNIGHT immediately back peddles.

KNIGHT

No, no. Just two friends getting together to watch some movies, that's all.

SCHANKE
(sarcastically)
Right Knight. Friends, and I'm the
Pope.

JUMP TO:

9 DAYS LATER (MONDAY)

18 EXT: ROYAL YORK HOTEL - 100 Front St W (7:00pm)

PETER and KERMIT arrive at the hotel. They had driven up separately, figuring that if they'd arrived in one car Paul wouldn't buy the story of Peter following Kermit. They park their cars and head for the main doors.

CONTINUE TO:

19 INT: INSIDE HOTEL

They enter the hotel and head directly to the elevators.

JUMP TO:

20 INT: 7TH FLOOR

They exit the elevator, check to see what way the numbers are going, and head for room 757. They reach the room and stop outside the door. KERMIT knocks on the door.

KERMIT
Paul. ... Open the door.

There is no answer. PETER draws his gun and is about to kick in the door, but KERMIT stops him.

KERMIT
Wait. ... Let's see if he left a message at the front desk first. If not, then we can request a key and come back up.

PETER puts his gun away and they headed for the lobby.

JUMP TO:

(CONTINUED)

21 INT: LOBBY

They walk up to front desk. The young female clerk behind the counter walks over to PETER and smiles at him. Her name tag indicates her name is GWEN.

GWEN

Can I help you?

PETER

(smile)

I hope so. ... Could you check and see if someone left a message for us?

GWEN

Sure, what room are you in?

KERMIT jumps in.

KERMIT

We're not staying at this hotel. Our friend wa... is...

GWEN looks disappointed.

GWEN

Oh. ... Can I have your names then?

PETER

Peter Caine and Kermit Griffin.

GWEN smiles at PETER again.

GWEN

Be right back.

GWEN walks over to the message desk, checks for messages, then returns to PETER and KERMIT with a slip of paper. She looks disappointingly at PETER.

GWEN

Sorry, Mr. Caine.

PETER leans over onto the counter and smiles.

PETER

It's Peter.

(CONTINUED)

KERMIT rolls his eyes and buries his head in his hands.

KERMIT (VO)

(thought)

*Of all the times to be flirting! Geez,
you can't take this kid anywhere.*

GWEN

(smile)

Peter.

Short pause while PETER and GWEN just stare at each other.
KERMIT breaks the silence.

KERMIT

Excuse me...

GWEN breaks her stare and looks at KERMIT.

GWEN

Oh, sorry, Mr. Griffin. Here, this is
for you.

KERMIT takes it.

KERMIT

Thanks.

KERMIT turns to leave, and notices PETER isn't moving.

KERMIT

Pete, come on. Don't want to keep your
father waiting.

KERMIT mumbles under his breath.

KERMIT

Wherever he is.

PETER straightens up and smiles at GWEN.

PETER

Maybe I'll see ya around.

GWEN

I hope so.

KERMIT

Come on, Petey...

PETER

Bye.

PETER turns.

GWEN

Bye

KERMIT is giving PETER a look as he waits for him. Once PETER is beside him, he opens the note and reads it.

NOTE

Gone to meet a friend. Should be back by 7:00. If not, this is his address. Paul. P.S.: I've left permission for the hotel to issue you a key to my room. You can leave your stuff there.

PETER notices the map and address on the bottom of the note and looks to KERMIT.

PETER

There's an address and a map. We'll take my car, let's go.

CONTINUE TO:

22 EXT: OUTSIDE HOTEL

PETER and KERMIT exit the hotel and head for Peter's car.

CUT TO:

23 EXT: BAY STREET - 7:25PM

PAUL BLAISDELL and his friend GORD ANTHONY are walking on a sidewalk, heading south on Bay Street on the way to the Royal York.

They had just spent the afternoon trying to learn if Kerr was indeed in town. They'd called every contact they had and turned up nothing. Nobody knew anything. The last time anyone had seen Kerr was in 1984 and they weren't even sure if it was him. Paul was hoping that Kermit might know someone or someday

(CONTINUED)

to track Kerr down. To see if it had indeed been him, he'd seen last week.

They're passing Adelaide when two men hurriedly exit a purplish-blue Dodge Stealth. One of them starts to walk closely behind them while the other walks in front of them.

BLAISDELL turns to GORD. GORD turns to him when he starts talking.

BLAISDELL

I was supposed to meet Kermit at the hotel at 7:00. By now he's probably got my message. We'll probably run into him on the way.

GORD

Are you sure he'll help? Can he help?

Before BLAISDELL can answer, the front man whirls around, brings up a gun, and shoots GORD. Twice in rapid succession. Once in the heart and once through the head. The man behind BLAISDELL viciously cracks the butt of his gun over his head, causing him to fall and lose consciousness. The man catches BLAISDELL before he hits the ground. The two men then maneuver BLAISDELL into the car and drive off.

PAN TO:

24 INT: PETER'S CAR

PETER and KERMIT arrive at the corner as a speeding car turns off a side street. PETER slams on the brakes. He is so distracted with not hitting anything, that he doesn't notice that the car was an exact match for his. KERMIT had his eyes closed, lost in thought. He is jolted awake by the sudden stop of the car and braces himself.

PETER

Damn it!

(beat)

What the hell does that guy think he's doing, he nearly...

KERMIT glances out the window and notices something on the sidewalk of the street the car had turned off of. KERMIT points.

(CONTINUED)

KERMIT

Pete, over there.

PETER follows KERMIT's finger and turns the car onto the side street. He drives over to where KERMIT had pointed. As they get closer, they realize it's a body. PETER pulls over and stops the car.

CONTINUE TO:

25 EXT: SIDE OF THE STREET

They get out of the car and go over to the body. They are crouched over the corpse of GORD, with guns drawn, when a slightly accented voice called out from directly behind PETER.

KNIGHT

Freeze! Metro Homicide. Stand very still.

Another man approaches from along side KERMIT, his gun is also drawn and pointed at them.

SCHANKE

Easy partner. I've got them covered.

KNIGHT puts his gun away and walks carefully to PETER and KERMIT. He relieves them of their guns and starts to frisk them. SCHANKE notices Kermit's gun as KNIGHT takes it.

SCHANKE

That's some elephant hunting gun you've got there, Mister. I hope you got a permit for it.

KNIGHT finds their police badges and turns to SCHANKE.

KNIGHT

They're cops, Schank.

SCHANKE

(stunned)

Cops? You sure, Knight?

KNIGHT reads the badges.

(CONTINUED)

KNIGHT

Detectives Peter Caine and Kermit Griffin.

As KNIGHT said Kermit's name, he looked at him.

KNIGHT (VO)

(thought)

*Why does that name sound familiar?
Where have I heard it before? When have
I heard it before?*

SCHANKE gets a crazed grin on his face.

SCHANKE

Kermit? Sure you're reading that right? He doesn't look like a talking green frog to me.

PETER looks at KERMIT.

PETER

Your badge actually says Kermit on it?

KERMIT smiles sardonically.

KERMIT

Oh, yeah.

PETER doesn't believe them. He's always wondered if Kermit was a nickname, or his friend's real name.

PETER

Lemme see that.

PETER goes to grab the badge from KNIGHT, but KNIGHT catches his hand in a vise-like grasp.

KNIGHT

Later, Detective. First there is the matter of the deceased. Either of you know him?

KERMIT and PETER shake their head negatively. KNIGHT looks at SCHANKE.

(CONTINUED)

KNIGHT

Call this in. I can handle these two
on my own till you get back.

SCHANKE turns to leave.

KNIGHT

Oh and get Forensics down here too.

As SCHANKE leaves, KNIGHT can hear him muttering under his
breath.

SCHANKE

(mumbling)

Wonder why he is in such a bossy mood
lately. Schank do this, Schank do
that.

KNIGHT stifles a chuckle, then focuses his attention back on
Peter, because the one called Kermit was wearing sunglasses.

KNIGHT (VO)

(thought)

*Why would the guy be wearing shades at
night?*

KNIGHT looks at PETER.

KNIGHT

Okay, so let's have your story.

PETER

(belligerently)

You haven't read us our rights,
Detective...

KNIGHT

Knight. Nick Knight. And you're right,
I haven't. You're not under arrest.

(very quietly)

Yet.

(normal voice)

So what happened? Why...

SCHANKE returns with an Asian businessman in tow and interrupts
KNIGHT.

SCHANKE

Knight. Mr. Soo here says he eyeballed the perp's car, as it took off. His description seems to match this baby right here.

SCHANKE pats the hood of Peter's car. KERMIT and PETER exchange a look. KNIGHT notices the look.

KNIGHT

I take it this car belongs to you two.

PETER fumbles out his reply.

PETER

It's mine, but we haven't been in town long. Just got in a while ago actually. And...

KNIGHT cuts PETER off and looks to MR. SOO.

KNIGHT

Did you manage to get the license plate number?

MR. SOO looks at Peter's car, then at KNIGHT.

MR. SOO

Sorry, Detective. It was dark and these eyes can't read as good as they used to.

KNIGHT looks both relieved and upset. He looks to MR. SOO.

KNIGHT

But the color and make are the same?

MR. SOO

Yes. Same color. Same type.

KNIGHT

Thank you.

KNIGHT turns to SCHANKE.

KNIGHT

Take his statement.

(CONTINUED)

KNIGHT turns back to PETER and KERMIT

KNIGHT

Looks like you'll have a trip downtown to the station after all, gentlemen.

KERMIT looks at KNIGHT.

KERMIT

It wasn't us. We're on your side. Pete's plate isn't even a local plate. You should've asked your witness if it was a local plate.

KNIGHT

Schank, take these two down to the station. I'll meet you there. I'm gonna wait here for Natalie.

PAN TO:

26 EXT: SCHANKE'S CAR

SCHANKE reaches the car with PETER and KERMIT. SCHANKE opens the rear door and motions for them to get in. They decide to be uncooperative. KERMIT grins at PETER and speaks ever so politely.

KERMIT

After you, kid.

PETER smiles at KERMIT and shakes his head.

PETER

No, really, after you.

KERMIT shakes his finger at Peter.

KERMIT

My friend, how kind. But I insist.

KERMIT motions like a chauffeur for PETER to get in.

PETER

(smile)

No, I insist. Please. Age before beauty.

(CONTINUED)

SCHANKE rolls his eyes in disgust.

SCHANKE (VO)
(thought)
*It's gonna be one of those nights.
First Nick. Now these two.*

SCHANKE grabs PETER.

SCHANKE
Just get in.

PETER gets in. KERMIT follows. Once they are in the car, SCHANKE cuffs them together so they won't give him any more trouble.

CONTINUE TO:

27 EXT: BACK OVER BY BODY (7:45PM)

KNIGHT
Well, Nat?

NATALIE was actually feeling a little cold, and the weather was not the nicest.

NATALIE
Yeah, considering I haven't even had dinner yet.

KNIGHT gives her a strange look.

KNIGHT
Yeah? Yeah what...?

NATALIE
Yeah, I'm well... It was a joke Nick...
Oh, never mind. Forget it.

She decides to get serious.

NATALIE
I suppose the bullet could've come from, what'd you say his name was, Kermit?

KNIGHT nods affirmatively.

(CONTINUED)

NATALIE

His gun. A ballistics test will tell us more...

(incredulously)

You said this Kermit guy's a cop?

KNIGHT

Yeah. He had a badge. They both did.

NATALIE

(smile)

Well I guess they'll let just about anyone be a cop these days, won't they Nick?

KNIGHT

Boy you're in a good mood tonight, aren't you Nat.

NATALIE

Oh, yeah. Must be all the caffeine I've had.

KNIGHT

Their badges say they're from Sloanville.

NATALIE

Sloanville? Where's that?

KNIGHT

The US. I was there once.

He pauses, as if about to drift off, but snaps out of it.

KNIGHT

I have to get to the station. I'll drop by the lab later and you can tell me what you find.

He turns to her, briefly hugs her, then kisses her cheek.

KNIGHT

I had fun the other night. Thanks for bailing me out.

KNIGHT gets a funny look on his face and says the following as more of a plea than a question.

KNIGHT

But next time... no more of those
Hammer Dracula movies, huh?
(slight hint of sarcasm)
They're just... not realistic enough.

She'd thought they were appropriate considering she was spending the evening with an 800-year-old vampire. But it was obvious that he didn't think so.

NATALIE (VO)

(thought)

*Oh, well. I guess a vampire would know
if a vampire-flick was **out-of-
character** or **not realistic**.*

She looks at him.

NATALIE

Okay, you pick the movies next time.

He flashes her that brilliant smile of his.

NATALIE (VO)

(thought)

*Oh no! What have I done? I'm going to
regret saying that. I know I will.*

CUT TO:

28 INT: 96TH PRECINCT - 765 QUEEN STREET EAST (8:30pm)

SCHANKE enters with PETER and KERMIT. SCHANKE is standing behind them. He has his left hand on KERMIT's right shoulder, and his right hand on PETER's left shoulder. He was still steaming over the remark that KERMIT had made about his driving. He hears Kermit's remark in his head.

KERMIT (VO)

*Where did you learn to drive,
Detective? A demolition derby, or the
Indy 500?*

(CONTINUED)

SCHANKE walks to interview room 1. He opens the door, removes the cuffs from KERMIT, and motions him in. KERMIT enters. SCHANKE closes the door. SCHANKE takes PETER to interview room 2, removes the cuffs, opens the door, and motions him in. PETER enters. SCHANKE closes the door.

SCHANKE (VO)

(thought)

*Interview rooms, I hate that new term.
Why did we ever stop calling them
interrogation rooms?*

SCHANKE returns the main area and gets himself a cup of coffee. He is just finishing pouring it when KNIGHT arrives. SCHANKE looks at KNIGHT.

SCHANKE

You can question Caine. I want Kermit.

KNIGHT looks at SCHANKE.

KNIGHT (VO)

(thought)

*If this was any other case, I'd insist
on dealing with Kermit. He does seem
the more dangerous of the two. But I
can't shake the feeling that know
Kermit. I just can't remember how or
from where, yet. If I know him that
means he knows me. And I'd rather
Kermit not remember me until I know
who he is and how I know him. It will
be easier to deal with him if I know
the circumstances surrounding the how
I know him and from where and when.*

SCHANKE is about to say something, but KNIGHT speaks.

KNIGHT

Sure. Where is he?

SCHANKE is taken aback by how easily KNIGHT had agreed. He was half expecting Knight to fight him on this one.

SCHANKE

Room 2.

KNIGHT walks off in the direction of room 2 and enters. SCHANKE takes his coffee to room 1.

JUMP TO:

29 INT: INTERVIEW ROOM 2 (8:45pm)

KNIGHT is sitting directly across the table from PETER. He turns on the tape recorder on the desk and starts to question Peter.

KNIGHT

Okay, Detective Caine, let's...

PETER

Please, call me Peter. After all we are on the same side, even if you don't know it yet.

KNIGHT

Peter. ... What are you doing in Toronto? We haven't received word from your department that...

PETER

We're not here on police business.

KNIGHT

So why...

PETER

We came up to visit my foster father.

KNIGHT

His name?

PETER

Paul Blaisdell. He's staying at the Royal York. We were supposed to meet him for dinner at 7:00 at the hotel, but he wasn't there.

The mention of Blaisdell's name strikes a chord of recognition in KNIGHT. But again, he can't place the name.

(CONTINUED)

KNIGHT

If you were meeting at the hotel, what were you doing at...

PETER

Like I said, Paul wasn't there. He left the address of a friend of his, and we were going to see if he was still there.

KNIGHT

So, what made you stop?

PETER

We were traveling north when this car pulled off a side street at warp speed. It almost hit us. When I slammed on the brakes, Kermit noticed the body. Our natural reaction, I guess, was to pull our guns. Although my father hates it. He thinks guns are not the answer. He believes in reasoning...

KNIGHT

Your father... Blaisdell?

PETER

No, my real father. He's a Shaolin priest.

PETER tries to do his best imitation of his father.

PETER

Come to Chinatown, ask for Caine, he will help you.

KNIGHT raises an eyebrow and says line with a slight hint of recognition.

KNIGHT

Caine?

PETER's mind must be elsewhere because he doesn't pick-up on the tone in KNIGHT's voice.

PETER

Kwai Chang Caine.

(CONTINUED)

KNIGHT

Kwai Chang Caine, is your father?

This time PETER notices the tone.

PETER

You know him, detective?

KNIGHT

(lie)

Not personally. You were saying...

PETER decides not to push the matter.

PETER (VO)

(thought)

Easy Pete. You don't know this guy. It won't help matters to start quizzing him. At least, not now.

He looks at KNIGHT and continues.

PETER

We got out of the car and went to investigate. I'd just checked for a pulse and was about to straighten up when...

KNIGHT

When we showed up. Any idea who...

PETER

None.

KNIGHT

What made you get out of the car? For all you knew, he might have been a...

PETER

Instinct, Detective. Instinct.

(beat)

We saw the body and went to check it out.

He's no sooner said it, then he realized what he said.

(CONTINUED)

PETER (VO)

(thought)

Now I'm beginning to sound like my father.

KNIGHT was not liking this night. Too many people from his past were coming together in the same place at the same time. And, he was having trouble remembering where he knew most of them from.

KNIGHT (VO)

(thought)

This isn't good. Not good at all. First it was Kermit, then Blaisdell, and now Kwai Chang Caine. At least Caine I remember. He's not the sort of guy you meet and easily forget. ... Who else is going to turn up tonight? Will my cover be blown? Will I have to move on and leave Toronto?

JUMP TO:

30 INT: INTERVIEW ROOM 1 (9:00pm)

Next door SCHANKE was having his own problems with KERMIT.

SCHANKE

All right, Kermit, if that really is your name, why were you crouching over the body?

SCHANKE is pacing the room, agitated.

SCHANKE (VO)

(thought)

And I thought Knight could be infuriating. Talking to this Kermit guy is talking to a wall. He either doesn't answer or he answers cryptically. Maybe I should have taken Peter after all. I bet Nick would be able to crack this guy.

KERMIT is reclined in his chair, his head supported by his interlaced fingers. His feet would have been up on the table if not for the fact that SCHANKE had roughly jerked them from

(CONTINUED)

that position twice already, and besides he didn't quite feel like. Inwardly he was seething at the way this cop was handling him, so he smiled to infuriate him. It was working, too.

KERMIT (VO)

(thought)

Wonder when his partner is going to come in and play good cop.

(beat)

Don't think this guy is going to take much more of this. Surprised he hasn't blown a fuse yet. But this is fun.

KERMIT realizes SCHANKE is still waiting for an answer, so he provides what he believes is both reasonable sounding and sarcastic.

KERMIT

I was doing some deep knee bends. It was a long drive up. I needed some exercise to loosen up.

SCHANKE rolls his eyes heavenward, as if entreating the gods to, just this once, smile on Donald G. Schanke.

JUMP TO:

31 INT: KERR'S HOUSE - PAUL'S CELL/ROOM - 25 KIRKHAM ST - 9:30am

BLAISDELL slowly starts to wake up. It takes a few minutes to open his eyes because of the splitting headache he has courtesy of the thug who'd brained him earlier. He cautiously sits up, and when his head no longer threatens to fall off, he carefully looks around. The contents of the room surprise him.

BLAISDELL (VO)

(thought)

This can't be real. Aside from the fact that there appears to be no windows, or a telephone, this place looks like a one-room apartment. Not a prison cell. Who would kidnap me and place me a room like this? It's as if they want me to feel at home. That's it, they want me to be comfortable, so I'll cooperate and do whatever it is they want me to do.

(CONTINUED)

He notices a glass of water and a bottle of extra strength Tylenol centered on a table. He also notices a video monitor in one corner of the room. He goes over to it. It's switched on.

He sees a man sitting behind a desk with a computer prominently placed on top. He can see everything but the man's face. Something about the man seems familiar. He tries to take in what he can see of the man's appearance: short dark hair with bangs, dressed impeccably in a black pin-stripe suit with a snow-white shirt.

He tries to think but can't. His head is killing him. He glances again at the water and Tylenol. Wondering if they are safe or a trap.

The man on the monitor speaks. The man has a strong English accent. An accent that BLAISDELL recognizes as they'd worked together in the past.

KERR

It's perfectly safe. I assure you. It was placed there to alleviate any headache you might have.

BLAISDELL

Kerr! What's the meaning of this?!

KERR

I thought that was self-evident, Blaisdell. When I learned you were in town, I wished to enjoy your company. I dispatched a couple of men to see to it. Unfortunately they were, how should I say, a touch over-zealous. I am truly sorry about Gord. Rest assured they have been dealt with. ... Please feel free to use anything in the room available to you. I regret that we will not be meeting face-to-face. Nor will you have access to a phone. However... you will have access to many fine books, wines, and gourmet meals.

BLAISDELL

I demand to speak to Blake. He...

(CONTINUED)

KERR

(dismissively)

Blake? ... That fool was severely wounded years ago, on our last raid. He was taken to a sympathetic hospital but, when it was safe to go, he just disappeared... We searched the area of course, but all of our leads turned out to be worthless.

BLAISDELL

So why am I here enjoying your company? What...

KERR

Why, to be bait, of course!

BLAISDELL

Bait? For what? For who?

KERR

I thought you'd have figured it out by now.

BLAISDELL

(understandingly)

Kermit!

KERR

(venomously)

Yes. Griffin. Did you really imagine that I'd forgotten about him?

BLAISDELL

(wearily)

It was a long time ago, Kerr. Does it still matter so much?

(beat)

She wouldn't have wanted this... You know that.

KERR

(utter conviction)

Her death was all his fault.

JUMP TO:

(CONTINUED)

32 INT: 96TH PRECINCT (9:45pm)

KNIGHT and SCHANKE are exiting the interview rooms. They look at each other. SCHANKE is about to say something when Detective SAM HUNT approaches them.

HUNT

There's a lady at your desk, Nick. Her name is Jean Dickson.

KNIGHT and SCHANKE look over to their desks. They see the woman sitting there. She is about 5'4 with a Rubenesque figure. Her hair is short and mostly black, with a few grey hairs around the temple. There is one pair of glasses propped on her head, and another, perched firmly on her nose.

HUNT

We got lucky. She witnessed the entire thing.

KNIGHT

Thanks.

HUNT is about to walk away when KNIGHT calls him.

KNIGHT

Oh Sam!

HUNT looks back at KNIGHT.

KNIGHT

Prepare a line-up with Caine and Griffin.

HUNT

Right, Nick.

HUNT walks off. KNIGHT turns to SCHANKE.

KNIGHT

C'mon, let's go talk to her.

KNIGHT and SCHANKE head for their desks. When they get there, JEAN DICKSON stands up and thrusts her hand out to KNIGHT.

JEAN

Detective Knight?

(CONTINUED)

KNIGHT shakes her hand.

KNIGHT
Please, call me Nick. ... This is my
partner, Don Schanke.

JEAN lets go of KNIGHT's hand and shakes SCHANKE's.

KNIGHT
Detective Hunt said that you're a
witness...

KNIGHT trails off inviting her to finish the sentence.

JEAN
... to the murder and kidnapping
earlier, yes, that's right.

KNIGHT / SCHANKE
Kidnapping?

JEAN
(nod)
There were two men walking down the
street, the dead guy, and his friend.
(beat)
A car pulled up and two men got out.
One shot the dead guy, the other
knocked out the friend. Then they put
the guy in the car and took off.
(beat)
I went and called 911, and the operator
told me a unit had already been
dispatched.

SCHANKE is scribbling down notes. He looks at JEAN.

SCHANKE
Would you mind describing the car for
us ma'am?

JEAN
Call me, Jean.
(beat)
The car was a purplish-blue Dodge
Stealth.

KNIGHT

Did you manage to get the license plate number?

JEAN

No. Sorry. It sped by so fast.

KNIGHT

Was the plate an Ontario plate? Or another province? Maybe even the US?

JEAN

I'm not 100% certain, but...

(beat)

I think it was a local plate. All I remember was that it was white.

KNIGHT

Do you feel up to looking at a line-up tonight.

JEAN

Anything I can do to help.

KNIGHT

Schank, see if that line-up is ready.

SCHANKE

(grumble)

Whatever you say, partner.

SCHANKE walks off.

KNIGHT

Would you care for something to drink while you wait?

JEAN

I am kinda thirsty now that you mention it.

KNIGHT

I'll take you to the cafeteria while my partner sets up the line-up.

KNIGHT and JEAN leave the room heading for the cafeteria.

JUMP TO:

(CONTINUED)

33 TIME FLIES -- INT: LINE-UP ROOMS

KNIGHT, SCHANKE, and JEAN are in the room. They are looking at the two-way mirror. On the other side of the mirror is the line-up. PETER and KERMIT are numbers 2 and 5 respectively. 1 and 3 are suspects in a variety store robbery, and 4 and 6 are undercover cops. PETER and KERMIT seem calm, maybe to calm. SCHANKE asks each man to step forward, waits 10 seconds, and then asks them to step back. JEAN fails to identify any of them. They exit the interview room. SCHANKE brings PETER and KERMIT to his desk, while KNIGHT brings JEAN over to the police artist, Detective CAT ROCHER. Focus stays on SCHANKE as they wait for KNIGHT.

CONTINUE TO:

34 TIME RESUMES INT: KNIGHT and SCHANKE'S DESK AREA

KNIGHT returns to his desk. KERMIT looks at him.

KERMIT

You convinced we didn't do it yet?

KNIGHT

Our witness is with Detective Rocher right now working on a composite of the men she saw.

(beat)

She cleared you two. She also said the man who was killed wasn't alone. The...

KNIGHT's sentence is cut short by an excessively loud scream.

ROCHER

Dammit!!!!

All eyes in the station turn towards the scream. KNIGHT realizes it was ROCHER that screamed. KNIGHT looks back to PETER and KERMIT.

KNIGHT

I'll be right back.

KNIGHT walks off.

CONTINUE TO:

(CONTINUED)

35 INT: CAT'S DESK

ROCHER is staring at a blank computer screen. KNIGHT walks up to her and places his hands on her shoulders. He speaks to her in a soft, calming voice.

KNIGHT

What's wrong, Cat?

She leans back in her chair. The back of her chair and her neck are touching him.

ROCHER

This damn computer.

(beat)

That's 3 times this week and it's only Monday. If it crashes one more time, I'll...

She makes an angry fist and shakes it at the computer. He begins to rub her shoulders.

KNIGHT

Easy.

(beat)

It's probably just the weather. You know how the cold weather affects the computer.

His voice was so soothing. His touch so relaxing. She closes her eyes as he massages her shoulders. She feels so safe around him. It was no secret she had a crush on him. A lot of women did.

She saw the way he acted around Doctor Lambert, and the talk around the station was that he and Natalie were more than friends. She'd questioned Schanke but he always said the same thing, *They're only friends*.

Schanke had also told her about Janette DuCharme and admitted to not knowing what Nick's real relationship with her was, only that at times they can't seem to keep their hands off each other and others... She'd seen Janette once when she came to the station and had to admit that Janette was gorgeous. Every man's ideal woman. Natalie and Janette were complete opposites.

(CONTINUED)

ROCHER (VO)

(thought)

If I could get him alone, away from the precinct, I know I could get him to like me. Sure, I'm no Janette, but I know I could make him happy.

Right now, part of her was surrendering to the sensations his touch was bringing out in her. The other part, the cop part, knew that Nick didn't mean anything romantic in the touch. The cop part won, and she tried to focus on what she was doing. She relaxes and calms down.

ROCHER

I know, it's just that...

SCHANKE, PETER, and KERMIT arrive. KERMIT leans in over the desk and looks from the computer screen to ROCHER.

KERMIT

What seems to be the problem?

ROCHER looks at KERMIT.

ROCHER

Who are you?

She completes her thought in her head.

ROCHER (VO)

(thought)

And why are you interrupting my fantasy with Nick.

KERMIT looks at her. KNIGHT introduces them.

KNIGHT

Detective Cat Rocher, Detectives Kermit Griffin and Peter Caine. From Sloanville.

ROCHER looks at them.

ROCHER

(raise eyebrow)

Sloanville? Really? I have a few friends down there.

(CONTINUED)

PETER smiles and jumps in.

PETER
Maybe we can talk later, then.

ROCHER
(smile)
In fact there is one person I e-mail regularly.

KERMIT
(raise eyebrow)
Oh really? Maybe I know them?

ROCHER
I doubt it. He doesn't sound like the sort of person you'd associate with. His handle is Robin Hood.

KERMIT gives her a playful look and wiggles his eyebrows.

KERMIT
Nice to meet you, Aphrodite.

ROCHER's face goes blood red as she thinks of all those messages she'd sent him. She would've slid off the chair, and gone under the desk, had Nick not been holding her shoulders so tightly. Some of the messages had been pretty hot. In fact, one could say that the modem had overheated more than once and taken days to cool down. She composes herself and looks at KERMIT.

ROCHER
You're a cop?!

KNIGHT gets a lost, confused look. He glances at SCHANKE and seeing the way he is looking at him, realizes he is still holding ROCHER's shoulders. He also realizes SCHANKE is probably reading more into it than what is intended. KNIGHT releases his grip on ROCHER's shoulders. She straightens up in her chair. KERMIT turns to PETER.

KERMIT
(raise eyebrow)
Why does everyone keep asking me that?

PETER shrugs his shoulders.

(CONTINUED)

PETER

Maybe you need more PR. I'll give Sandra Mason at Channel 3 Action News a call when we get back. She'll help you. Besides, it'll get her off of my back for a while.

KNIGHT and SCHANKE exchange a completely puzzled look, wondering what a TV news reporter has to do with anything. KERMIT looks at PETER.

KERMIT

Oh, yeah. Sure. I really don't think so, Pete.

PETER

Why not?

KERMIT returns to the problem at hand and turns to ROCHER.

KERMIT

So, what...

Suddenly the computer comes back to life. While booting up it displays countless errors. The errors scroll by so fast that the only ones we can read are the ones on the screen when it stops scrolling.

```
\WINDOWS Damaged Directory.  
\WINDOWS\flock.bmp invalid cluster.  
\WINDOWS\getstart.rec invalid cluster.  
\WINDOWS\groups.b$$ invalid cluster.  
\WINDOWS\help.ico invalid cluster.  
\WINDOWS\helphk.dll invalid cluster.  
\WINDOWS\honey.bmp invalid cluster.  
\WINDOWS\mouse.ini invalid cluster.  
\WINDOWS\msd.pif invalid cluster.  
\WINDOWS\msd.ini invalid cluster.  
\WINDOWS\msworks.ann invalid cluster.  
\WINDOWS\msworks.ini invalid cluster.  
\WINDOWS\mwbackup.ini invalid cluster.  
\WINDOWS\pifedit.pif invalid cluster.  
\WINDOWS\progman.ini invalid cluster.  
\WINDOWS\redbrick.bmp invalid cluster.  
\WINDOWS\rivets.bmp invalid cluster.  
\WINDOWS\service.rec invalid cluster.  
\WINDOWS\shed.ini invalid cluster.
```

(CONTINUED)

\WINDOWS\SYSTEM\latinwd0.ttf cross-linked at cluster 78.
\DOS\keyboard.sys cross-linked at cluster 78.
\DOS\msbackup.exe cross-linked at cluster 805.
\DOS\mwbackup.hlp cross-linked at cluster 688.
\DOS\qbasic.exe cross-linked at cluster 178.
\DOS\wntools.grp cross-linked at cluster 944.
\MSWORKS\msworks.hlp cross-linked at cluster 6,138.
Lost cluster chain at cluster 29,446, 1 cluster long.

When the last message appears, the computer prompts...

Do you wish to convert the lost chains into files? (Y/N)

ROCHER just stars at the screen and mutters.

ROCHER

Great, just great.

KERMIT looks at her.

KERMIT

Here, let me.

ROCHER gets out of her chair. KERMIT goes to her side of the desk.

ROCHER

Be my guest.

KERMIT sits down, interlocks his fingers, then stretches them. It was his warm-up exercise. Then his fingers just fly across the keyboard. The first thing he types, is the letter 'N'. Then the dos prompt appears on the screen, and he types dir *. at the prompt. The computer lists all the directories on the C drive. He is looking for a certain directory, NORTON. He finds it. He types cd Norton, which changes the directory from the root directory to the Norton directory. Then he types 'nnd c:'. The computer executes the command and enters the Norton Disk Doctor program. When the menu appears he selects option 1: Diagnose Disk. Then hits enter and enter again. The computer starts analyzing the disk. While analyzing the disk, the computer asks if he wants to correct errors as it finds them. He keeps saying yes. When that's done, another menu comes up. He selects the 'thorough test' option and hits enter. The computer again analyzes the disk. Cluster by cluster. Whenever it finds an invalid cluster, it asks if he wants to move it to a valid cluster. He always says yes. While the computer is

(CONTINUED)

analyzing the surface of the disk, Peter turns to ask Nick a question.

PETER

Nick...

KNIGHT turns to him.

PETER

What were you saying about the man who was with the dead guy?

KNIGHT

Jean said he was kidnapped.

PETER looks at JEAN, wondering if the other man could have been Paul. After all the murder did happen pretty close to the address Paul had written in the note. PETER takes out his wallet and removes a photo. He shows it to JEAN.

PETER

Is this him?

JEAN

Yes. That's him.

PETER looks to Kermit.

PETER

Well, whatever Paul wanted you up here for, just got worse.

KERMIT looks to ROCHER.

KERMIT

Have you run Norton before?

ROCHER looks at KERMIT.

ROCHER

Of course.

KERMIT

(smile)

Good. Then I'll leave it to you, sweetcakes. When you exit, all the problems should be gone.

(CONTINUED)

KERMIT rises and offers ROCHER back her chair.

KERMIT

Try running a defrag and a check-disk on the 'c' drive when you return to the dos prompt just to be certain.

ROCHER sits.

ROCHER

Thanks, honeybunch.

KERMIT points his finger at her in a gun position and makes a clicking noise as he pretends to shoot her.

KERMIT

Modem ya later, Aphrodite.

ROCHER

See ya in Cyberspace, Robin.

ROCHER returns her attention to JEAN. SCHANKE looks from PETER to KERMIT.

SCHANKE

Are you saying the guy who was kidnapped was the guy you two were meeting?

PETER and KERMIT exchange a look and then nod.

PETER

Yeah. My foster father, Paul Blaisdell.

KNIGHT still can't shake the feeling that he should know Blaisdell, and Kermit. But how? From where? From when?

KNIGHT

Maybe you guys should file a missing persons report. Tell us what we need to know. Like...

KERMIT looks at KNIGHT and cuts in.

KERMIT

Can we go somewhere quieter to talk?

(CONTINUED)

KNIGHT looks at SCHANKE, then KERMIT.

KNIGHT

Follow me.

KNIGHT leads them to the quietest place he can think of. The interview rooms. JEAN watches them walk off for a few moments then looks to ROCHER.

JEAN

You know that guy?

ROCHER looks at her questioningly.

ROCHER

(raise eyebrow)

Which one?

JEAN

Kermit.

ROCHER

Not personally. We met on an internet computer-tech chat line. He never mentioned he was a cop. Then again, I never told him I was one either.

JEAN

So, Kermit, is a computer-whiz?

ROCHER

Yeah.

JEAN

I guess it got boring talking computer lingo all the time.

ROCHER

We didn't.

JEAN

What?

ROCHER

I said we *met*, on a compu-tech chat line. We corresponded about lots of other stuff.

JEAN

Oh, like what?

Before ROCHER can answer, the computer comes back to life.

ROCHER

Finally.

ROCHER enters the program. She figures PETER and KERMIT might want a copy of the suspects as well.

ROCHER (VO)

(thought)

Maybe they might recognize them. I can't believe Kermit is Robin Hood! He's nothing like I pictured. Peter on the other hand, kind of reminds me of Nick. I wonder...

CONTINUE TO:

36 TIME FLIES

Jean describes the suspects.

The first suspect: 6'2, about 220 lbs, with short dark hair.
The second suspect: about 5'10, beefy, approx. 250 lbs, very long blond hair, a mustache, two scars on his face and one across his neck.

As ROCHER finishes printing the composite of the last suspect, JEAN notices NICK, SCHANKE, PETER, and KERMIT, exit the interview room.

CONTINUE TO:

37 TIME RESUMES - INT: CAT'S DESK

JEAN looks to ROCHER.

JEAN

Are we done now?

ROCHER turns to her.

ROCHER

Yep. You're free to go.

(CONTINUED)

JEAN stands up.

JEAN
Thanks.

CAT
(smile)
No problem.

JEAN walks over to KNIGHT and gang.

CONTINUE TO:

38 INT: KNIGHT AND SCHANKE'S DESKS

JEAN looks at KNIGHT.

JEAN
Detective Rocher is finished with me.
Is there anything else you need me for?

KNIGHT looks at her.

KNIGHT
Not right now. Thanks for coming in.
You were a big help. If we need you,
we'll call.

JEAN
(smile)
Okay. Good night, Detectives.

KNIGHT/SCHANKE
Good night.

PETER/KERMIT
Good Night.

JEAN leaves. PETER looks at KNIGHT.

PETER
Can we go now?

KNIGHT looks at him.

KNIGHT
Sure, just leave the address where
you'll be, in case we need to get in
touch with you.

(CONTINUED)

PETER grabs a pen and a piece of paper. He writes the following info on the piece of paper **The Royal York Hotel. Room 757.** Then he and KERMIT turn and head for the front door.

PAN TO:

39 INT: NEAR CAT'S DESK

As they are passing ROCHER's desk, she calls out to PETER, wanting to avoid Kermit for now.

ROCHER

Peter?

PETER stops and looks at her.

PETER

Yeah?

She smiles at him and motions him to come over, by waving her finger.

ROCHER

C'mere. I have something for you.

KERMIT gives PETER a raised eyebrow.

KERMIT

(softly)

Go see what she wants, But remember, Aphrodite is the goddess of love.

PETER

(smile)

Yeah, yeah, and she was in love with Ares. I know my mythology, Kermit. But tell me, why Robin Hood?

KERMIT gives him a look.

KERMIT

I'll let you think about that kid.

PETER had been thinking about it but didn't have a clue.

KERMIT

I'm going to catch up to Jean. Meet you outside.

(CONTINUED)

PETER

(nod)

Okay.

KERMIT continues to the front door. PETER thinks to himself as he heads over to ROCHER's desk.

PETER (VO)

(thought)

I wonder who her Ares is? Or if there is one!

PAN TO:

40 INT: CAT'S DESK

ROCHER watches PETER walk over. When he reaches the desk, he leans on the top of her computer monitor.

PETER

You beckoned.

She hands him a manila envelope.

ROCHER

I thought you might want a copy of the composites Jean gave us.

He smiles and takes the envelope.

PETER

Thanks.

She looks at him.

ROCHER

I'm sorry about your father. But don't worry Nick's the best. He hasn't missed one yet.

PETER raises an eyebrow in curiosity.

PETER (VO)

(thought)

No cop is perfect. We all miss one every now and then.

(CONTINUED)

He shoots a glance at KNIGHT.

PETER (VO)

(thought)

Maybe he's got some sort of secret weapon like me. I have the insights my training from the temple gave me, and now I have my father too.

He returns his glance to ROCHER.

PETER (VO)

(thought)

Could Nick be her Ares? They did seem really close earlier. The way he went to her and calmed her down. The way he was massaging her shoulders. The way she seemed to be enjoying his touch. Stop it, Pete. Focus.

He smiles at her.

PETER

Thanks again.

He starts to head out but turns back.

PETER

Did he ever tell you why he chose Robin Hood?

ROCHER

Not really. He said something about, Robin being an outlaw, but also a good guy. I guess he was comparing himself to him. But, after learning his name, I can see an obvious connection.

PETER

Oh? What?

ROCHER

Kermit the Frog is green, right?

PETER

(nod)

Yeah?

ROCHER

The Robin Hood of legend supposedly wore green.

PETER

(enlightened)

Oh!

PETER changes the subject.

PETER

Maybe I'll get your e-mail address from him, and we can talk.

ROCHER

(smile)

I'd like that.

PETER turns and leaves. She watches him walk off.

ROCHER (VO)

(thought)

I'd like that a lot.

CUT TO:

41 EXT: OUTSIDE THE STATION

JEAN was heading to her car when KERMIT calls her name.

KERMIT

Miss Dickson?

She stops and looks at him.

JEAN

Yes, Detective?

He walks up to her and stops.

KERMIT

I hear it's pretty dangerous around here at this time of night.

He smiles and takes his sunglasses off briefly to make eye contact.

(CONTINUED)

KERMIT

Can I walk you to your car?

JEAN

Where's your friend?

KERMIT

He's coming.

He puts his shades back on, then hears PETER yell.

PETER

Kermit! Wait up.

KERMIT

See, I told ya.

PETER runs to them. JEAN answers KERMIT's earlier question.

JEAN

Sure, I suppose you could. Besides people would think twice about mugging me, with you beside me.

She flashes him a smile. PETER reaches them as JEAN says '*you beside me*' and gives KERMIT a raised eyebrow. KERMIT looks at PETER.

KERMIT

We're gonna walk her to her car.

PETER looks at him.

PETER

Oh.

They start to walk off. PETER thinks of something and stops. KERMIT looks at him.

KERMIT

What is it?

PETER

My car. It's still at the corner of Bay and Adelaide.

JEAN notices the look of concern on PETER's face.

(CONTINUED)

JEAN

I can give you guys a lift. I'm going
that way anyway.

KERMIT and PETER look at JEAN.

PETER / KERMIT

Thanks.

PAN TO:

42 INT: 96TH PRECINCT

KNIGHT watches the three of them through the window. He sees
them get into JEAN's car. He returns to his desk.

PAN TO:

43 INT: CAT'S DESK

KNIGHT passes ROCHER's desk on the way back to his. ROCHER
addresses KNIGHT as he passes.

ROCHER

Oh, Nick

KNIGHT goes over to her.

ROCHER

Thanks for earlier.

He flashes her that killer smile of his.

KNIGHT

(softly)

You're welcome, Cat.

She flashes him a smile. He continues to his desk. She watches
him for a few moments then returns to looking at her monitor.

PAN TO:

44 INT: KNIGHT'S DESK

KNIGHT reaches his desk. SCHANKE looks at him.

(CONTINUED)

SCHANKE

Sunglasses, at night. I wonder if he ever takes those things off?

KNIGHT

I was thinking the same thing.

KNIGHT sits down at his desk. SCHANKE looks at the notes he has in front of him.

KNIGHT (VO)

(thought)

I knew someone once who always wore sunglasses. He... Wait. That's it. That's where I know him from.

The memories of the past come flooding back.

FADE INTO A FLASHBACK:

1974: SOUTH AMERICA (NICK'S POV)

45 INT: REBEL CAMP - CAVE/INFIRMARY

MICHAELSON looks around and heaves a sigh.

MICHAELSON (VO)

(thought)

This is the fourth group that's run into an ambush in the last two days. And this time Andre had been captured. Whoever the new tactician was, he was a genius. While Blake's methods were often haphazard, he had some very good people working for him and they'd accomplished quite a bit before General Andreas' mysterious death.

(beat)

Which was another question. How exactly did Andreas die? None of Blake's group claimed responsibility, and no one in the government seems to have done it either. But the damage the report said he'd taken was so considerable that he must have been pushed. But even that can't account for the severity of his injuries.

(CONTINUED)

He is abruptly distracted by the sound of arguing just outside.

KERR (VO)

I don't care what you think, Griffin.
I do the...

KERMIT (VO)

I'm the one who's providing the
weapons, Kerr...

KERR (VO)

But that doesn't give you...

BLAKE's voice was exclaiming, loudly, as the group entered the infirmary.

BLAKE

Stop it, the two of you!

MICHAELSON studies them as they approached. BLAKE was in the lead, a worried expression on his face. Followed by CALI, KERR, and ZELDA (Cali's twin sister). Followed by KERMIT and KOPOLEVSKI. KERMIT is still wearing those damned sunglasses of his and he and KERR are glaring at each other furiously.

MICHAELSON

What's wrong?

BLAKE

(demandingly)

Have you got the casualty report for
us, Doc?

MICHAELSON

(deep breath)

Yeah. And it's not good.

BLAKE runs his hand through his hair and sighs heavily as he inquires rhetorically.

BLAKE

When is a casualty report ever good?

CALI ignores BLAKE's comment and addresses MICHAELSON.

CALI

How do you mean, Nicholas?

(CONTINUED)

MICHAELSON cringes slightly at the use of his full first name. He didn't care to be reminded of LaCroix, especially not now, considering what he was doing. He could almost hear his master's scorn.

He remembers that BLAKE is waiting for an answer, so he pushes all thoughts of LaCroix to the back of his mind.

MICHAELSON

Just finished preliminary surgery on the latest patrol. Some very serious injuries, I'm afraid. Tarrant's all right, just barely. But a bullet nicked Laurie's lung, and Joe Greene got his leg shattered.

BLAKE

What about Andre?

MICHAELSON glances away. He didn't want to be the one to tell them, but evidently no one else had mentioned it yet.

MICHAELSON

(reluctantly)

Andre... was captured. According to Tarrant, the group of soldiers that ambushed them were apparently looking to take prisoners.

FADE OUT AND INTO PRESENT:

46 INT: KNIGHT AND SCHANKE'S DESKS

KNIGHT is abruptly brought back to the present as SCHANKE is finishing a sentence.

SCHANKE

... partner!

KNIGHT

What?

SCHANKE

I was just saying *wakey-wakey, partner!*

SCHANKE gives KNIGHT a look.

(CONTINUED)

SCHANKE

(beat)

Boy, you sure pick the weirdest times to zone out on me, Nick.

(beat)

Where were you this time? Or do I want to know.

KNIGHT

Sorry, I was just thinking about the case.

SCHANKE returns to looking at his notes.

KNIGHT (VO)

(thought)

Like where I knew Kermit from. And now that I know. How am I gonna keep him from remembering me?

JUMP TO:

TIME FLIES

47 EXT: BAY & ADELAIDE

JEAN drops KERMIT and PETER off at Peter's car. PETER asks JEAN for her phone number in case they need it. She gives PETER a business card and drives off. PETER and KERMIT get into Peter's car and drive off.

JUMP TO:

48 EXT: THE ROYAL YORK HOTEL - 11:30PM

PETER and KERMIT arrive at the hotel. PETER parks his car beside Kermit's. PETER takes his luggage out of his car while KERMIT gets his luggage from his car.

CUT TO:

49 INT: LOBBY

They enter the hotel and go to the front desk. The front desk clerk is the same one from before, GWEN. KERMIT asks GWEN for an extra key to room 757. Since Paul had left instructions to provide KERMIT with a key if he should ask, GWEN, after

(CONTINUED)

verifying that Kermit was who he said he was, gives him one. KERMIT thanks her and he and PETER head to the elevators.

CUT TO:

50 INT: 7TH FLOOR

They walk down hall to room 757. PETER inserts the electronic key into the slot, and they enter the room.

CONTINUE TO:

TIME RESUMES

51 INT: ROOM 757

PETER flicks on the lights. There are two beds in the room. One near the window and one near the closet. KERMIT places his laptop on the bed near the closet. PETER notices that Paul's suitcase is neatly packed and in a corner.

PETER

Looks, like Paul wasn't planning on staying much longer.

KERMIT

What makes you say that?

PETER

His case is packed.

KERMIT

(dismissively)

That doesn't mean a thing. It's SMOP.

PETER

(confused)

It's what?

KERMIT

S.M.O.P.

KERMIT notices that PETER still has a confused blank stare on his face.

(CONTINUED)

KERMIT
Standard Mercenary Operating
Procedure.
(beat)
You must be ready to leave at a
moment's notice.

KERMIT starts to hang up his clothes in the closet. PETER notices that each hanger contains an identical outfit as the one KERMIT is currently wearing.

PETER
(curious)
Ummm, Kermit?

KERMIT
(grunt)
Hmm?

PETER
Why do you have so many identical
outfits?

KERMIT
(flippantly)
It works for me. When I find a style I
like, I stick to it. It also means I
don't have to decide what to wear in
the morning. ... Which bed do you want?

PETER notices that KERMIT has already claimed the one by the closet with his laptop.

PETER
The one by the window.

KERMIT grins briefly.

KERMIT
Good choice.

KERMIT finishes unpacking. PETER goes over to his bed and lays down on it, staring at the ceiling, thinking. He tries to think of something to say. PETER turns over to look at KERMIT as KERMIT is placing a small green frog clock the night table. PETER raises an eyebrow and stops saying whatever it was he was going to say. KERMIT looks up at him.

(CONTINUED)

KERMIT

It adds a personal touch, doncha think?

PETER decides not to comment.

PETER

Whatever.

KERMIT sat on the bed.

PETER

I'm gonna order dinner, want something?

KERMIT

(raise eyebrow)

Dinner? It's 11:30 at night, Pete.

PETER

I know, but I haven't eaten since...

PETER pauses as he tries to remember when he last ate.

PETER

I don't know... before we got to town. And I'm starved.

KERMIT

The kitchen is closed.

KERMIT lays on the bed, his hands interlocked under his head, supporting it.

PETER

Then we'll get something delivered.

PETER goes over to the phone and opens the booklet that lists all the restaurants that deliver to the hotel.

PETER

What are you in the mood for?

KERMIT doesn't answer.

PETER

Kermit?

KERMIT still doesn't answer.

PETER

(beat)

Are you there? Kermit?

KERMIT snaps to attention.

KERMIT

What?

PETER

I said... What would you like to eat?

KERMIT

Whatever you're having is fine with me.

PETER searches the book and then places a call. KERMIT drifts off into the past...

FADE INTO A FLASHBACK:

1974: SOUTH AMERICA (KERMIT'S POV)

52 INT: BLAKE'S TENT - REBEL CAMP

BLAKE

(demandingly)

What about Andre?

MICHAELSON momentarily glances away.

MICHAELSON

(reluctantly)

Andre... was captured. According to Tarrant, the group of soldiers that ambushed them were apparently looking to take prisoners.

KERMIT's mouth tightens.

He'd become fairly good friends with the communications man during his time here and he hated to think of the gentle man in the hands of Villarreal's security police. KOPOLEVSKI speaks from beside him.

(CONTINUED)

KOPOLEVSKI

We ought to make a frontal assault,
get him out of there.

KERMIT grimaces in sympathy.

KERMIT (VO)

(thought)

*But that will only get us killed,
particularly with a strategist as good
as Villarreal's new general seems to
be.*

(beat)

*While Nicky's a good man to have at
your back, I'd rather have him at my
back than anyone else here, he does
have the bad habit of going for the
straightforward response, rather than
the subtle one.*

BLAKE

Hmmm. That's a possibility.

KERMIT stares at BLAKE.

He'd realized in his first week here that BLAKE was a fanatic, and not the best at making good strategic decisions, at least not on a small scale. BLAKE was good at the overall larger picture; he just had a problem with the minor details. This would be an absolute disaster! In front of him, he saw MICHAELSON wince as well, which brought to mind some of the unanswered questions about the doctor who seemed to know so much, too much, about tactics... But he didn't have time to ponder that. What he had to do was figure out a way to save BLAKE from making the biggest single mistake that could be made.

KERMIT (VO)

(thought)

Blaisdell.

(beat)

*I could call in Paul. Surely Blake
would listen to him!*

FADE BACK TO THE PRESENT:

(CONTINUED)

53 INT: ROOM 757 - ROYAL YORK HOTEL

The sound of PETER's voice and the smell of food returned KERMIT to the present.

PETER
Dinner's ready.

CONTINUE TO:

54 TIME FLIES

PETER and KERMIT eat dinner.

During dinner they discuss Paul's disappearance and what his connection to the dead guy, whoever he was, was.

KERMIT, despite his statement to the contrary, earlier, already knows the answer as he knew him. But he wasn't going to tell Peter. At least, not yet.

The discussion then turns to the two investigating detectives: KNIGHT and SCHANKE. At the mention of Knight, PETER remembered the envelope Cat Rocher had given him. He opened the envelope. PETER and KERMIT look at the pictures. The more KERMIT thinks about Knight, the more he felt he knew him. He keeps getting this nagging feeling that they had met before. Somewhere. Sometime. He just couldn't remember where.

CONTINUE TO:

55 TIME RESUMES

KERMIT (VO)
(thought)
*It will come to me eventually. I hardly
ever forget a face, or a name.*

The fact that he hadn't been able to place Knight yet, was really, really, starting to bother him.

CONTINUE TO:

56 TIME FLIES

After dinner, KERMIT works on his computer, while PETER watches the movie *Interview with the Vampire*. KERMIT searches though

(CONTINUED)

every database he can access, looking for information on Roger Blake and his team.

Turns out that Blake disappeared shortly after they'd overthrown that dictator. Kerr apparently searched for Blake for a few years, but no trace was found. Phila had stayed with Kerr searching for Blake. There was no trace of any of them after 1981.

KERMIT smiled grimly. It didn't surprise him. After all, they were both computer geniuses.

PETER goes to bed around 1:00am. KERMIT is so totally engrossed with his search that he doesn't notice until he turns to ask PETER something and realizes the kid is fast asleep.

KERMIT returns to his search and continues searching till almost 5:00am. Then he turns off the computer and gets ready for bed. He puts on his pyjama's, which of course are green, and goes to sleep. He sleeps fitfully.

FADE INTO A FLASHBACK:

1974: SOUTH AMERICA (KERMIT'S POV)

57 INT: HOTEL LOBBY

KERMIT glances around as he enters the lobby of the cheap hotel. He notices a commotion near the front desk. As he gets a bit closer, he hears a GIRL's voice shouting in Spanish.

GIRL	SUBTITLE
¡Amigo mío, él está aquí!	My friend, he is here! I
¡Sé que lo es! ¡Mira el	know he is! Look at book,
libro, dime en qué	tell me which room!
habitación!	

Off to one side, KERMIT sees KOPOLEVSKI leaning ever-so-casually against the wall, grinning slightly as he watches the show.

KERMIT raises one eyebrow questioningly and KOPOLEVSKI gives him a slight nod and gestures toward the commotion with a grin.

(CONTINUED)

KERMIT (VO)

(thought)

Oh, yeah. Nice diversion, Nicky. That should keep the secret police, or any other interested parties, occupied while I make the call... I hope. ... Wonder where he found her?

He enters the small phone booth and deposits enough coins for an international call. Then dials BLAISDELL's number. He waits as the call goes through the cut-out that will keep it from being traced, then taps his fingers impatiently as he waits for Paul to answer.

BLAISDELL (VO)

Hello?

KERMIT

Hi, boss. Tadpole here. Nice to talk to you. You got those season tickets for soccer yet?

There is a pause. KERMIT grins slightly as he waits. BLAISDELL hated soccer. KERMIT hears the slight click on the line that indicates that BLAISDELL has secured it.

BLAISDELL (VO)

Yeah, I've got them. But surely you didn't call to just ask me that. What's up?

KERMIT shoots a glance at KOPOLEVSKI, who shakes his head slightly.

KERMIT (VO)

(thought)

No one paying attention to me so far.

KERMIT addresses BLAISDELL.

KERMIT

I thought you might want in on the fun. You remember what I told you about my new job? Well, this friend of mine seems to be in over his head and could really use your talents.

(CONTINUED)

BLAISDELL's voice takes on a thoughtful tone.

BLAISDELL (VO)

I should be able to. Just give me a few days to tie things up here, and I'll see you in five, okay?

KERMIT

(irreverently)

Sure, that'll do just fine. Thanks, bossman.

KERMIT feels a sense of relief go through him.

FADE BACK TO THE PRESENT:

58 INT: ROOM 757 - THE ROYAL YORK HOTEL (TUESDAY 9:00AM)

KERMIT wakes with a start.

KERMIT (VO)

(thought)

What? Where?

He realizes he's in the hotel room with PETER. He glances at the clock. It reads 9:00am.

Since Paul had mentioned Kerr, he hadn't been able to sleep much. His memories wouldn't let him. He got out of bed and headed for the shower. As he was shaving, he remembered the poisoned bullets and that he was one of the few who'd survived. He shivered, thinking of those who died. He could so easily have been one of them. If not for Doctor -- what was his name?

KERMIT mumbles to himself as he looked in the mirror.

KERMIT

(mumble)

You're slipping Kermit. That makes two people whose names you can't remember...

The dead haunted his dreams at night, now more than ever. But he figured it was a small price to pay: Restless nights in exchange for life. Though, he admitted to himself, sometimes he wished that he'd just died. It was a deeply buried thought

(CONTINUED)

and it rarely, if ever, found its way to the surface. He left the bathroom and started to get dressed.

CUT TO:

1975: SHAOLIN TEMPLE

59 PETER'S DREAM

YOUNG PETER is walking through the temple. He hears what sounds like some sort of wildcat, growling. He follows the growls. He knows he is getting closer because the growling is getting louder. As he approaches the room where the growls are coming from, he feels this overwhelming power come over him. A power that seems to be telling him not to open that door. He can hear voices behind the door. He recognizes some of them: CAINE (his father), KHAN, PING HI, and the stranger who had arrived a few days ago, the one PING HI addressed as OLD ONE. A name which seemed rather odd as the man did not appear to be very old. He looked no more than 30.

YOUNG PETER can not make out what is being said behind that door, as they are speaking in a language he does not know. He slowly walks up to the door and opens it, just a crack.

He can't believe what he sees. THE OLD ONE is strapped to a table and CAINE, KHAN, PING HI, and two other monks, are standing around him. The OLD ONE is the source of the wildcat growls. YOUNG PETER is watching for about a second, when the OLD ONE turns and glares at him. His eyes were blood red, and his canine teeth had protruded into fangs.

YOUNG PETER (VO)

(thought)

A vampire?

YOUNG PETER's eyes lock with the OLD ONE's, and he feels the man calling him, drawing him to him. The spell is broken when CAINE turns to see what's captivated the OLD ONE's attention.

CAINE

(yell)

Peter! Leave us. At once.

YOUNG PETER closes the door and runs down the hall.

FADE BACK TO THE PRESENT:

(CONTINUED)

60 INT: ROOM 757 - THE ROYAL YORK HOTEL

KERMIT looks over at the still sleeping PETER.

KERMIT

(call out)

Rise and shine, kid. Time to get to work. We've got to find Kerr.

He picks up a pillow to throw at him when PETER suddenly bolts awake and jumps out of bed.

PETER

(exclaim)

He's vampire!!!

KERMIT

What?

PETER

Nick Knight. He's a vampire.

KERMIT

What makes...

PETER

I saw him, Kermit. Years ago. At the temple.

KERMIT

Pete, I....

PETER

I must have buried the memory.

KERMIT

Or your imagination is on overdrive. It was a dream, kid. You fell asleep watching *Interview with the Vampire* last night and your mind made it up.

PETER

But it seemed so real, Kermit.

KERMIT

Did it feel like a memory?

(CONTINUED)

PETER

Well, no, not really.

KERMIT

Then it wasn't. It was a dream. Besides why would a vampire be in a temple?

PETER thinks for a moment and admits that KERMIT makes sense.

JUMP TO:

61 INT: KNIGHT'S WAREHOUSE (3:30PM)

KNIGHT is sitting on the black leather couch. His coffee table is covered with police files and paperwork. He is reading through one file when the elevator opens, and NATALIE enters.

NATALIE

Brrr. Am I losing it or is it actually colder in here than it is outside?

She wraps her arms around herself, rubbing her shoulders. He looks up from the file he's reading.

KNIGHT

Hmm? Sorry. I didn't notice.

He goes over to the thermostat. As he passes her, she looks to him.

NATALIE

I'm going to make myself a cup a coffee. I'd ask if you wanted one but... Wait, isn't it time for your...

KNIGHT

... low cal, no taste, gross color, protein drink. Yeah. It is.

She goes to the kitchen and plugs in the kettle. He adjusts the thermostat and returns to the couch. She brings his protein drink over to him.

NATALIE

What do you mean gross color? It's the same color as your Caddy!

(CONTINUED)

KNIGHT

(elaborate)

On my car, it looks fine. For my drink,
well...

He makes a face but doesn't look at her.

KNIGHT

Let's just say I prefer red.

NATALIE

That could be arranged you know.

He looks at her.

NATALIE

A little red food coloring would do
the trick.

KNIGHT

It wouldn't be the same Nat.

She shakes her head, then goes back to the kitchen and finishes making her coffee. Once it's ready, she brings the cup back to the couch and sits beside him. She sips her coffee. He puts his arm around her, trying to help her to warm up. She appreciates the sentiment, although she seriously doubts it will work. His body temperature tends to be on the low side.

NATALIE

Nick?

KNIGHT

Hmmm?

NATALIE

Were those two cops involved in the
killing last night?

He looks at her.

KNIGHT

No.

(beat)

They were just the first on the scene.
Coincidence, that's all.

(CONTINUED)

NATALIE

I'm glad. I hate to think of cops going bad.

KNIGHT

(agreeingly)

Mmm. Did I tell you that tonight wasn't the first time I met Detective Kermit Griffin?

NATALIE

(raise eyebrow)

Oh?

KNIGHT

When I met him before he wasn't a cop.

NATALIE

(curious)

Just when was the first time you met him?

KNIGHT

It was a long time ago.

NATALIE

How long ago? 100? 200 years?

KNIGHT

Not that long, after all he is a mortal.

She's not sure she likes the way he says that word, *mortal*. Did he mean it as a compliment or an insult.

KNIGHT

I met him in 1974.

(beat)

And it wasn't only him. The kidnapping victim, Paul Blaisdell, he was also there.

NATALIE

Tell me about it?

He takes a deep breath and ventures off into the past.

(CONTINUED)

KNIGHT

It began in South America...

FADE INTO A FLASHBACK:

1974: SOUTH AMERICA (NICK'S POV)

62 INT: SMALL TENT - REBEL CAMP (LATE AFTERNOON)

MICHAELSON is working on an antidote to the poison some of the secret police were using in their bullets. He grimaces, as he hear the sounds of arguing from outside.

MICHAELSON (VO)

(thought)

Kermit and Kerr. Again?

He goes over to the door of the tent and looks out. He glances up at the position of the sun.

(View outside: KERMIT and KERR are facing off in the middle of the clearing in front of the infirmary cave, exchanging what sounds like sarcastic insults.)

MICHAELSON (VO)

(thought)

Damn it.

(View outside: Late afternoon, which means MICHAELSON can't leave the tent. It appears that the entire camp is about to get involved. KOPOLEVSKI is cheering KERMIT and jeering at KERR. JUAN SANCHEZ is bristling at every word KERMIT says. Even BLAKE looks like he is about to get involved.)

MICHAELSON snarls to himself reflectively.

MICHAELSON (VO)

(thought)

This is getting way too serious.

He can almost smell the tension in the air. And he can't do a damn thing about it, not right now.

MICHAELSON (VO)

(thought)

The problem is that they're going to tear the camp apa...

(CONTINUED)

His thought is interrupted as a sentry suddenly appears in the clearing, waving his arm for BLAKE.

SENTRY

Blake! We got someone coming in!

MICHAELSON relaxes as the tension level lowers. It doesn't disappear fully, but at least the sentry seems to have distracted the rebels enough to prevent a fight. BLAKE breaks away from the circle around KERMIT and KERR.

BLAKE

(demandingly)

Who?

SENTRY

Dunno, never seen him before. He looks Americano, though.

BLAKE

He? Just one man?

MICHAELSON sees Kermit move up behind BLAKE.

KERMIT

What does he look like?

SENTRY

Uh, black hair, with a bit of grey... tall... he's dressed in tourist clothing, tan... he's got two big duffels...

KERMIT

(declare)

That's probably Paul Blaisdell, the friend I told you about.

KERMIT moves forward.

KERMIT

I'll go back with you, check it out.

BLAKE

Right. Come on.

MICHAELSON is relieved that the confrontation between Kermit and Kerr had been averted, for the moment at least, and returns his attention to his work.

JUMP TO:

63 INT: SMALL TENT - (SUNSET)

MICHAELSON finishes brewing the fourth and final vial of antidote. He hears voices approaching. The one speaking was a new voice. One he hadn't heard before. We will soon learn his name is BLAISDELL.

BLAISDELL

...the problem between you and Kerr?

KERMIT

Personality conflict.

KERMIT and BLAISDELL enter the small tent.

KERMIT

I have one, and he doesn't...

KERMIT sees MICHAELSON.

KERMIT

Oh, doc. I didn't realize you were in here.

MICHAELSON

It's all right.

MICHAELSON rises from the chair he is sitting in and glances curiously at KERMIT's companion.

KERMIT

Doc, this is Paul Blaisdell. Paul, this is Doc Michaelson. He handles all the wounded this group gets in.

MICHAELSON eyes BLAISDELL, wondering exactly why KERMIT had called the other mercenary here.

KERMIT

What were you doing in here, anyway, doc?

(CONTINUED)

KERMIT wrinkles his nose in distaste.

KERMIT
It really stinks!

MICHAELSON
(shrug)
The secret police sometimes use
poisoned bullets.
(beat)
I've been experimenting all day, and I
think that I finally found an
antidote.

KERMIT speaks while shaking his head.

KERMIT
I don't know how you can stand the
stench!

MICHAELSON
You get used to it after a while.

Pause as he thinks to himself.

MICHAELSON (VO)
(thought)
*Certainly helps disguise the scent of
blood.*

MICHAELSON's nostrils flare at the thought. The smell of the herbs he'd been trying out overpowered the smell of the two mercenaries' blood.

A voice sounds from outside the tent.

SENTRY (VO)
Griffin!

KERMIT
(grimace)
My turn for sentry duty. At least I
don't have to share it with Kerr...

KERMIT leaves the tent. MICHAELSON watches him go, then turns to find BLAISDELL looking at him curiously.

(CONTINUED)

BLAISDELL

Do you know what the problem between Kermit and this Kerr is?

MICHAELSON

Well... first of all, Kerr doesn't really get along with anyone, except maybe Cali Norau. Griffin and Kerr seem to have just hit it off wrong. And unfortunately, they've started to drag the entire camp into it. Your arrival was very well-timed. The sentry who announced your arrival appeared just before the camp would have broken out in a wide-scale fight.

BLAISDELL

That's good. It looks like I'll have my work cut out for me, trying to keep them apart...

MICHAELSON

I doubt that's the reason Griffin asked you here.

MICHAELSON starts to pick up some of the small vials of antidote.

MICHAELSON

When he talked Blake into letting you come, he mentioned that you had some very useful talents.

(beat)

What are they?

(beat)

Mine are medicinal, of course, and Blake has people skills...

BLAISDELL

Intelligence and Organization.

(beat)

Planning and carrying out an operation to its successful conclusion.

MICHAELSON feels a surge of relief.

(CONTINUED)

MICHAELSON

Excellent! ... General Andreas was assassinated several weeks ago. We don't know by whom. And the newest member of Villarreal's tactical staff is a strategic genius. We've been losing people steadily since he, whoever he is, took over the reins. And Blake has no strategic skills whatsoever.

(beat)

And the secret police have captured a member of...

A sudden shout from outside the tent cuts him off.

VOICE (VO)

Doctor! Doctor Michaelson!

MICHAELSON hurries out, knowing what he'd find.

CONTINUE TO:

64 EXT: SMALL TENT

Coming into the clearing were the remnants of the twenty-man patrol that had set out at dusk. There were only four of them, and three were bleeding profusely.

MICHAELSON stiffens for a moment as the scent of fresh, warm, blood hit him. But only for a moment. He managed to push his hunger down and strides forward rapidly, letting the urgency of the situation take over his mind. MICHAELSON hurries over to the wounded, getting some of the others in the camp to help carry them into the cave.

CONTINUE TO:

65 EXT: CAVE/INFIRMARY

MICHAELSON starts to help KESSEL into the infirmary. He can hear CALI talking to KERR behind him.

CALI (VO)

Where's Zelda? ... Kerr, where is she?

(CONTINUED)

KERR's reply was equally audible to MICHAELSON's vampiric hearing.

KERR (VO)
They got her, Cal.
(beat)
She's been captured.

FADE BACK TO PRESENT:

66 INT: KNIGHT'S WAREHOUSE

NATALIE's curiosity is piqued. She is very intrigued.

NATALIE
So what happened then.

KNIGHT
I ran into someone in the palace.
Someone I hadn't expected to be there.

NATALIE
Let me guess, LaCroix, right?

KNIGHT
How'd you know?

NATALIE
You always get that tone in your voice
when you're referring to him.

He flashes her a smile for a moment, then drops the smile.

KNIGHT
But he wasn't alone. Janette was with
him.

FADE INTO A FLASHBACK:

1974: SOUTH AMERICA (NICK'S POV)

67 EXT: VILLARREAL'S PALACE (NEARLY MIDNIGHT)

MICHAELSON studies the fortified mansion through a pair of binoculars. Technically he doesn't need the binoculars. His vampiric vision would tell him all he needs to know. But he needs to keep up appearances.

(CONTINUED)

MICHAELSON (VO)

(thought)

Palace? I've seen houses that were bigger than this.

MICHAELSON can hear KERMIT and KERR, behind him, having a whispered, last-minute argument about their roles in the raid. But it has nothing to do with him, so he tunes it out and concentrates on sensing exactly where the perimeter guards are. A moment later, he feels a hand against his shoulder. He turns his head to see KOPOLEVSKI crouched beside him.

KOPOLEVSKI

(quietly)

Ready to go in. The charges are set to blow in five minutes, so we'd better get into position.

MICHAELSON

(quietly)

Right.

MICHAELSON wriggles back into the underbrush. KERR, CALI, and KERMIT are just leaving. BLAISDELL is crouched about three meters away, his eyes on the back door straight ahead.

MICHAELSON lay on his stomach, counting the seconds as he eyes the perimeter fence.

MICHAELSON (VO)

(thought)

With luck, when the generator blows the two guards over there will run over to the side of the house to see what's going on.

KOPOLEVSKI is beside him. MICHAELSON can hear the mortal's heart racing with the rush of adrenalin flooding his bloodstream.

KOPOLEVSKI

(quietly)

Five... four... three... two... one...

As the count reaches one, MICHAELSON looks down at the ground and shuts his eyes tightly, just in time to protect them from the blinding light of the explosion.

(CONTINUED)

KOPOLEVSKI

(excitedly)

Isn't she beautiful?

MICHAELSON shoots him a look of absolute disbelief. Then all three of them (MICHAELSON, KOPOLEVSKI, and BLAISDELL) get up and run for the fence.

MICHAELSON scrutinizes the area around the back door of the palace warily. He can't see anything wrong, but something was making him feel uncomfortable. KOPOLEVSKI glances at them, giving a quick shake of his head before backing carefully away from the door.

MICHAELSON (VO)

(thought)

Nothing there, then.

BLAISDELL nods, walks forward, and then pushes firmly on the door. MICHAELSON intercepts him, reaches for the knob, and gives the door a shove with the full force of his vampiric strength behind it. The door popped open easily, and he just hoped that neither notices the ruin he made of the lock.

CONTINUE TO:

68 INT: VILLARREAL'S PALACE

MICHAELSON, KOPOLEVSKI, and BLAISDELL slip in and glance around the small anteroom.

BLAISDELL nods in evident satisfaction. He points at KOPOLEVSKI and then at the door that led to the servants' quarters. Then makes a gesture for MICHAELSON to take the dining and drawing rooms and indicates that he would take the meeting rooms and the command center.

KOPOLEVSKI gives a two-fingered salute and walks stealthily through the smaller door.

BLAISDELL turns to MICHAELSON. MICHAELSON nods and makes his way through the main door.

As soon as BLAISDELL goes down the other corridor, MICHAELSON stops in the middle of the hall and listens intently. The only heartbeats he can hear are from the guard post around the corner. He gets a slightly uncomfortable feeling. That little

(CONTINUED)

voice that some mortals refer to as intuition, is signaling a major red alert.

CONTINUE TO:

69 INT: HALLWAY OUTSIDE THE DRAWING ROOM

He strides over to the door and opens it as carefully as he can. He is relieved when there's no squeaking from the hinges. He is about to enter but stops abruptly when he sees the occupants of the room.

CONTINUE TO:

70 INT: DRAWING ROOM

There is a fire blazing in the hearth. Relaxing in a chair in front of it, but keeping a wary eye on the flames, is JANETTE, dressed in a smart black evening gown. LACROIX is seated opposite her, holding a wine glass of blood in one hand, an expression of pleasure on his face.

MICHAELSON stands there, frozen in the doorway, all the unusual events of the past several weeks came to mind. This explained the number of broken bones Andreas got when he fell. LaCroix must have dropped him while flying. It explained so much about all the ambushes. LACROIX abruptly turns to look at him.

LACROIX

Ah, Nicholas, how nice to see you again.

(beat)

I was starting to wonder when you'd show up.

MICHAELSON stares at him for a moment, taken aback by LACROIX's statement.

MICHAELSON

You knew I was here?

LACROIX heaves a tired sigh and shakes his head.

LACROIX

Nicholas, Nicholas. How many times must I tell you, I always know where you are.

(CONTINUED)

LACROIX pauses, looking at the look on MICHAELSON's face for a moment, then continues.

LACROIX

Of course, the explosion of the backup generator did fairly scream your presence. As well as your intentions.

MICHAELSON (VO)

(thought)

Oh no. If LaCroix knows I'm here and knows what I've been doing, then he must know why I'm here now!

LACROIX smiles knowing what MICHAELSON is thinking.

LACROIX

Very good, Nicholas. Yes, I know exactly why you're here. Why do you think I gave the order to take prisoners? It certainly wasn't to keep the torturers amused.

MICHAELSON glares at him. LACROIX raises his glass of blood to his lips, pauses, then glances in JANETTE's direction. Why, MICHAELSON isn't sure, but LACROIX's attention only wavers for a second. LACROIX takes another sip of his drink, then turns back to MICHAELSON.

LACROIX

Your little raid will fail, you know.
(smile)
We've been very busy, you see, preparing for your visit.

MICHAELSON glances at JANETTE for a moment. She stares back at him impassively. He won't get any help from her, not this time.

MICHAELSON

What do you mean?

He hopes that if LACROIX tells him, he can still manage to save his friends. LACROIX's smile grows wider.

LACROIX

You will see, Nicholas. You will see.

MICHAELSON stares at him for a moment longer, then turns and run out of the room, frantic. He has to find the others. Tell them this is a trap.

FADE OUT AND INTO PRESENT:

71 INT: KNIGHT'S WAREHOUSE

NATALIE waits for KNIGHT to continue. After a few moments she gives him a look.

NATALIE

And...?

KNIGHT

(despondently)

And the raid was a failure.

KNIGHT thinks about the death toll. With an effort, he stands up. NATALIE stands too.

KNIGHT

I have to get ready for work.

NATALIE

Nick, it wasn't your fault.

KNIGHT

I could have done something. I could have told them to turn back, warned them, even made them retreat. Anything.

NATALIE

You couldn't have known they were there.

She places a reassuring arm on his shoulder. He gives her a look.

KNIGHT

That's the point Nat. I should have. There's an unbreakable bond between the three of us. One I can sense. Because I didn't, a lot of people died needlessly.

(CONTINUED)

Not knowing what else to do, but feeling the need to do something, she hugs him tightly.

After a few moments, they break the hug. They share a look, and she turns and heads to the elevator. As she enters the elevator, she wishes there was a way she could help but knows there isn't.

CUT TO:

72 INT: PAUL'S ROOM/CELL (5:00PM)

BLAISDELL was awake and resting on the bed. He is trying to read a book he'd found on the bookcase in the far corner of the room.

The bookcase contains books on all subjects: Science Fiction, Action, Fantasy, War, Drama, Biographies, Mythology, you name it, it was there.

It had taken him the better part of 45 minutes to select the book he had selected. He'd thought that the book would occupy his mind, give it something to think about besides what it was thinking about. Kermit. And what Kerr was going to do to him.

Ever since he got here all he could think about was South America, and the mission Kermit had coerced him into participating in. The mission he wished he'd never accepted. Thinking about that mission made him think about things, and people, he hadn't thought about in over 20 years. He learned something on that mission. Something few, if any, people would believe if he told them.

He'd read about 15 pages of the book when he realizes it isn't working. He can't concentrate on the book. His mind drifts back to South America once again.

FADE INTO A FLASHBACK:

1974: SOUTH AMERICA (PAUL'S POV)

73 INT: TENT - REBEL CAMP

BLAISDELL had studied Michaelson when they'd met earlier, wondering about him. There was something, unusual, about this particular rebel; he couldn't quite define it, but it was definitely there. He had the strong feeling that medicine

(CONTINUED)

wasn't the only talent that Michaelson brought to the rebels. He remembered Michaelson's comment earlier about Blake having no strategic skills.

BLAISDELL (VO)

(thought)

How did a doctor come to know about such things, especially one so young?

BLAISDELL looks at MICHAELSON curiously.

BLAISDELL

Do you know what the problem between Kermit and this Kerr is?

MICHAELSON

Well... first of all, Kerr doesn't really get along with anyone, except maybe Cali Norau. Griffin and Kerr seem to have just hit it off wrong. And unfortunately, they've started to drag the entire camp into it. Your arrival was very well-timed. The sentry who announced your arrival appeared just before the camp would have broken out in a wide-scale fight.

BLAISDELL

That's good. It looks like I'll have my work cut out for me, trying to keep them apart...

MICHAELSON

I doubt that's the reason Griffin asked you here.

MICHAELSON starts to pick up some small vials.

MICHAELSON

When he talked Blake into letting you come, he mentioned that you had some very useful talents.

(beat)

What are they?

(beat)

Mine are medicinal, of course, and Blake has people skills...

(CONTINUED)

BLAISDELL

Intelligence and Organization.

(beat)

Planning and carrying out an operation
to its successful conclusion.

A flicker of relief crosses MICHAELSON's face.

MICHAELSON

Excellent! ... General Andreas was
assassinated several weeks ago. We
don't know by whom. And the newest
member of Villarreal's tactical staff
is a strategic genius. We've been
losing people steadily since he,
whoever he is, took over the reins.
And Blake has no strategic skills
whatsoever.

(beat)

And the secret police have captured a
member of...

A sudden shout from outside the tent cuts off MICHAELSON.

VOICE (VO)

Doctor! Doctor Michaelson!

BLAISDELL follows MICHAELSON out.

CONTINUE TO:

74 EXT: OUTSIDE TENT

BLAISDELL stops short in horror.

Coming into the clearing were the remnants of the twenty-man
patrol that had set out at dusk. There were only four of them,
and three were bleeding profusely.

Beside him, he senses MICHAELSON stiffen for a moment, but
isn't sure why.

MICHAELSON hurries over to the wounded, getting some of the
others in the camp to help carry them into the cave that Kermit
had told him was their infirmary. BLAISDELL follows to see if
there is anything he can do to help. Before they reach the

(CONTINUED)

cave CALI comes running up and stops in front of KERR, the man who was bleeding the least.

CALI

(frantic)

Where's Zelda? ... Kerr, where is she?

KERR glances away.

KERR

(quietly)

They got her, Cal.

(beat)

She's been captured.

JUMP TO:

75 INT: CAVE/INFIRMATARY (4 DAYS LATER)

In the four days since he'd arrived, he'd learned a great deal about all of the rebels: with the single exception of Doctor Michaelson. All that he knew about him was that he had a number of allergies, including a violent one to sunlight; he was an excellent doctor, the job he'd done on Kopolevski's arm was nothing short of miraculous; and he was unusually knowledgeable about strategy and tactics.

BLAISDELL pulls back the camo-cloth covering the entrance to the infirmary, calling out as he strides towards the back.

BLAISDELL

Doc?

(beat)

You in here?

MICHAELSON's voice answers from the very back of the cave, where the rebels' generator and the medical cooler were kept.

MICHAELSON (VO)

Yeah.

BLAISDELL pushes the last hanging cloth out of his way, and then stops, studying MICHAELSON.

The doctor is dressed in the same sort of matte-black night-suit as he was, with camo paint covering his pale face. There

(CONTINUED)

is a small black bag at his feet, and he is holding a glass of what appears to be red wine in one hand.

BLAISDELL (VO)
(frown) (thought)
*I'd have thought that he'd know better
than to drink just before a mission.*

Noticing the direction of his gaze, MICHAELSON puts the glass down on a table.

MICHAELSON
What is it?

BLAISDELL's attention is drawn away from the half-full wine glass.

MICHAELSON
Surely, we're not leaving already!

BLAISDELL
No. We're not quite ready yet. ...
Kermit and Nick are still prepping the
charges to blow out the generator.

MICHAELSON
Good.

MICHAELSON picks up his bag and places it on the table next to the wine glass. He then shoots a quick glance around the area.

MICHAELSON
I don't want to take the vials out of
the cooler until we're just about to
go.

(beat)
The antidote's effectiveness starts
decreasing the moment it's exposed to
temperatures over 20 degrees Celsius.

BLAISDELL
I see.
(beat)
Anyway, what I came in to tell you, is
that you, Nick, and I will be going in

the back, and Cali, Kerr, and Kermit
will be going in the front.

MICHAELSON absently picks up the wine glass and takes a sip.

MICHAELSON
(blink) (surprise)
Whose bright idea was that?

BLAISDELL
(sigh)
Blake's.

BLAISDELL surreptitiously studies MICHAELSON's face.

BLAISDELL (VO)
(thought)
*He doesn't look as though he's getting
drunk... And that liquid does look a
little bit too thick to be wine.*

MICHAELSON
(sigh)
So you can't override it.

BLAISDELL
Exactly.

MICHAELSON follows BLAISDELL's gaze and quickly puts the wine
glass back down again.

MICHAELSON
Well, with luck, this raid'll prove to
be the exception to the rule.

BLAISDELL
(curiously)
Rule?

MICHAELSON
(tight grin)
The one that states that no battle plan
survives contact with the enemy.

MICHAELSON
Especially if Griffin and Kerr are
teamed together on this.

(CONTINUED)

BLAISDELL (VO)

(thought)

He definitely knows more than a doctor should about strategy and tactics.

BLAISDELL

(nod)

Unfortunately, it's very unlikely. You were right about this new guy's strategic ability. From what I've seen of what he's doing, I'd say that he's better than anyone else I've ever met.

MICHAELSON grimaces slightly and reaches again for the glass. BLAISDELL's frown deepens somewhat.

BLAISDELL (VO)

(thought)

He already put it down twice when he noticed I was paying attention to it. So why does he keep picking it up again? Is he some sort of addict or something? ... But how could an addict be as excellent a doctor as Michaelson is? There has to be an explanation, and I will figure it out. But for now...

BLAISDELL's thought is broken as KOPOLEVSKI's suddenly calls out.

KOPOLEVSKI

Doc! Blaisdell!

BLAISDELL looks up. KOPOLEVSKI comes hurrying in carrying a black knapsack and looking extremely eager.

KOPOLEVSKI

C'mon, we're off!

MICHAELSON quickly opens his bag and pulls out a box. BLAISDELL hurries over to the cooler to get the vials.

BLAISDELL opens the cooler and freezes in surprise. There are four shelves inside, and the top shelf is filled with what appears to be bottles of the same liquid that Michaelson was drinking.

(CONTINUED)

BLAISDELL (VO)

(thought)

Red wine? I thought you weren't supposed to refrigerate red wine.

BLAISDELL starts to reach in to take a closer look at one of the bottles, when he hears MICHAELSON's voice behind him.

MICHAELSON

I need the two vials at the front of the second shelf.

BLAISDELL can hear a definite note of anxiety in the doctor's voice.

BLAISDELL

Right.

BLAISDELL shifts his attention to the second shelf, ignoring the undertone of MICHAELSON's statement. He'd figure out what was in those bottles later.

BLAISDELL takes out the designated vials, handing them backward as he closes the cooler. He is surprised at the coolness of MICHAELSON's hands. Admittedly, he's spent all day here in the cave, but still they shouldn't be that cold.

KOPOLEVSKI

(impatiently)

Well, c'mon!

BLAISDELL turns around.

KOPOLEVSKI

Let's go!

FADE OUT AND INTO PRESENT:

76 INT: PAUL'S CELL/ROOM

BLAISDELL

Nicholas! I wonder where he is today.

(laugh)

I wonder what Caine would say about him.

JUMP TO:

(CONTINUED)

77 INT: ROOM 757 - THE ROYAL YORK HOTEL

PETER enters. KERMIT is hunched over the laptop. PETER looks at KERMIT.

PETER (VO)

(thought)

I swear he was sitting in exactly the same position when I left this morning. Wonder if he had better luck searching his databases and the internet then I did at City Hall.

PETER walks over to KERMIT and looks at the screen.

PETER

Any luck?

KERMIT is startled by PETER's voice. He jerks and then mentally kicks himself.

KERMIT (VO)

(thought)

Where's your training going Griffin? You should have been able to sense Peter approaching. Either I'm losing it, or Peter's getting more and more like his father. That's got to be it. I didn't sense him approach because he didn't make any noise.

KERMIT rubs his aching back, logs off the computer, then turns it off.

KERMIT

(curtly)

No. You?

PETER

Nope. Nothing. It's like the guy doesn't exist.

KERMIT

Like he's a ghost. Maybe you should call your father. I bet he'd have an insight into this.

(CONTINUED)

PETER

My father? You forget, Kermit, the mighty Caine does not possess a phone.

KERMIT

You could call Skalany? Ask her to deliver a message to him.

PETER looks at KERMIT.

KERMIT

Or you could try calling him telepathically. He always senses when you need him, doesn't he?

PETER

Can we try to solve just one case without dragging my father into it?

(beat)

It seems every time I turn around, he's getting involved. We got along fine before he re-entered my life. Then, he shows up and gets involved in every case! You notice how many mystic cases we've had since he came back? Then, just when I get used to his interference, learn to expect it, he ups and leaves. So, what do I do? I return to good old police logic and tactics. No mystic stuff. Then he returns.

(beat)

Do I tell him how to do what he does? Do I interfere in Shambala matters? Do I tell him how a Shambala master should act? No!! So let's just try to do our jobs without his help. Just this once. Can we, Kermit? Do you think we can?

KERMIT

Calm down, Pete. I know you don't mean all that. You're just upset because Paul's missing.

PETER

(take a breath)

I'm sorry Kermit. You're right.

(CONTINUED)

KERMIT removes his shades and rubs his eyes.

KERMIT

I need a cup of coffee. Did you happen to see a coffee place on your trek around town today?

PETER

As a matter of fact I did. And you'll never guess where.

KERMIT raises an eyebrow and gives PETER a 'tell me' look.

PETER

Chinatown. C'mon, grab your coat and let's go.

KERMIT splashes some cold water on his face, then they exit the room.

CUT TO:

78 INT: COFFEE HOUSE - CHINATOWN (7:00PM)

PETER and KERMIT enter the quaint little coffee house and sit in a booth near the front door. The WAITRESS, a young Chinese woman, approaches them. She speaks to them in perfect English.

WAITRESS

Good evening gentlemen, may I take your order?

PETER looks at her, smiles, and replies in perfect Chinese.

PETER

Shì de. Wǒ hé wǒ de péngyǒu xiǎng yào liǎng bēi kāfēi.

SUBTITLE

Yes. My friend and I would like two coffees.

She smiled at him, impressed, and spoke to him in Chinese.

WAITRESS

Wǒ hěn gǎndòng, xiānshēng. Nǐ xiàng dāngdì rén yīyàng shuō wǒmen de yǔyán.

SUBTITLE

I am impressed, sir. You speak our tongue like a native.

(CONTINUED)

PETER	SUBTITLE
Wǒ fùqīn cóngxiǎo jiùjiào wǒ.	My father taught me as a boy.

WAITRESS	SUBTITLE
Nǐ shuō dé hěn hǎo.	You speak it very well.

PETER	SUBTITLE
Xièxiè.	Thank you.

WAITRESS	SUBTITLE
Wǒ qù gěi nǐ mǎi kāfēi.	I will go get your coffees.

She walks off. KERMIT had been staring at the two of them the whole time, since the entire conversation had been in Chinese. PETER watches her walk off, then turns to KERMIT and notices the way he is looking at him.

PETER

What?

KERMIT shakes his head.

KERMIT

Nothing, kid.
(beat)
I was thinking... once we finish here,
we should head to the 96th. Knight and
Schanke should be there by then. Maybe
they'll have learned something.

PETER

Sure, why not. It couldn't hurt.

The WAITRESS returns with their coffees and speaks in English.

WAITRESS

Here you go, gentlemen, she stated in
perfect English.

PETER	SUBTITLE
Xièxiè.	Thank you.

KERMIT

Thanks.

WAITRESS

Will there be anything else?

PETER

Not for now.

Neither PETER nor KERMIT notice the man that is sitting across the room intently studying them, listening to their every word. When PETER and KERMIT exit the coffee house, he goes over to a pay phone and places a call.

MAN

They're hanging out at the 96th.

He hangs up the phone.

CUT TO:

79 INT: KNIGHT AND SCHANKE'S DESKS - 96TH PRECINCT (8:00PM)

KNIGHT and SCHANKE are at their desks.

SCHANKE

... no computer records, no nothing!
It's like the guy doesn't exist,
partner.

PAN TO:

80 INT: COHEN'S OFFICE

CAMERA is looking into the office. The door opens and COHEN exits. She walks over to KNIGHT and SCHANKE.

PAN TO:

81 INT: KNIGHT AND SCHANKE'S DESKS

KNIGHT notices COHEN heading over and watches as she comes over to their desks. She reaches the desks and addresses them.

COHEN

I've been talking to Captain Simms at the 101st. I want you to extend every courtesy to Detectives Caine and Griffin.

(CONTINUED)

COHEN gives KNIGHT and SCHANKE a look.

COHEN

... I want you to work with them. ...
Knight, bring them into my office when
they get here. I'd like to meet them.

KNIGHT

Sure, Captain.

COHEN

That's all gentlemen.

She turns and heads back to her office. Her mind already
returning to the administrative side of her career.

PAN TO:

82 INT: COHEN'S OFFICE

COHEN reaches her office, opens the door, enters, and closes
the door behind her.

PAN TO:

83 INT: FRONT DOORS

PETER and KERMIT enter. They pass ROCHER's desk. She smiles a
'hello' to them, they acknowledge it, and continue to KNIGHT
and SCHANKE.

CONTINUE TO:

84 INT: KNIGHT AND SCHANKE'S DESKS

KERMIT and PETER approach.

KERMIT

I'm telling ya kid, that waitress was
definitely giving you the eye,

PETER

No. You're wrong Kermit. Anyway, why
would she give me the eye? I'm nothing
spectacular.

(CONTINUED)

KERMIT

Modest too. I'm telling ya, Pete...

KERMIT breaks off as KNIGHT stands up.

KERMIT

Evening Knight, Schanke.

KNIGHT/SCHANKE

Kermit.

They look at each other bemused.

KNIGHT/SCHANKE

Peter.

They did it again. KNIGHT glares at SCHANKE.

KNIGHT

Our Captain would like to meet you.
Come with me.

KNIGHT leads PETER and KERMIT towards COHEN's office.

PAN TO:

85 INT: COHEN'S OFFICE

COHEN is sitting behind her desk writing in a file when there is a knock on the door.

COHEN

Enter.

The door opens. KNIGHT, PETER, and KERMIT enter. She stands up as they enter.

KNIGHT

Captain. Detectives Peter Caine, and
Kermit Griffin. Peter, Kermit, this is
our Captain, Amanda Cohen.

COHEN thinks Peter's quite handsome, but she's more intrigued by Kermit. Captain Simms had told her quite a bit about him. She gave him the once-over. Thinking about what Simms had told her about him. She doesn't notice the look Peter gives her. She'd enjoyed her talk with Karen, after their conversation

(CONTINUED)

they were on a first name basis. They exchanged their views on achieving captaincy of a precinct, working in a traditionally male job, and the enormous pressures they're made to feel because of it.

COHEN recalls part of her conversation with Karen.

FADE INTO A FLASHBACK:

85A SPLIT SCREEN: COHEN'S OFFICE / SIMMS OFFICE

Left side: COHEN is sitting at her desk.

Right side: SIMMS is at her desk.

They are on the phone with each other.

SIMMS

Peter Caine. Yes, he's young and can be a little hotheaded but he'll stop at nothing to solve a case. He tends to rely more on instinct than facts and is very impulsive.

COHEN

Sounds like one of my detectives. Nick Knight. Very impulsive. Sometimes too impulsive. And his instincts are always right. Peter and Nick should get along perfectly.

SIMMS

Kermit Griffin. He's pretty much a loner. Spends more time with his computer than anything else.

COHEN

Sounds like our Detective Rocher. Cat is always on her computer.

SIMMS

But don't let his name fool you. Kermit has a dark side and can be dangerous when he needs to be. At times seems to have lived longer than his years indicate.

(CONTINUED)

COHEN

Sounds like he has things in common with Knight as well.

SIMMS

Kermit used to be a mercenary and sometimes he has trouble letting people in. If he seems a little withdrawn, it's nothing personal. It's just who he is.

COHEN

Can't wait to meet these two. They should both get along perfect with Knight.

FADE OUT AND INTO PRESENT:

85c INT: COHEN'S OFFICE

COHEN

Nice to meet you.

She exchanges handshakes with the two detectives.

COHEN

Please, sit down, gentlemen.

PETER and KERMIT sit directly in front of the desk. KNIGHT leans against a file cabinet by the door.

COHEN

I've been in touch with Captain Simms, she had a lot of things to say about you.

PETER

All good, I hope.

PAN TO:

86 INT: KNIGHT AND SCHANKE'S DESK

SCHANKE is leaning back in his chair staring at COHEN'S office wondering what they are talking about.

PAN TO:

(CONTINUED)

87 INT: COHEN'S OFFICE

They talked for a while. COHEN gave them the lowdown on procedures and the like. She concludes the discussion.

COHEN

You'll be working along side of Knight and Schanke, if you have any questions, ask them. That's all gentlemen.

(beat)

Good luck.

PAN TO:

88 INT: KNIGHT & SCHANKE'S DESKS

SCHANKE notices COHEN'S door open so he returns to work. KNIGHT, PETER, and KERMIT head for the desks. Cohen had arranged for the desks adjacent to Knight's and Schanke's to be used by Peter and Kermit.

PETER had noticed the way COHEN looked at KERMIT.

PETER (VO)

(thought)

*It's payback time, Kermit. For all the times you've said **she wants you, kid!** This time it's you, pal.*

They reach the desks. PETER and KERMIT settle in at their desks. PETER picks up a pen and looks at KERMIT.

PETER

(conspiratorially)

You know, Kermit. The Captain was giving you the once-over.

KERMIT

Ah, get outta here.

PETER

No, Kermit, I mean it. She was checking you out.

KERMIT leans forward.

(CONTINUED)

KERMIT

I'm telling you she wasn't.

PETER

(smile)

And I'm telling you she was.

KERMIT holds up his hands as if to ward off another onslaught.

KERMIT

Okay, okay. Even if you are right, which, by the way, I'm not admitting you are, did you notice the picture on her desk?

PETER shakes his head negatively.

KERMIT

She's married, Pete.

PETER

So?

KERMIT

Okay, Romeo, I propose a little wager. Just to make life interesting.

PETER

Oh? What would that be?

KERMIT

I'll bet you a C-note that the next woman who stops and talks to us, checks you over first. Deal?

PETER

American or Canadian?

KERMIT

The woman or the money?

PETER

Both.

KERMIT

(decisively)

Canadian. Both.

PETER

Deal.

PETER and KERMIT shake hands. KNIGHT nods his head back and forth and picks up his phone. He starts to dial a number.

CUT TO:

89 INT: CORONER'S OFFICE - 26 GRENVILLE ST (9:00PM)

NATALIE's just finished the last of the paperwork on the John Doe that was pulled from the Don River earlier. She notices the two police composites on the side of her desk. She picks them up. She notices that the second suspect bears a striking resemblance to the corpse she's just finished working on.

NATALIE

Oh my god! It's him.

She picks up the composite and goes over to the body. Sure enough, they look alike. She heads back to her desk to call Nick when the phone rings. She answers the phone.

NATALIE

Nat's Bed and Breakfast.

KNIGHT (VO)

It's me.

She perks up, hearing his voice.

NATALIE

I was just going to call you.

KNIGHT (VO)

Well, whatever it is, it's gonna have to wait. Can you get away, and come up here?

She replies with a hint of curiosity in her voice.

NATALIE

Sure. Why?

KNIGHT

You've finished your report on the GSV from last night, right?

(CONTINUED)

NATALIE

Yeah.

KNIGHT

Good. The Captain wants you to go over it with the four of us.

NATALIE

Four?

KNIGHT

She's insisted that Caine and Griffin assist in...

NATALIE

I'm on my way.

NATALIE hangs up the phone, forgetting all about the John Doe and wanting to tell Nick that it matched one of the composites.

JUMP TO:

90 INT: KNIGHT and SCHANKE's DESKS (9:30pm)

KERMIT

Well, well, well. Looks like we might have a winner in our little contest.

NATALIE approaches their desks. As she approaches, she takes them both in, wondering which one was Kermit. She reaches the desks and KNIGHT introduces her.

KNIGHT

Natalie Lambert, Meet Peter Caine.

NATALIE shakes PETER's hand. She had to admit, he was cute.

NATALIE

Hi.

PETER

It's a pleasure to meet you,

KNIGHT

And Kermit Griffin.

NATALIE kind of stares at KERMIT while shaking his hand.

(CONTINUED)

She's trying to picture this guy as the Kermit that Nick told her about last night. PETER can't help but notice.

PETER

(chortle)

Ha! You owe me, Kermit!

NATALIE does a double take.

NATALIE

Owe him? For what?

KERMIT

(mumble)

Just a stupid bet we made. It's nothing.

NATALIE

Oh.

(beat)

Detective Knight asked me to fill you in on my report.

PETER/KERMIT

Report?

NATALIE

Yes. I'm the M.E.

PETER stands up and holds a chair out for her.

PETER

Well, you're a lot prettier than Nicky.

NATALIE looks at KNIGHT with a *'what's that supposed to mean?'* look.

PETER

No, not him. Nicky Elder. The coroner we work with.

NATALIE looks at PETER as she sits down.

NATALIE

Thank you.

NATALIE sits in the chair. PETER promptly sits down again. NATALIE finds him to be very handsome and has to force herself to concentrate on the subject at hand.

NATALIE

Gordon Anthony. Age 56. Killed instantly. Bullet through the heart. And head. Both were kill shots.

(beat)

The bullets were laced with some sort of poison. So he would have died instantly regardless of where he was shot.

KERMIT

I'm glad he didn't suffer.

PETER is surprised. KERMIT sounds like he knew the guy.

PETER

What? You knew him?

KERMIT realizes he's slipped. It was time to come clean. At least about Gord, anyway.

KERMIT

Oh, yeah. He was one of the best. In fact, one time in Angola...

(beat)

Well, let's just say that Blaisdell and I would've been with the angels if he hadn't been there.

NATALIE's really starting to get curious about KERMIT now.

NATALIE

(raise eyebrow)

Oh? I'd like to hear that story some time.

KNIGHT

Last night you denied knowing him.

SCHANKE

What else have you lied to us about?

(CONTINUED)

KERMIT

Nothing.

KERMIT's attention returns to NATALIE. He looks at her, appraising her with a glance.

KERMIT

The story would be too rough for you, sweetcakes.

NATALIE's mouth quirked.

NATALIE

Sweetcakes?

(beat)

That went out a long time ago, dude.

KERMIT

(smile)

Is there anything else in your report?

NATALIE

The weapon used was a Desert Eagle.

KERMIT and PETER exchange glances.

NATALIE

He must have been killed just moments before you arrived at the scene.

KNIGHT looks to NATALIE.

KNIGHT

Has ballistics come back on Det. Griffin's gun?

NATALIE

Yes. It was negative. The gun wasn't his.

KNIGHT notices the way KERMIT is looking at NATALIE. He leans over to SCHANKE and almost whispers his line.

KNIGHT

I think when you go investigating Blaisdell's last known movements, you should bring one of our new friends with you.

(CONTINUED)

SCHANKE

I was thinking the same thing.

SCHANKE gets up, goes over to PETER, and taps him on the shoulder.

SCHANKE

Come on, kid, we're outta here.

He chose PETER because he wanted to get him away from NATALIE. He felt that, even if they didn't want to admit it, Natalie and Nick belonged together. And Peter was just the sort of guy who could come between that.

PETER raises an eyebrow as he stands.

PETER

(curious)

Where are we going?

PETER and SCHANKE head for the door. KNIGHT looks at some papers on his desk, but he can still hear them talking as they walk towards the door.

SCHANKE

Backtracking your foster father. Come on. I haven't got all night.

PETER

Oh.

(beat)

We'll take my car.

SCHANKE

Only if I can drive it.

PETER

What? No. No way. I've seen the way you drive.

NATALIE looks at KERMIT. She hopes to get him alone to see if he suspects anything about Nick.

NATALIE

Well, I guess that leaves you and me.

(CONTINUED)

KERMIT

It sure does.

Her stomach rumbles. KERMIT and KNIGHT both hear it.

NATALIE

Whoa, looks like someone's hungry.
Want to have dinner with me? It's that
time of night.

KERMIT (VO)

(thought)

*Maybe I'll get more information if I
go with her. She seems to be hiding
something. And she seems real close to
Knight.*

KERMIT gives her a look.

KERMIT

Sure. Let me check with Knight to...

KNIGHT looks over at them.

KNIGHT

Go ahead. Just check in here
afterwards. If I get any leads, I'll
have you paged.

KERMIT

How? I don't have a pager, and you
don't even know where we're going.

KNIGHT

Nat has a pager. And, if I not
mistaken, she's going to...

KNIGHT thinks for a moment.

KNIGHT

The Rock 'N' Diner, right?

NATALIE

(smile)

You know me so well Nick. You know I
can't resist it.

KNIGHT

See.

KERMIT (VO)

(thought)

Was there something between Knight and Doctor Lambert. Earlier I could have sworn I'd sensed something between Knight and Cat. ... Maybe I should ask Natalie about Knight and Cat, see if she reacts.

NATALIE turns to KERMIT.

NATALIE

It's one of the only late-night diners whose kitchen stays open til 1:00am.

NATALIE gathers up her report and notices the composites.

NATALIE

Oh, that reminds me. I know where you can find one of those suspects.

KNIGHT/KERMIT

Where?

NATALIE

Morgue. He was fished out of the Don River. You might want to call that witness. What was her name?

KERMIT

Jean Dickson.

NATALIE

Have her come see if he is indeed one of the men she saw.

KNIGHT

I will. Anyone down there right now?

NATALIE

Grace.

KNIGHT

Okay.

(CONTINUED)

KNIGHT picks up his phone and starts to dial Jean's number as KERMIT and NATALIE head out.

JUMP TO:

91 EXT: 96TH PRECINCT

KERMIT and NATALIE exit the station. KERMIT turns to NATALIE.

KERMIT

You think we could stop by the morgue before we go to the diner?

NATALIE

Sure. I don't see why not.

JUMP TO:

92 INT: CORONER'S OFFICE - MORGUE (10:45PM)

KERMIT is looking at the corpse. He notices three tattoos on the body. Two on the left arm, and one on the right arm. He recognized all three tattoos. The two on the left arm were Mercenary Allegiance Tattoos, aka MAT's, and the one on the right arm was a Navy Seal tattoo.

He inspects the two MAT's. Both have a banner under them that states years of *allegiance*.

The first one said: 70-75.

The second one said: 81-__.

There's no end date on the second tattoo which means the man was still with that group.

The tattoo's themselves, are the symbol of the leader. The one to whom they'd pledged allegiance. The first one belonged to Blake. The second one belonged to Kerr.

KERMIT's attention settles on Blake's tattoo and the years of allegiance.

KERMIT (VO)

(thought)

70-75. That means he would have been with Blake in South America. I wonder who he is?

(CONTINUED)

Suddenly inspiration strikes. He goes the phone and dials a number.

ROCHER (VO)

96th.

KERMIT

Aphrodite. Robin.

NATALIE's curiosity was peaked. She arched an eyebrow.

NATALIE (VO)

(thought)

Robin? Thought he said his name was Kermit? And who's Aphrodite?

ROCHER (VO)

What can I do for you, Kermit?

KERMIT

I'm with Dr. Lambert. I was wondering, can I access the composite program from her terminal?

ROCHER (VO)

Sorry. It's only on my system -- not the network.

KERMIT

Damn! Can I ask you for a favor then?

ROCHER (VO)

You can ask.

KERMIT

Could you re-do the composite of suspect two?

ROCHER (VO)

Sure. Any changes you wanted?

KERMIT

Yeah. Remove the scars, shorten the hair, make it... like a crew cut.

ROCHER (VO)

Is that all?

(CONTINUED)

KERMIT

Can you also run the de-aging function. Make him 20 years younger.

ROCHER (VO)

Sure. How long will you be in the morgue?

KERMIT

For a while.

ROCHER (VO)

I'll print it off, then run it down.

KERMIT

Thanks.

ROCHER (VO)

You're welcome.

KERMIT hangs up the phone and notices NATALIE staring at him.

NATALIE

Robin? I thought your name was Kermit.

KERMIT

It is. Robin's just my cybername.

NATALIE

Cybername?

KERMIT

Yeah, you know, my Internet persona.

NATALIE

So, who's Aphrodite?

KERMIT

Cat Rocher.

NATALIE starts to laugh.

NATALIE

Cat? The Greek goddess of love?!

KERMIT

What's so funny?

(CONTINUED)

NATALIE

Obviously, you don't know Cat!

KERMIT

Not personally. But we've corresponded on the 'net for years.

NATALIE

Well, I...

NATALIE's sentence is interrupted when a woman enters the room.

JEAN

Excuse me, I'm...

KERMIT recognizes her from the other night.

KERMIT

Miss Dickson.

JEAN

Detective Griffin, isn't it?

KERMIT

Yes. And this is Doctor Lambert.

JEAN nods a hello to NATALIE.

JEAN

Detective Knight asked me to come down here to look at a body?

KERMIT

Yes. Right over here.

KERMIT takes JEAN over to the body.

KERMIT

We just need to know if this is one of the guys from last night.

JEAN looks at man and nods her head affirmatively.

JEAN

Yes. Yes. He's the one who shot that man.

KERMIT

Thank you again, Miss Dickson. We appreciate your coming down.

JEAN

Glad I could help.

JEAN turns to leave. As she is walking out the door ROCHER walks in. ROCHER walks right up to KERMIT and hands him the printout.

ROCHER

Here you go.

KERMIT takes the printout and looks at the new face. He recognizes it.

KERMIT

(mutter)

Tarrant.

NATALIE

What was that?

KERMIT

(louder)

Tarrant.

NATALIE

(curious)

You know him?

KERMIT

I did. Years ago.

ROCHER

I'll let Nick know

KERMIT notices she said Nick and not Det. Knight. Maybe there is something between them after all.

(note: there is no break in her speaking. She says the line above and the line below as one sentence.)

ROCHER

that we have a name for our John Doe.

(CONTINUED)

KERMIT

While you're at it, tell him Miss Dickson ID'd him as the one who shot Gord Anthony.

ROCHER

Okay.

KERMIT replies with a hint of seduction in his voice.

KERMIT

(smile)

See ya in cyberspace, Aphrodite!

ROCHER

(smile)

In cyberspace, Robin Hood.

ROCHER exits.

NATALIE (VO)

(thought)

Robin Hood? Well I guess it makes sense. Robin was considered an outlaw by some and a hero by others. And Kermit, well he's an ex-mercenary who gave up the life to become a cop.

NATALIE finishing her thought as her stomach rumbles again.

KERMIT

Well, I guess we'd better get you something to eat.

NATALIE

(smirk)

I guess so.

KERMIT gives her an *after-you* motion, and they exit.

CUT TO:

93 INT: KNIGHT'S DESK (11:30PM)

ROCHER approaches KNIGHT's desk. KNIGHT sees her coming over and smiles at her. She smiles back. She reaches the desk.

(CONTINUED)

ROCHER

Ker... Detective Griffin asked me to tell you that Miss Dickson ID'd the John Doe as the one who shot Gord Anthony.

KNIGHT

That's great.

She hands him hands him a copy of the revised composite.

KNIGHT

What's this?

ROCHER

He asked me to make a few changes to the composite of suspect two. And he recognized the man in this composite as Tarrant. Apparently, they knew each other a long time ago.

KNIGHT

Thanks Cat.

KNIGHT stares at the composite as ROCHER heads to her desk.

KNIGHT (VO)

(thought)

Tarrant. That's a name I haven't heard in over 20 years. ... If Kermit starts to think about South America, it will only be a matter of time before he remembers Doctor Michaelson and starts putting two-and-two together.

CUT TO:

94 INT: THE ROCK 'N' DINER (11:55PM)

NATALIE and KERMIT are enjoying a plate of mozzarella sticks.

KERMIT

How well do you know Cat?

NATALIE wonders where that question came from.

(CONTINUED)

NATALIE

You mean Detective Rocher?

KERMIT nods affirmatively.

NATALIE

Not that well. Why?

NATALIE takes a sip of her drink.

KERMIT

Just curious what her relationship with Knight is.

NATALIE almost chokes on her drink.

NATALIE

Nick?

KERMIT

(nod)

They seem really close. I mean *really* close. The other night her computer crashed. He immediately went to her and calmed her down. She seemed to melt as he massaged her shoulders.

KERMIT is watching NATALIE's reaction. He can tell she's trying not to react.

NATALIE is curious. She didn't think Nick and Cat were that close. And, as far as she knew, Nick wasn't involved with anyone that way, except for maybe Janette, but that was different.

NATALIE

There is nothing going on with Nick and Cat.

KERMIT

You sure about that? You didn't see the way they...

NATALIE

Positive. If you're interested in her, you don't have to worry about Nick.

KERMIT decides to drop it. There is a momentary silence between them. NATALIE decides to change the subject. She looks at KERMIT.

NATALIE

So, how did you go from being a mercenary to becoming a cop?

KERMIT (VO)

(thought)

Now how did she know that? Knight, damn it! Knight must know me. He sent her out to see if I remembered him! But why? Only one way to find out. Play along. Maybe she'll slip again.

KERMIT

(smile)

Just luck. What made you become a coroner?

NATLAIE

No fair. You haven't answered my question yet.

KERMIT

(raise eyebrow)

Haven't I?

NATALIE

No. You haven't.

KERMIT

Okay. ... Paul Blaisdell helped.

NATLAIE

Blaisdell. Peter's foster father, right? The one that was kidnapped.

KERMIT

Yeah.

KERMIT pauses before continuing.

KERMIT

I owe him a debt. Now I'm trying to repay it. Satisfied?

She holds up her hands.

NATALIE

Sorry. I've obviously hit a sore point.

(beat)

Friends again?

KERMIT

Sure.

NATLAIE

Okay. Now, fair is fair. I'll answer your question.

She pauses for a moment then continues.

NATALIE

When I was in medical school, I found I could keep my professional detachment better when my patients were already dead. Voila, one coroner.

The waiter, EDWARD, arrives with their main course.

EDWARD always seemed to be working when she came in. Nick had once told her that he suspected Edward had a crush on her. Edward was tall, about 5'11, painfully thin, with very, very thick, bushy, brown hair. In other words, a typical University student.

EDWARD gives them their meals then leaves. They eat in silence for a few moments then NATALIE tries to get KERMIT to start talking.

NATALIE

If you don't want to talk about it, I understand, but I have to admit, I'm curious. How did you meet him?

KERMIT (VO)

(thought)

Meet who?

KERMIT was silent just long enough for her to start worrying.

(CONTINUED)

KERMIT (VO)

(thought)

She must mean Blaisdell. He's the only one I've mentioned.

KERMIT looks at her.

KERMIT

I was a green kid. Blaisdell was the leader of my first mission. We instantly connected. When I was re-evaluating my life, he offered me a job.

NATALIE

I guess you've traveled quite a bit.

KERMIT

Oh yeah. Afghanistan, Chile, Angola, South America, all the hot spots.

NATALIE

Were you in South America when President Villarreal was deposed?

KERMIT nods. He remembers the people he worked with on that mission: Kerr, Cali, Paul, Michaelson, Bl... Michaelson. That was why Nick looked so familiar. Knight was Doc Michaelson.

KERMIT (VO)

(thought)

Michaelson. Knight was Michaelson. Damn! Why didn't I realize that before? I wonder what Natalie's interest in all this is. Let me throw out some names and see what she says.

KERMIT carefully chooses his words.

KERMIT

After that mission, I never saw Blake, or Kerr, again.

Without thinking she reveals she knows more than she should.

NATALIE

Blake, the rebel leader, right?

(CONTINUED)

KERMIT (VO)

(thought)

How would she know that? How could she have come to that conclusion? She couldn't have been more than 10 or 12 at the time. It was a top-secret mission. Their names were never released. The only ones who would know the names of the people on the mission, would be the people on the mission. Knight must've confided in her. He sent her to pump me for information. To see if I remembered him. For some reason he's hiding from his past. I have to find out why? Stay cool, Kermit. Don't let her know you know.

He pretends to be lost in thought.

KERMIT

Yeah. I never found out what happened to Blake. He just seemed to disappear. Right off the face of the Earth. Some say he died during the raid. Others...

(beat)

Well, can you really believe he would become an even worse dictator?

He looks at NATALIE. She seems to be intrigued.

KERMIT

Not me. I prefer to imagine he got away living incognito somewhere. Maybe even involved in government work. You know CIA, FBI, that sort of thing.

He pauses again.

KERMIT

But nobody really knows for sure.

He sit back. NATALIE notices him getting the same look Nick gets when the past comes flooding back. KERMIT's thoughts drift back to the past.

FADE INTO A FLASHBACK:

(CONTINUED)

1974: SOUTH AMERICA (KERMIT'S POV)

95 EXT: VILLARREAL'S PALACE

KERMIT is crouched at the edge of the jungle. His night glasses are focused on the perimeter fence 100 meters away. There are three guards patrolling the area that they need to cross to get to the palace.

KERMIT (VO)
(thought) (grimly)
*One for each of us. If none of them
get distracted by the explosion.*

KERR was behind him. CALI was beside KERR. She looks a little anxious.

KERR
(hiss)
What's taking so long?

KERMIT (VO)
(thought)
*And she should be, it's her sister
that's in there. If I was in her shoes,
I'd...*

KERMIT stops, not daring to finish that thought. His mouth tightens. He'd promised Paul, that for the sake of the mission, he would try to avoid fighting with KERR. So, he answers KERR in as civil a manner as he can.

KERMIT
Nicky set the charges to blow in...

He glances at his watch.

KERMIT
20 seconds. You know what to do?

KERR
(snap)
I know the plan! I'm not an idiot,
Griffin. Don't treat me like one.

KERMIT takes a deep breath, lets it out in a low sigh, and then replies as calmly as he can manage.

(CONTINUED)

KERMIT

I wasn't. I always like to review a plan just before going in... But it's too late now.

He turns away from the palace, hiding his eyes, as the explosion goes off. As soon as it does, the three of them get up and run for the fence.

Only one guard didn't go to investigate the explosion, which was bad news for the guard. KERR slides up behind him, and with a swift move, slits his throat. They make it the rest of the way to the palace without running into any other guards.

CONTINUE TO:

96 INT: VILLARREAL'S PALACE

Once inside, the three of them split up. They would search the front area of the first floor thoroughly then meet at the stairs leading down to the dungeons.

JUMP TO:

97 A SHORT WHILE LATER

KERMIT peers around the corner, and sees CALI standing, well crouching, by the stairs leading to the dungeons. He does a quick check of the area, and, not seeing any guards, hurries to her. KERMIT whispers in her ear.

KERMIT

Where's Kerr?

CALI gives him an '*I don't know*' shrug that he bares sees in the dimness of the corridor. He puts his hand on her shoulder, telling her to stay there, and hurries over to the other end of the corridor. He carefully looks around the corner; but there is no sign of either Kerr or any guards. KERMIT gives a silent sigh and heads back to CALI.

KERMIT

(whisper)

I can't see Kerr anywhere. We can't afford to wait; we'll have to go down without him.

(CONTINUED)

CALI nods in acknowledgment, and the two of them descend the stairs.

FADE OUT AND INTO PRESENT:

98 INT: ROCK 'N' DINER

NATALIE notices KERMIT's mind seems to be somewhere else.

NATALIE (VO)
(thought)
*He has that same look on his face that
Nick gets every time he...*

NATALIE cuts off her thought and tries to get KERMIT back to the present.

NATALIE
Kermit?

KERMIT returns to the present.

KERMIT
What?

NATALIE
Are you okay?

KERMIT
Fine. I'm sorry if I...

NATALIE
That's okay. I'm used to it.

KERMIT wonders what NATALIE means by that but isn't going to press it. NATALIE decides to return to questioning KERMIT.

NATALIE
So, what do you think happened to Kerr?

KERMIT is about to ask how she knew what he was thinking, but then figured she probably meant what happened to him after the mission -- like where he was now.

KERMIT
I think he's alive. And I think he's
got Blaisdell.

(CONTINUED)

KERMIT pauses for a moment.

NATALIE
Why would you think...

NATALIE is cut off by KERMIT.

KERMIT
When Blaisdell called last week, he mentioned he'd thought he'd seen Kerr.

NATALIE
The way you say his name, sounds like you hate him.

KERMIT
We've got unfinished business. Kermit said.

KERMIT (VO)
(thought)
Like, exactly what had happened that night so long ago.

NATALIE
Like what? she asked.

KERMIT
I believe he thinks I'm responsible for the death of someone he loved.

NATALIE
Were you?

KERMIT
(raise eyebrow)
What do you think?

NATALIE replies slowly.

NATALIE
I think that you can be very dangerous. If the situation warranted it. I believe that, yes, you could kill. But I don't know what that particular situation was like. So, sorry, I don't know if you were responsible.

KERMIT

Well I wasn't. Not for that anyway.

Silence hangs between them. It was broken by Edward's return.

EDWARD

Would you care for some coffee or
desert, Dr. Lambert?

NATALIE

I'll have a cup of coffee, thanks.

KERMIT

So'll I. Kermit said.

NATALIE

Is the chocolate mousse layer cake
available tonight? Natalie asked.

EDWARD

Yep, it certainly is Dr. Lambert, he
earnestly assured her.

NATALIE

I'll have a slice of that please.

EDWARD finishes writing then leaves. NATALIE looks at KERMIT
and rises from table.

NATALIE

I'll be right back. I just have to
powder my nose.

NATALIE leaves the table and heads to the washrooms.

CONTINUE TO:

99 INT: PAY PHONE NEAR WASHROOMS

NATALIE goes to a pay phone, inserts the coins, and starts to
dial a number.

She is calling Nick. She wants to warn him that she thinks
Kermit has realized he was Doc Michaelson.

CUT TO:

(CONTINUED)

100 INT: TABLE

KERMIT is waiting for NATALIE to return. He is gazing into his coffee, stirring it. His mind drifts off again as he stirs.

FADE INTO A FLASHBACK:

1974: SOUTH AMERICA (KERMIT'S POV)

101 INT: VILLARREAL'S PALACE

KERMIT and CALI free ANDRE and ZELDA. The guards hidden in the other cells open fire. ANDRE is hit immediately and falls in a hail of bullets. KERMIT pulls ZELDA down to the floor as CALI ducks behind an open cell door.

KERMIT

We've got to get out of here.

It was too late to care about stealth. This was obviously an ambush. They'd evidently knew they were coming.

KERMIT (VO)

(thought)

Probably that new general of his...

CALI

I...

CALI gasps in pain as a stray bullet hits her. KERMIT lifts his gun and begins firing towards where the bullets are coming from.

KERMIT (VO)

(thought)

If I get lucky, I can kill enough of the guards to let the four, no make that three, Andre's dead, of us to get out.

A bullet ricochets off the wall and pierces through KERMIT's leg. KERMIT grits his teeth and fires again. A moment later, a hand comes down on his shoulder. KERMIT tries to twist around, starting to bring his gun up, when he hears a whisper.

(CONTINUED)

MICHAELSON

(whisper)

Don't move!

As KERMIT listens, he hear the number of guns firing lessen.

KERMIT

What...

MICHAELSON cuts him off.

MICHAELSON

Blaisdell, Kopolevski and Kerr are taking care of them.

KERMIT hears the sound of ripping cloth.

MICHAELSON

We've got to take care of your leg...

KERMIT

(gasp)

Cali.

KERMIT's vision starts to grey.

KERMIT

She's been shot...

MICHAELSON speaks, ignoring him.

MICHAELSON

(firmly)

Don't try to move.

KERMIT starts to fall into blackness then passes out.

FADE OUT AND INTO PRESENT:

102 INT: ROCK 'N' DINER

KERMIT stops stirring and gulps down the remainder of his coffee.

KERMIT (VO)

(thought)

(CONTINUED)

Knight and Michaelson are definitely one-and-the-same. But how do I prove it?

NATALIE returns and eats her dessert.

NATALIE

Thanks for having dinner with me.

KERMIT goes for his wallet.

NATALIE

No, it's my treat. You lost that bet because of me. It's the least I can do.

He shrugs and then smiles.

KERMIT

Thank you. It was my pleasure.

EDWARD comes with the bill, she pays it, along with a generous tip, remembering what it was like to be a poor university student.

EDWARD

Thanks, Doctor Lambert. Say hi to Detective Knight for me.

She hears the tone in Edward's voice that seems to say *'who is this guy? I thought Detective Knight was your boyfriend.'*

NATALIE

I will Edward. Night.

EDWARD

Night.

KERMIT and NATALIE leave. KERMIT is now thoroughly convinced that Knight had asked Natalie to pump him for information. It was just the why he still couldn't understand.

JUMP TO:

103 INT: PAUL'S ROOM/CELL (1:00AM)

BLAISDELL walks over to the radio and turns it on. He surfs

(CONTINUED)

the dial trying to find a station he likes. He pauses on CERK.

NIGHTCRAWLER-LACROIX (VO)

A lot of people you once called friends
have gathered here, in this city,
tonight...

BLAISDELL (VO)

(thought)

That voice.

(beat)

*I know that voice. It's not a voice
I'll easily forget.*

BLAISDELL sits on the chair beside the radio and drifts back to South America.

FADE INTO A FLASHBACK:

1974: SOUTH AMERICA (BLAISDELL'S POV)

104 INT: VILLARREAL'S PALACE - HALLWAY

BLAISDELL frowns as he comes out of the second meeting room. According to the information that Kermit had collected, there should have been something going on in at least one of those rooms when the generator blew. But there was no sign that anyone had been in either of them before the explosion.

He hears the sound of voices and frowns as he comes up to another door. He recalled KERMIT's map.

BLAISDELL (VO)

(thought)

*This leads to the drawing room. Hasn't
Michaelson checked in there yet?*

He cracks the door open carefully and then stares in surprise. There were three people in the room. A tall and sinister looking man (LACROIX) and a beautiful young woman (JANETTE) are seated by the fireplace, and standing by the door, with a look of utter shock on his face, was MICHAELSON.

BLAISDELL's attention is drawn to the wine glass the man is holding. The liquid it contains seems to be the same stuff he'd seen Michaelson drinking earlier.

(CONTINUED)

LACROIX

Very good, Nicholas. Yes, I know exactly why you're here. ... Why do you think I gave the order to take prisoners? It certainly wasn't to keep the torturers amused.

MICHAELSON looks absolutely horrified and BLAISDELL feels shocked. The tall man's voice has an air of authority to it. A voice that demanded respect. A voice that, centuries ago, would have led an Emperor's army.

The tall man suddenly turns and looks in his direction. BLAISDELL moves behind the door so he can't be seen.

BLAISDELL (VO)

(thought)

Is this guy the strategic genius? And how does he know Michaelson?

The tall man starts talking again, so BLAISDELL peeks back around the door.

LACROIX

Your little raid will fail, you know. We've been very busy, you see, preparing for your visit.

The man is smiling.

BLAISDELL (VO)

(thought)

This man seems to be trying to bait Michaelson. But why?

Michaelson glances at the woman, an appeal for help in his eyes. BLAISDELL can't see the woman's reaction, but it was apparent from the look on MICHAELSON's face that she won't help him.

BLAISDELL (VO)

(thought)

I wonder what she means to him. ... Oh hell, no wonder the rooms where empty...

MICHAELSON address the tall man.

(CONTINUED)

MICHAELSON
(demanding) (tight)
What do you mean?

The man's smile grows wider.

LACROIX
You will see Nicholas. You will see...

MICHAELSON's expression grows even more horrified and haunted as he turns and runs out of the room. BLAISDELL stays watching LACROIX and JANETTE.

LACROIX
Remind me that I really need to finish
this game quickly, Janette.

The man continues speaking to the woman who hasn't said a word since BLAISDELL got there.

LACROIX
Nicholas is getting too independent
again.

JANETTE
Are you sure that this is the correct
way get him back, LaCroix? What has it
been since he left us? 25, 30 years?
the woman inquired.

BLAISDELL (VO)
(thought)
*30 years? Michaelson can't be more
than 35, 36. And she only looks 28!*

LACROIX
Are you questioning me, Janette?

There was a threatening undertone in his voice.

JANETTE
No, no. It's just... Nicolas can be so
stubborn at times. Why not let him go?
We....

LACROIX
Let him go? He is mine. I made him.

(CONTINUED)

JANETTE

Every child eventually has the urge to break from the family to...

LACROIX

We are not your average family; he is my son, just like you are my daughter, and...

BLAISDELL (VO)

(thought)

Son? That guy is Michaelson's father? Well, that explains why, and how, the kid knows so much about strategy. ... And that woman is his sister? From the way Michaelson was looking at her, I would have thought she was an ex-girlfriend. But...

BLAISDELL's thought is cut short as LaCroix's speech, which he'd missed part of while thinking, gets his attention.

LACROIX

...others are killed, it will be believed he betrayed them.

(beat)

And if some survive, well, we will still have our prisoners; and now that Nicholas knows we are here, he will be back to rescue them. After all, he can hardly leave his little friends at our mercy now, can he?

JANETTE nods and holds out her hand.

BLAISDELL is frozen by what he is hearing.

LACROIX takes a bottle from the table and pours the thick red liquid into a wine glass, then hands it to the woman.

BLAISDELL (VO)

(thought)

That's the same stuff Michaelson was drinking earlier!

(beat)

Must be some sort of family vintage. But it is still too thick to be wine.

(CONTINUED)

JANETTE

So, when will the ambush take place?

JANETTE takes a sip from the glass.

LACROIX

Whenever the ones who came in the front reach the dungeons.

LACROIX relaxes in his chair and lifts his wine glass up.

LACROIX

To Nicholas.

(beat)

After tonight, he will come back to us. To you, and to me.

LACROIX takes a sip. BLAISDELL feels a surge of alarm as he realizes what the two of them had been discussing.

BLAISDELL (VO)

(thought)

This whole raid was a set-up, a trap, an ambush. Kermit, Cali, and Kerr will be slaughtered.

BLAISDELL quickly, and quietly, shuts the door then heads for the stairs leading to the dungeons.

FADE OUT AND INTO PRESENT:

105 INT: PAUL'S ROOM/CELL

LACROIX (VO)

The Night-Crawler has a poem for all you listeners out there. Listen closely.

Twinkle, Twinkle, little star, Oh my son, what a fool you are. When will you learn, when will you see, that with me, is where you should be.

From the day we met, all you've done is rebel. But is what I gave you,

(MORE)

(CONTINUED)

LACROIX (VO) (CONT)

really such hell? You walked out on us; you closed the door. You said you couldn't live like you had, anymore.

We are of one body, one soul, one mind. You can not resist the ties that bind, us together, though you may disagree, are there forever, for e-tern-i-ty.

The life of a creature of the night can be fun. So get used to it, grow up, it's over, it's done. There's no going back, no reverting, no cure. You can search forever, you won't find one, I'm sure.

Today I'm the Night Crawler, a radio jock. And you my son, what are you? A homicide cop. Nicholas, Nicholas, by now you should see. That with me forever, is how it was meant to be.

I will be right back, my children. Take a moment to ponder life's sweet ironies.

BLAISDELL turns off the radio as the commercials come on.

BLAISDELL

LaCroix. If he's here, in the city, then so is Nick.

JUMP TO:

106 INT: KNIGHT'S CADDY (1:30AM)

KNIGHT and KERMIT are enroute to The Royal York. They are planning on checking to see if Blaisdell's luggage holds any clues at all. KNIGHT is, as usual, listening to CERK. KERMIT has this weird expression on his face. The Night-Crawler has just finished delivering his poem, and KERMIT is thinking about what he'd said. He looks at KNIGHT, then back to the radio. KNIGHT notices the look.

(CONTINUED)

KNIGHT

What is it, Kermit?

KERMIT

The host, *The Night-Crawler*, do you know him?

KNIGHT

Why?

KERMIT

I don't know if it's me, but he sounded like he was talking directly to you.

KNIGHT gets a momentary 'Oh-oh' look on his face. He's thinking of what to say but is saved when a call comes over the police radio.

DISPATCH (VO)

81-Kilo, please respond. 81-Kilo.

KNIGHT grabs the receiver.

KNIGHT

81-Kilo. Go ahead, dispatch.

DISPATCH (VO)

Proceed to Richmond and Duncan. Robbery in progress, possible hostage at Whiskey Saigon. Over.

KNIGHT

Roger. Copy that, dispatch. 81 Kilo out.

KNIGHT increases his speed.

JUMP TO:

107 EXT: WHISKEY SAIGON (2:00AM)

The Caddy pulls up. KNIGHT looks to KERMIT.

KNIGHT

Stay in the car.

(CONTINUED)

KERMIT

No can do. You may need back-up.

KERMIT draws his Desert Eagle.

KERMIT

Which I can provide. Let's go.

KERMIT leaves the car quickly, keeping low, making sure that KNIGHT has no choice.

CONTINUE TO:

108 INT: WHISKEY SAIGON

They enter, covering each other. They find shelter so they can assess the situation. The staff had been in the process of cleaning up. KERMIT can see half cleared tables. The bartender is in front of the bar, along with the wait staff, a couple of bouncers, and a woman who could be the manager. A couple of guys, with masks over their faces and guns drawn, are watching them. A third is at the till, emptying it. KNIGHT is closer to the third man. KERMIT signals KNIGHT to take him while he provides cover. KNIGHT keeps low, using whatever is at hand for cover. KNIGHT is almost in position when a sudden movement out of the corner of KERMIT's eye, catches his attention. A fourth man rounds the corner with KNIGHT as a perfect target. KERMIT cries out.

KERMIT

Michaelson, get down.

KERMIT fires off a shot. He'd purposely used Michaelson to see if Knight would react.

KNIGHT hits the ground shooting the other three as they draw their weapons into firing positions. All four go down.

KERMIT gives KNIGHT a look.

KERMIT (VO)

(thought)

I knew it. You are Michaelson.

KNIGHT just stares at KERMIT.

CUT TO:

(CONTINUED)

109 TIME FLIES

The uniform cops show up, statements are taken, the robbers are arrested and escorted out in cuffs to be brought to the station. KERMIT and KNIGHT exit Whiskey Saigon.

CONTINUE TO:

110 EXT: TIME RESUMES WHISKEY SAIGON (SHORT WHILE LATER)

KNIGHT and KERMIT are walking to the car. KNIGHT is mentally kicking himself.

KNIGHT (VO)

(thought)

Damn! Why did I have to respond when he called me Michaelson? It's obvious he remembers me, now. How am I going to convince him that it wasn't me, in the past? Somehow, I don't think that hypnotism is going to work in his case. He never takes those damn shades off, so I can't look him in the eye. And even if, for some reason he did take them off, his mercenary training has taught him not to succumb to mind games easily.

KERMIT

Well, Doc Michaelson.

KERMIT leans on the Caddy door.

KERMIT

It's been a long time.

KERMIT removes his shades and stares at KNIGHT. KNIGHT tries to look puzzled.

KNIGHT

Michaelson? That's what you called out in the club. Why?

KNIGHT puts his hand on the door handle and goes to open the door.

(CONTINUED)

KERMIT

That's who you are or were. ... I knew I'd met you before. Now I finally remember from where, and from when.

KNIGHT

(denyingly)

I'm not this Michaelson character. My name is Knight, remember?

KNIGHT and KERMIT open their doors.

CONTINUE TO:

111 INT: KNIGHT'S CADDY

KERMIT

(confidently)

Oh yeah. I'm sure you've had a lot of names in your past lives.

KERMIT sits in the car and puts his shades back on. He stares out the front windshield, avoiding eye contact with KNIGHT. KNIGHT takes a deep breath and puts the key in the ignition.

KNIGHT

Why are you so sure I'm this Michaelson person?

KERMIT

Because, when I yelled, I used your old name. You reacted. It's that simple.

KNIGHT turns sideways and looks at KERMIT.

KNIGHT

I reacted to your voice. I figured you were warning me. I had, and still have, no idea who this person is or was.

KNIGHT hopes his denial will work. KNIGHT turns back to facing the wheel, starts the car, and drives off.

KERMIT looks at KNIGHT, trying to figure him out. He is about to make a comment when they pass under a streetlamp. Something

(CONTINUED)

about the way light hit Nick's face, reminds him of an incident in South America.

FADE INTO A FLASHBACK:

1974: SOUTH AMERICA (KERMIT'S POV)

112 INT: CAVE/INFIRMARY - CAMP

KERMIT opens his eyes and stares blankly up at the roof of the cave. He feels dizzy and nauseous, and there seems to be spots of light floating in front of his eyes.

Out of the corner of one eye, KERMIT sees a hand pick up a glass bottle that is resting on a table. He turns his head to get a closer look and sees MICHAELSON sitting at the table.

MICHAELSON takes the cork out of the bottle and then pours the red liquid into a wine glass in front of him.

KERMIT feels his heart stop in shock. He had been in enough battles, seen enough wounds, to know blood when he saw it. He watches, horrified, as MICHAELSON brings the glass to his mouth and swallows.

He must have made a sound, because MICHAELSON abruptly turns around, puts the glass back on the table, and hurries over to him. KERMIT tries to pull away, but the doctor moves too fast for him. Before KERMIT knows it, he feels MICHAELSON's cool hand on his forehead.

MICHAELSON

You've got a bad fever.

(frown)

Lie back; you need to rest.

KERMIT

(mumble)

Whaa...

KERMIT's not sure what he was trying to say. Was it '*What happened*' or '*What the hell were you doing drinking blood!*'. He isn't sure that he really wants to know.

MICHAELSON

The bullet that hit you was poisoned.

(CONTINUED)

MICHAELSON stands up and heads over to the cooler. KERMIT watches as the doctor opens it and takes out a small bottle.

MICHAELSON

The antidote I made up has counteracted the poison, but your body is still reacting to its effects.

MICHAELSON opens a paper package, takes out a small syringe, and plunges it into the top of the bottle.

MICHAELSON

As I said, you've still got a rather high fever; you've been delirious for the past few hours, and you might experience some hallucinations for the next little while. This...

MICHAELSON comes back to KERMIT's bed and holds up the syringe.

MICHAELSON

has something to bring the fever down and help you sleep.

KERMIT (VO)

(thought)

Hallucinations? That must be it, then.

KERMIT manages to utter aloud.

KERMIT

Cali?

MICHAELSON doesn't answer, he just grabs KERMIT's arm and places the needle against the vein.

KERMIT

Doc...

MICHAELSON

Hold still.

Before KERMIT can move away, he doesn't want to go to sleep, MICHAELSON plunges the needle into his arm. As blackness begins to engulf KERMIT, he sees MICHAELSON stand up. And for just a moment, he could have sworn he saw the doctor's eyes glowing

gold. Then the blackness takes him, and he falls into a deep sleep.

FADE OUT AND INTO PRESENT:

113 INT: KNIGHT'S CADDY (3:30AM)

KERMIT returns to the present.

KERMIT (VO)

(thought)

Now everything makes sense. The infirmary, what the Night-Crawler said, Peter's dream, all of it. He's a vampire. Look at the facts: sun allergy, night shift, drinks blood, everything.

KERMIT glances over at KNIGHT.

KERMIT

No. You were Michaelson.

(beat)

I still need to thank you for saving my life. So, thank you. And don't worry, your secret is safe with me. Kermit added.

KNIGHT

What secret?

KERMIT

What you are.

(beat)

A vampire. I guess I suspected back then, but... back then I didn't want to believe it. I couldn't believe it.

KNIGHT

(raise eyebrow)

A vampire? What makes you think I'm not just another mercenary like yourself?

KNIGHT hopes KERMIT might buy the story.

(CONTINUED)

KERMIT

If this'd happened a few years ago, I probably would have accepted that. Vampires aren't real I kept telling myself. But in the last 3 years a lot of strange, supernatural things have been happening in my life. Compared to that, vampires are nothing.

(beat)

Besides, look at the evidence. It's been 20 years, and you don't look a day older than you did then. In South America, when I never, ever saw you in daylight, well, that raised my curiosity. Then, a couple of times, I was sure I'd seen you drinking blood. I could have sworn I saw you fly, once. All the facts pointed to vampires. But I kept telling myself, there are no such things as vampires. Vampires are a myth. That's all. A myth. But that stuff with *The Night Crawler*, earlier, and...

KNIGHT

(surrender)

Okay, okay. I was Michaelson. But now I'm Det. Knight. Just like you're Det. Griffin. All right?

KERMIT

Fine with me, Doc.

KNIGHT

And you're welcome. I'm glad I was able to save your life. I hope we can find Paul. He's a good man.

KERMIT

Yeah. And don't worry. Like I said, your secret is safe.

KNIGHT

What about Peter?

(CONTINUED)

KERMIT

He won't hear it from me. But I'd watch myself around him. That kid has a sixth sense. Gets it from his father, who's a Shaolin priest. They sense things. Peter's becoming more and more like him everyday. I'm warning you, though, if it becomes relevant, and I have to tell him, I'll tell him. But I'll let you know, first. I owe you that much.

KERMIT is silent for a minute.

KERMIT

To tell you the truth, I probably never would have thought of vampires in the first place had Peter not mentioned it?

KNIGHT

What? Nick asked.

KERMIT

Yeah, he woke up saying you were a vampire, and that he'd seen you at the temple.

KNIGHT

The Temple? He remembers?

KERMIT

Remembers?

(beat)

You mean it wasn't a dream, then?

KNIGHT

No. It wasn't.

KERMIT

You really were at the temple?

KNIGHT

Oh yeah.

KERMIT

Well, if he forgot it once he can forget it again, right?

(CONTINUED)

KNIGHT

You don't understand. It's not that easy. It took a lot, and I mean a lot, of work on both mine and his father's behalf, to erase that memory then. Peter has a very strong will.

KERMIT

Don't I know it.

KNIGHT

And now it's probably a lot stronger. As long as he believes it was only a dream...

KNIGHT trails off not wanting to finish that sentence.

KERMIT

And if he figures out it wasn't?

KNIGHT

We'll cross that bridge when we come to it.

KERMIT

Speaking of crossing bridges, I think Kerr has Paul.

KNIGHT

Kerr! Why would he kidnap Paul?

KERMIT

To get to me.

KNIGHT

I knew there was bad blood between you two. But why would he go after you specifically?

KERMIT stares straight ahead and answers.

KERMIT

Cali.

KNIGHT mouths an 'Oh' and drives on. His mind drifts back to 1974.

FADE INTO A FLASHBACK:

(CONTINUED)

1974: SOUTH AMERICA (NICK'S POV)

114 INT: VILLARREAL'S PALACE

MICHAELSON comes running around the corner and stops as he sees KERR coming from the other side. He frowns.

MICHAELSON (VO)

(thought)

The three of them were supposed to be here before us! Why is he just getting here now? Where had he been?

MICHAELSON hears KOPOLEVSKI come up behind him.

MICHAELSON (VO)

(thought)

Did Kermit and Cali go on alone?

He looks at KERR.

MICHAELSON

(quietly)

Where are the others?!?

KERR

(snap)

I don't know.

The sudden sound of gunfire is heard coming from the stairs.

MICHAELSON (VO)

(thought)

Where's Blaisdell? He should have...

BLAISDELL speaks from behind MICHAELSON.

BLAISDELL

It's an ambush.

MICHAELSON looks at him and sees the concern in his eyes.

MICHAELSON (VO)

(thought)

Damn! Could Paul have overheard my conversation with LaCroix?

(CONTINUED)

BLAISDELL

Come on!

MICHAELSON, KERR, KOPOLEVSKI, and BLAISDELL race down the stairs, guns ready.

CONTINUE TO:

115 INT: DOWNSTAIRS

MICHAELSON comes up behind the fallen KERMIT and places a hand on KERMIT's shoulder. KERMIT tries to twist around. MICHAELSON senses KERMIT is about to bring his gun up.

MICHAELSON

Don't move!

MICHAELSON notices that the number of guns firing had lessened.

KERMIT

What...

MICHAELSON

Blaisdell, Kopolevski and Kerr are taking care of them.

MICHAELSON rips the leg on KERMIT's pants.

MICHAELSON

We've got to take care of your leg...

KERMIT

(gasp)

Cali. She's been shot...

MICHAELSON

(firmly)

Don't try to move.

KERMIT passes out. MICHAELSON dips his finger in some of the blood from KERMIT's wound. He tastes it and spits it out.

MICHAELSON (VO)

(thought)

Damn! Poisoned. Good thing I made up those vials...

(CONTINUED)

His thought is broken as he hears a swoosh. He turns, looks around, but doesn't see anything out of the ordinary. His attention returns to KERMIT as he rapidly starts applying the contents of one vial to the wound.

KERR comes up behind him.

KERR

Where are Zelda and Cali?

MICHAELSON

Zelda's right here. Someone's going to have to carry her back to camp. As for Cali, I don't...

MICHAELSON glances around, searching with his vampire vision, and is dismayed to find that there is no sign of her at all.

MICHAELSON

Maybe she was delayed, like you. If so, she probably headed back to camp when she figured out what happened.

KERR

I hope for his sake...

KERR points at the unconscious KERMIT.

KERR

...you're right, doc.

KERR heft ZELDA onto his shoulder.

KERR

I hope you're right.

MICHAELSON

(mutter under breath)

So do I.

FADE OUT AND INTO PRESENT:

116 INT: KERR'S ROOM - 25 KIRKHAM ST (3:00AM)

KERR is conversing with BLAISDELL via the monitor.

(CONTINUED)

KERR

It's quite simple. Give me Griffin's e-mail address. I'll arrange for your release as soon as I have him.

BLAISDELL

(adamantly)

No. I know what you'd do to him, and I can't allow that.

BLAISDELL takes a sip of the wine thoughtfully provided.

KERR

(softly, silkily)

I do have... means of persuasion.

BLAISDELL

(angrily)

So, use them. Just stop wasting my time with these pathetic attempts to get me to betray Kermit. Do you really expect me to believe that if I gave him to you, you'd let me go?

KERR

What harm can an e-mail address do? It's not like a phone number, you know. I won't be able to know his location through an e-mail address. He could be right outside the door, or on the moon. It wouldn't matter. All his address would tell me, is where his e-mail account is. His computer can access that account from anywhere.

BLAISDELL knows KERR is right. He has a point. But BLAISDELL can't shake the feeling there is more to this. KERR seems to be going through a lot of trouble for just an e-mail address.

KERR watches as BLAISDELL weighs the options. He can almost see the wheels turning in his head.

KERR lets his mind drift back to 1974.

FADE INTO A FLASHBACK:

(CONTINUED)

1974: SOUTH AMERICA (KERR'S POV)

117 EXT: CAMP

KERR had taken an instant dislike to KERMIT, the arms runner. Then again, who didn't he take an instant dislike to.

KERR (VO)

(thought)

Cali. She was, is, the only person I've ever liked from the moment we met.

He found KERMIT to be sarcastic, smug, irritable, condescending, and infuriating. Much like himself, as a matter of fact. So he'd protested to Blake, vehemently, when he found out that he and Cali would have to work with him.

When Cali hadn't return to camp after the raid, he sought out KERMIT.

KERR (VO)

(thought)

After I'm finished with him, Griffin will be lucky to be alive. No, rephrase that, unlucky to be alive.

JUMP TO:

118 INT: BLAKE'S TENT

KERR storms into BLAKE's tent, furious, interrupting a conversation between BLAKE and BLAISDELL. KERR forces the anger he feels out of his voice. It won't do him any good to let these two know just how furious he feels.

KERR

Where's Griffin?

BLAISDELL

(placatingly)

Michaelson's still working on him. Kermit took a hell of a lot of damage from that bullet. Doc doesn't think he'll be able to walk for another two days.

(CONTINUED)

KERR

(snap)

I don't care about that. He let Cali get cap...

BLAKE

(firmly)

Calm down, Kerr. It's not Kermit's fault. It's no one's fault. You were ambushed.

KERR

And who was the one who got out alive from that ambush?

BLAISDELL

(firmly)

Kermit, Zelda, Michaelson, me, you.

KERR thinks for a moment, that BLAISDELL says the Doc's name kind of questioningly. He waits a moment, then turns and leaves them.

CONTINUE TO:

119 EXT: CAMP

KERR heads for the infirmary cave that Michaelson was in charge of.

CONTINUE TO:

120 INT: CAVE/INFIRMARY

KERR enters. It's very dark inside. No sunlight can reach into the system of caves that house the patients. KERR barges through, searching for KERMIT. In one of the beds, a woman moans, obviously delirious.

WOMAN

(muttering)

...the sun... burning me... have to get away... too bright to look at... must rest... have to go on... the sun...

(CONTINUED)

MICHAELSON is standing over her, trying to bring down her fever. Something briefly crosses his face. KERR never quite figures out what it was. He dismisses it, continuing his search for KERMIT. He's closing in on his prey when MICHAELSON approaches from behind, places a hand on his shoulder, and holds it in a vice-like grip. MICHAELSON turns KERR around and releases the grip on his shoulder.

MICHAELSON

I'd let Kermit heal a bit before you question him, Kerr.

The warning tone in MICHAELSON's voice is quite clear but KERR ignores it.

KERR

I need to speak to him now, Doc!

MICHAELSON

Kermit needs his rest. When he wakes up, you may speak with him.

LAURIE, still recovering from the bullet that nicked her lung, moans then starts a coughing spasm. MICHAELSON hurries over to her. KERR makes use of MICHAELSON's absence and goes over to KERMIT. He shakes his shoulder vigorously. KERMIT wakes still groggy from the combination of poison and medicine.

KERMIT

What... where...? How the hell did I get here!!

KERR

You don't remember?

KERMIT shakes his head. KERR leans in closer.

KERR

Then let me refresh your memory. You, me, and Cali were supposed to raid the dungeon together. You and Cali went without me and walked into an ambush.

(beat)

Blaisdell, Michaelson, Kopolevski, and myself, found you. You'd been hit. You took a bullet in the leg, one of the

(MORE)

(CONTINUED)

KERR (CONT)

poisoned ones. Michaelson got it out, though. You were lucky, very lucky. Now... WHERE IS CALI? Because if anything's happened to her, you'll wish the poison had killed you.

KERR's voice is full of accusation. KERMIT speaks slowly, trying to remember.

KERMIT

The last time I saw her... She'd been shot.

KERR tenses up, well boiled up is more like it.

KERMIT

She and Zelda were laying on the ground near me. I... I managed to shoot some of the guards hovering around us, but... a bullet decided to pay me a visit.

KERMIT tries to sit up straight and get out of bed. MICHAELSON has stabilized LAURIE.

KERMIT

We have to find her!

KERR

(raise eyebrow)

That's the first sensible thing you've said since we met.

MICHAELSON stops behind KERR.

MICHAELSON

Kerr!

KERR looks at MICHAELSON impassively.

MICHAELSON

I thought I told you...

KERMIT cuts him off jumping to KERR's defense.

(CONTINUED)

KERMIT

It's okay, Doc. Really.

MICHAELSON turns his attention to KERMIT.

MICHAELSON

How do you feel?

KERMIT

Like finding Cali. Right now Kermit replied.

MICHAELSON

I meant physically. How's the leg?

KERMIT

Just dandy.

KERMIT tries once again to get up. He stops abruptly when he realizes his pants are missing.

KERMIT

All right, where are they?

MICHAELSON

Safe. For the moment. When you've healed a bit more, and I release you, you may have them back.

KERMIT, not letting a little thing like being exposed stop him, throws off the covers and sits up. He swings his legs down to the floor and lets out a hiss of pain. KERMIT looks at MICHAELSON.

KERMIT

Did you find Cali or Zelda?

MICHAELSON

We found Zelda. I don't think she's going to make it though. As for Cali....

KERMIT

C'mon Kerr. We're going to find Cali.

KERMIT attempts to stand. He sways for a few seconds before he finds his balance. MICHAELSON is standing in front of him,

(CONTINUED)

arms crossed across his chest. MICHAELSON tries to catch KERMIT's gaze and issues a command.

MICHAELSON

Lie down.

KERMIT stands his ground. And doesn't give in.

KERMIT

Not a chance.

KERR briefly smiles at that as KERMIT heads out.

KERMIT

Well?

Are you just going to stand there all day? Or are we going?

KERR shakes his head and follows Griffin out.

CONTINUE TO:

121 EXT: CAMP

They head to KERMIT's tent.

CUT TO:

122 INT: KERMIT'S TENT

KERMIT is changing. He looks to KERR.

KERMIT

So what happened to you, anyway? Where were you? You didn't make the rendezvous?

KERR

I was.... delayed.

KERR thinks to himself.

KERR (VO)

(thought)

Damn! If I knew this was going to happen, I never would have let Cali out of my sight.

(CONTINUED)

KERMIT

By WHAT!?

KERR stares at him implacably and changes the subject.

KERR

So the last time you saw Cali she was beside you?

KERMIT

Yeah. Then Michaelson showed up. He must have seen her. She was right beside me.

KERR looks at KERMIT.

KERR

When we got there, she was gone. You sure...

KERMIT

Gone? That's impossible. There wasn't enough time for her to disappear.

KERR replies with an accusatory tone in his voice.

KERR

Really? I think you're lying. I think that maybe you're on their side. Maybe you're working for them.

KERMIT

Look Kerr, I know you don't like me. And trust me, the feeling is mutual. But right now our only concern should be Cali. We have to get her out of there before she talks.

KERR

(quietly)
She would rather die first!

KERMIT

She might not have that choice! You go talk to Blake. I'll talk to Blaisdell.

FADE OUT AND INTO PRESENT:

(CONTINUED)

123 INT: 96TH PRECINCT (4:00AM)

KNIGHT and KERMIT enter the station. Their search of Paul's luggage at the hotel had turned up nothing.

They head to their desks.

KERMIT checks his e-mail. He communicates with a wide variety of people every day, doctors, snitches, engineers, mercenaries. He is surprised by one particular message.

MESSAGE

Griffin. By now you must realize I have Blaisdell. Instructions will follow. Come alone. If you obey, Blaisdell will be released, unharmed. Otherwise, well you don't need me to spell it out.

He read it again. He tries to send a reply to the e-mail account but gets an error message.

MESSAGE

This account had been closed. No information available.

KERMIT (VO)

(thought)

Clever. Open an account, send a message, then close the account. But you can't hide forever Kerr.

CONTINUE TO:

124 TIME FLIES (4:00am to 7:00am)

KERMIT begins the arduous task of trying to backtrack the message. Three hours later, he gives up. There's no way to trace a single line through the pattern of infinity known as cyberspace. He sends a couple of messages and signs off. He rubs his eyes, trying to get rid of the gritty feeling. It doesn't work.

He gets up, and winces at the pain of having sustained one position too long. He carefully stretches to work the kinks out, then leaves in search of coffee. Industrial strength, that is. He is still stretching and yawning when he returns to his desk.

(CONTINUED)

After gulping the coffee down, he packs up his laptop. He glances out the window and notices that the sun had risen.

CONTINUE TO:

125 TIME RESUMES (7:00am)

KERMIT (VO)

(thought)

Time to call it a night, er day.

He heads for the front door.

JUMP TO:

126 INT: ROOM 757 - THE ROYAL YORK HOTEL (NOON)

KERMIT abruptly wakes up. The presence of someone else in the room having disturbed him. He grabs his Desert Eagle and aims it at the person.

KERMIT

Freeze!

PETER

Kermit? What are you doing?

KERMIT

(relief)

Peter!

(quip)

Don't you know it's dangerous to disturb sleeping mercenaries?

PETER

I do now.

(beat)

Paul's never like this.

KERMIT

Shows what little you know, kid. Why I remember once... Nah, that story's a little risqué for you.

PETER

(raise eyebrow)

Go on, continue. I'd like to hear it.

(CONTINUED)

KERMIT

Can't kid, sorry. Paul would kill me. Maybe in a few years. Now, did you find out anything last night?

PETER

Yeah.

(beat)

I found out where to go for the best souvlaki in town. And that Myra, Schanke's wife, is the top salesperson for Skin Pretty in this area, and that Nick can be a real pain-in-the-butt.

KERMIT

(mutter)

Don't you mean neck?

PETER

(raise eyebrow)

What?

KERMIT

Nothing. Anything else?

PETER

I learned that if you want to have a real good...

KERMIT

(exasperatedly)

The case Pete, the case!

PETER

(desolately)

No. Nothing.

JUMP TO:

127 INT: KNIGHT'S WAREHOUSE (1:00PM)

NATALIE enters the loft. She is surprised to find KNIGHT fully dressed, sitting on the black leather chair.

NATALIE

Nick? I thought you'd be...

(CONTINUED)

KNIGHT

Sleeping? If you really thought that,
then why'd you come over?

NATALIE

Ah, I, uh....

KNIGHT

Relax. I'm just teasing you. I can't
sleep. I tried to watch a little TV
but couldn't concentrate on it. So
I...

NATALIE

(concern)

Are you okay?

KNIGHT

I suppose so. Nobody's come over to
stake me.

She gets a look of horror.

KNIGHT

Kermit does remember me. He knows I
was Michaelson. He's also figured out
I'm a vampire.

NATALIE

I'm so sorry.

He summons up a smile.

KNIGHT

It's not your fault, Nat. He was bound
to remember sooner or later.

She sits on the couch. He joins her, sipping from his wine
glass.

NATALIE

But if I hadn't...

He places his finger on her lips, silencing her.

KNIGHT

It's okay, Nat.

(CONTINUED)

They hug. As they cling to each other both wonder if he's going to have to move on.

JUMP TO:

128 PAUL'S ROOM/CELL (1:30PM)

BLAISDELL tries the door again. It's still locked. He tries, with the limited tools he has at hand, to pick the lock, but no luck. He searches the bookcase once again.

BLAISDELL (VO)

(thought)

I've got to keep my mind active. All I can think about is 1974.

After a while he gives up on the bookcase and turns on the radio. He gets the weather report.

RADIO VOICE (VO)

It's a cold winter's day, here in Toronto, but the sun is out and shining. You might want to wear your shades as the sun's reflection off the snow is quite blinding.

BLAISDELL (VO)

(thought)

The sun. I kinda thought that Nick would have enjoyed Toronto in the winter. Less daylight. But then again, there was always the sun.

BLAISDELL pauses. His mind drifts back to the night he learned what Nick really was.

FADE INTO A FLASHBACK:

1974: SOUTH AMERICA (BLAISDELL'S POV)

129 INT: CAMP - CAVE/INFIRMARY

BLAISDELL glances cautiously around. He doesn't see Michaelson anywhere. He strides over to the medical cooler and opens it. The top shelf is still filled with the bottles of Michaelson's drink. BLAISDELL slowly takes one out.

(CONTINUED)

In the four days since they had come back from the partially failed raid, he hadn't had a chance to confront Michaelson on the subject of LaCroix and Janette and he wasn't entirely certain he wanted to. Every time he considered it, the memory of the woman saying that Michaelson had left them about thirty years ago returned, and he got the shivers. There was no way Michaelson could be older than mid-thirties. He'd had always prided himself on his ability to guess at people's ages and occupations. He'd been good at it as a kid, and as a mercenary the talent served him well. He'd bet his life on the fact that Michaelson hadn't yet reached forty. He shakes his head, wondering to himself if this wasn't all just his imagination.

BLAISDELL pulls the cork out of the bottle. He dabs a bit of the liquid on his finger and then brings his finger to his mouth and tastes it. He spits it out in horror as he realizes that it was blood.

All of a sudden, a cold shiver of fear runs down his spine, and he turns around, slowly, to see MICHAELSON standing by the table, his blue eyes fixed on his face. BLAISDELL's eyes go wide, and he forces himself to overcome his fear enough to speak.

BLAISDELL

This is blood! And I saw you drinking it.

MICHAELSON

Yes. It is blood. Cow's blood. I take it for a rare condition I have.

BLAISDELL

It wouldn't happen to be vampirism, would it?

MICHAELSON

What makes you say that?

BLAISDELL

A lot of things. The fact that you have been drinking blood; your allergy to the sun; that little discussion between you and those others in the palace.

(CONTINUED)

MICHAELSON

So you did hear that!

BLAISDELL

(nod)

Most of your conversation with
LaCroix, and a bit more after you left.

BLAISDELL puts the open bottle on the table.

BLAISDELL

He's the one who made you a vampire,
isn't he?

MICHAELSON

Yes.

BLAISDELL

And now he's trying to get you back.

(beat)

I heard him tell your sister that.

MICHAELSON

(raise eyebrow)

Sister?

BLAISDELL

Janette. She is your sister, right?

MICHAELSON

Well, I guess in a way she is, yeah.

Momentary pause. BLAISDELL returns to the subject of LaCroix.

BLAISDELL

And that's why we were ambushed.

MICHAELSON swallows and glances away.

MICHAELSON

(unhappily)

Yes.

BLAISDELL

Then you've got to help Kermit and Kerr
get Cali out of there.

(CONTINUED)

BLAISDELL sees the expression on MICHAELSON's face change from unhappiness to despair.

MICHAELSON

I can't.

BLAISDELL

(firmly)

You've got to. You owe it to Cali. And I get the feeling that if Kermit and Kerr go in there alone, they won't be coming back, with or without, Cali.

MICHAELSON

You don't understand!

MICHAELSON turns away from him.

MICHAELSON

LaCroix can sense where I am; if I go back there with them, he'll kill them anyway -- and he'll take more pleasure in doing it right in front of me.

BLAISDELL

So what you're saying is that they're dead either way.

(beat)

I think they'd have a better chance if you went in with them. Maybe you could distract LaCroix.

MICHAELSON turns to face him. BLAISDELL takes an involuntary step backward. The vampire's eyes were glowing bright golden, and his mouth was open in a snarl, revealing gleaming, very sharp fangs.

MICHAELSON

(snarl)

Distract him? You have no idea what he's like, Blaisdell. I can't distract him from something he wants to do; especially if he's trying to torment me. He'll pay no attention to anything I say or do.

(CONTINUED)

BLAISDELL frowns, hearing a definite note of self-pity in the vampire's voice. He steps forward, pushing his (very real) fear of the other... man... to the back of his mind.

BLAISDELL

(firmly)

You've got to try. Who knows, you might just succeed! After all, they're going to go in anyway, no matter what we do. As I pointed out, if you go with them, they have a better chance of survival.

MICHAELSON takes a deep breath and pushes the vampire away, letting his eyes and teeth go back to normal. He seems lost in his thoughts for a few moments, then looks up at BLAISDELL, meeting his eyes with his own, and gives a short nod.

MICHAELSON

You're right.

BLAISDELL

Good... I'm glad you realize that.

BLAISDELL turns around to leave. He stops and turns back. He looks at MICHAELSON.

BLAISDELL

Nicholas.

(beat)

I won't tell anyone about you. I promise.

MICHAELSON

(nod)

Thank you. Oh and Paul, please don't call me Nicholas. Nowadays nobody calls me Nicholas, except for LaCroix.

BLAISDELL

I could have sworn I'd heard Cali call you Nicholas...

MICHAELSON

Yeah, and I hate it. Every time someone calls me Nicholas, I'm reminded of LaCroix.

(CONTINUED)

BLAISDELL

Okay, doc.

BLAISDELL pauses and holds up his hand.

BLAISDELL

Oh, one last thing. Please, try to make sure that Kermit and Kerr don't kill each other before the raid?

MICHAELSON chuckles feeling the sudden release of tension, and nods.

MICHAELSON

Of course. After all, how are they going to rescue Cali if that happens?

BLAISDELL grins in agreement and heads out of the infirmary.

FADE OUT AND INTO PRESENT:

130 INT: PAUL'S ROOM/CELL (1:30PM)

BLAISDELL returns to the present. He is determined to talk to KERR. He goes over to the monitor, which was always on. He sits on the chair near the monitor. He sees a silhouette of a man, but it isn't KERR. After a few moments the turns around.

BLAISDELL

Phila!

BLAISDELL unconsciously uses the nickname. PHIL earned the nickname because people were always saying: *Phil, aah, can you open this lock?* Or *Phil, aah, go get Blake,* or *Phil, aah, go away and let me think.* So everyone just shortened it to Phila.

The short thief and master lock picker looks to the monitor.

PHILA

Blaisdell!

PHILA realizes he shouldn't be talking to BLAISDELL.

PHILA

Ooops!

PHILA disappears from the screen.

(CONTINUED)

BLAISDELL

Phila! Come back, now!

BLAISDELL's voice carries every bit as much authority now as it did when he commanded the men and women of the 101st. It was no wonder to him, therefore, that PHILA shuffled back into view.

PHILA

(edgily)

Kerr said I mustn't talk to you.

PHILA is nervous that KERR will discover him.

BLAISDELL

(persuasively)

Now listen to me, Phila. You have to release me.

PHILA

Oh no! Kerr definitely wouldn't like that!

PHILA looks like he's ready to bolt. BLAISDELL speaks a warning.

BLAISDELL

What you're doing here carries a lengthy prison sentence.

PHILA

Oh, that's all right. Kerr's kept us out of prison so far. I reckon he'll keep us out a bit longer.

BLAISDELL decides to change tactics, needing the conversation more than he wants to admit.

BLAISDELL

Where did you disappear to? How did you hook up with Kerr, again?

PHILA looks through the monitor, staring at BLAISDELL.

PHILA

Why do you want to know?

(CONTINUED)

BLAISDELL
(lightly, truthfully)
I'm interested.
(beat)
Come on, give, Phila.

PHILA considers it. Here was a man who was actually interested in what he had to say. The images rose up, unbidden...

FADE INTO A FLASHBACK:

1974: SOUTH AMERICA (PHILA'S POV)

131 INT: DUNGEON - CELL

PHILA and CALI are huddled in their cell. CALI shivers, and he checks her forehead. The fever still hadn't broken. In fact, it had risen.

PHILA
Don't worry, Doc will make it go away.
He's so very good.

PHILA mumbles. He can hear the gunfire, even though they are deep underground. He strolls to the door and sets to work. After a few moments he unlocks the door. He addresses his fingers.

PHILA
Still have the touch, eh, my beauties.

He looks to CALI. He hears someone on the other side of the door, and scurries to CALI's side. PHILA reaches CALI just as the door opens to reveal KERMIT and KERR.

KERMIT
(quip)
Don't worry, the cavalry's here.

PHILA breathes a sign of relief. KERMIT and KERR enter and cross over to CALI. PHILA starts to babble.

PHILA
Kermit! Kerr! Glad you're here, I...

KERR cuts him off with a sharp look.

(CONTINUED)

KERR

(softly)
How is she?

KERMIT

(curt)
Alive. She has a high fever, and her
breathing is hoarse.

KERR

We have to get her out of here.

KERMIT looks at CALI.

KERMIT

Can you walk?

CALI

I, I think so.

CALI stands, then stumbles. KERR goes to her side.

KERR

Lean on me.

CALI puts an arm around KERR's neck and uses him to help her
balance herself.

CALI

Thanks.

KERMIT

I'll cover you.

PHILA

(protesting)
Oi, don't forget about me!

KERR

(fervent plea)
If only we could.

KERMIT

(commandingly)
Come on!

PHILA thinks KERMIT looks very uneasy.

(CONTINUED)

KERMIT

Let's get out of here. Phila, you take point. I'll bring up the rear.

PHILA gingerly peers into the corridor. Seeing that it's clear, he creeps out, straining to hear any sound that might suggest people approaching them. As they near the entrance, PHILA starts to worry. It was too quiet. KERMIT's sharp intake of breath alerts PHILA to the fact they have company.

FADE OUT AND INTO PRESENT:

132 INT: KERR'S ROOM

PHILA looks at BLAISDELL on the monitor. He's so caught up in his memories, that he fails to notice KERR enter the room.

KERR

(silky smooth)

Phila!

PHILA

(gulp)

Kerr?

KERR

Were you expecting someone else?

KERR pauses and glares at PHILA.

KERR

What did I tell you not to do?

PHILA

(stalling)

Um... I don't know.

KERR's glare persuades him to talk.

PHILA

Not to come in here.

KERR

Precisely. So why are you in here?

PHILA

Um ...

(CONTINUED)

KERR

Just leave. I'll deal with you later.

PHILA shuffles out of the room, dejected. KERR turns his attention to BLAISDELL.

KERR

Soon I'll let you go. Once I have Griffin.

KERR smiled coldly.

BLAISDELL

(adamantly)

Sorry, but Kermit will know it's a trap. He's not stupid enough to walk into it blindly.

KERR

You think not? How about a friendly wager? Say, freedom if he doesn't show, and remaining if he does?

KERR is quietly amused at the mixture of emotion playing over BLAISDELL's face as he thinks it over.

BLAISDELL

You're on.

JUMP TO:

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

KNIGHT has just finished filling in NATALIE on his conversation with Kermit.

NATALIE

Do you think he'll tell Peter?

KNIGHT

He said he wouldn't unless Peter really had to know. But Peter's not stupid. His father saw me for what I was years ago, the first time we met. He could sense my aura or something.

(CONTINUED)

NATALIE

Wait... You knew Peter's father too?

KNIGHT nods affirmingly.

NATALIE

Is there anyone connected to this case you don't know?

KNIGHT

Not sure.

NATALIE

Tell me, how'd you meet Peter's father?

KNIGHT

It wasn't that long after South America, really. I'd heard of a man named Caine, who could cure almost anything.

NATALIE

And you thought he could help you.

KNIGHT

Yes.

KNIGHT pauses as the images of his encounter with Kwai Chang Caine comes flooding back.

FADE INTO A FLASHBACK:

1975: CALIFORNIA (NICK'S POV)

134 INT: SHAOLIN TEMPLE

NICHOLAS enters the temple. He sees a group of monks working with a group of young boys. NICHOLAS is taking in the place when he senses one of the boys, YOUNG PETER, approach.

YOUNG PETER

May I help you, sir.

NICHOLAS

I'm looking for the one they call Caine. I was told he could help me.

(CONTINUED)

YOUNG PETER

My name is Peter. Caine is my father.
Come. I will take you to him.

YOUNG PETER motions for NICHOLAS to follow him. They are walking down a hallway when all of sudden CAINE appears before them.

NICHOLAS (VO)

(thought)

*Where'd he come from? I didn't sense
anyone approaching.*

YOUNG PETER

Father, this man has come for your
help.

CAINE

You will leave us, son.

(beat)

Return to your class.

YOUNG PETER

But father, I...

CAINE

(insistingly)

Now!

YOUNG PETER reluctantly leaves. CAINE stares at NICHOLAS as if he is sizing him up.

CAINE

So, how may I help you, Nicholas de
Brabant?

NICHOLAS looks at CAINE suspiciously.

NICHOLAS (VO)

(thought)

How'd he know my real name?

CAINE

I know who, and what you are.

(beat)

I sensed your presence the moment you
stepped foot in my temple.

(CONTINUED)

NICHOLAS

If you know what I am, then you must also know why I have come?

CAINE

Yes.

(beat)

Your quest for humanity. Your wish to be mortal again.

NICHOLAS

Can you help me, Caine?

CAINE

Come, I will see what I can do.

NICHOLAS follows CAINE down the hall.

FADE OUT AND INTO PRESENT:

135 INT: KNIGHT'S WAREHOUSE

NATALIE

Obviously Caine couldn't help you.

KNIGHT

He tried. And for a moment, I thought it had actually worked.

KNIGHT falls silent. NATALIE is hoping he'll expand on the statement, but he doesn't. She decides to change the subject.

NATALIE

Has Peter remembered you, yet? Natalie asked.

KNIGHT

Well yes and no.

NATALIE

What?

KNIGHT

Kermit said Peter had a dream about a vampire at the temple. And that I was the vampire.

(CONTINUED)

NATALIE

A dream? Why would he think it was a dream and not...

KNIGHT

Apparently, Peter fell asleep watching *Interview with the Vampire*.

NATALIE

Oh.

(beat)

Do you think he'll realize it wasn't a dream?

KNIGHT

Not if we play our cards right.

JUMP TO:

136 INT: 96TH PRECINCT (4:00PM)

KERMIT and PETER enter the station. They head to their desks picking up some of the industrial strength coffee that seemed endemic to all precincts on the way.

They started their search again. PETER on the phone and KERMIT on the computer.

KERMIT had received one email that required an immediate response, which he sent. He also received another taunting message from Kerr, which read:

MESSAGE

What's the matter, Kermit? Can't find me? Time's running out, mate. You will be contacted. Accompany the courier and Blaisdell will be released.

KERMIT (VO)

(thought)

This is most definitely a trap. But I do have an ace or two up my sleeve.

He smiled grimly.

CUT TO:

(CONTINUED)

137 INT: THE RAVEN - 217 RICHMOND STREET WEST (7:00PM)

KNIGHT needed information, fast. So he dropped by the Raven before his shift started. KNIGHT enters. The denizens of the night were already out in full force, playing. As he passes DEIRDRE and BRANDI, he tips an imaginary hat in their direction.

KNIGHT (VO)

(thought)

*If Janette doesn't have what I need,
perhaps they do. They've proved useful
in the past.*

He spots JANETTE and goes over to her. He reaches her and kisses her hand, holding it lightly in his and bows in a courtly gesture.

JANETTE

Nicola.

Her voice was full of delight. He's always loved the way she says his name. Not pronouncing the 's' at the end. It was sexy. It gets to him every time.

JANETTE

(raise eyebrow)

What is it you want, mon cher?

He hardly ever comes to the club unless he wants to pump her for information about someone, or something. He gives her his best innocent look. She lowers her eyebrow as he speaks.

KNIGHT

Only a few moments of your time,
Janette.

She smiles. After almost 800 years she still loves how he says her name. Ja-nette.

JANETTE

What do you want?

KNIGHT

An address. For a man named Kerr.

(CONTINUED)

JANETTE

Do I know him?

KNIGHT

You might have met him briefly in '74.

She gives him a blank look for a second, then remembered.

JANETTE

Ah yes, you were playing doctor with a group of rebels, were you not?

(beat)

I'm sorry. I can't help you. Perhaps Deirdre can.

He kisses her and heads for DEIRDRE and BRANDI.

CONTINUE TO:

138 INT: ENROUTE TO TABLE

Camera stays with KNIGHT as he walks over to DEIRDRE and BRANDI.

CONTINUE TO:

139 INT: TABLE

KNIGHT reaches their table. He addresses them.

KNIGHT

Ladies.

DEIRDRA/BRANDI

Nicholas.

They are both redheads, and quite tall, about 5'10". DEIRDRE enjoyed a Rubenesque figure, while BRANDI resembled Kate Moss. BRANDI was still a youngster, she'd only been around for about a century. DEIRDRE was a little older, but not much. He sits down at their table.

KNIGHT

Maybe you can help me.

He takes out his wallet and shows them a picture of Kerr.

(CONTINUED)

KNIGHT

Have either of you seen this man recently.

They look at the picture for a moment or two, then shake their heads negatively.

DEIRDRE

Sorry. I've never laid eyes on him before.

BRANDI

Me neither. Why are you looking for him?

KNIGHT

(tersely)
It's personal.

DEIRDRE

...And professional, I take it.

DEIRDRE observes with one eyebrow arched enquiring.

KNIGHT

(defensively)
What makes you think that?

DEIRDRE

You're a cop, Nicholas. You come here on police business frequently, do you not?

He nods reluctantly.

KNIGHT

I have reason to suspect that he kidnapped a friend of mine.

Seeing the looks on their faces, he hastily adds to his statement.

KNIGHT

A mortal friend.

Before the girls can reply, a familiar voice speaks behind him.

(CONTINUED)

KERMIT

Find out anything, yet?

KNIGHT wonders how KERMIT always seems to sneak up on him. No other mortal could do that. He turns his head to KERMIT.

KNIGHT

What are you doing here?

KERMIT

Checking in with you. Aren't you going to introduce me to these lovely ladies?

KERMIT grins at them appreciatively.

KNIGHT

No.

KNIGHT takes KERMIT's arm and tries to walk away. KERMIT doesn't move. KERMIT looks at DEIRDRE.

KERMIT

What's your name, sweet lips?

DEIRDRE

Deirdre. Enchante, Monsieur...

She holds out her hand. He takes it and lightly presses his lips against the back of it, slightly bowing over it.

KERMIT

Griffin. Kermit Griffin. At your service, mam'selle.

KNIGHT rolls his eyes. KERMIT repeats the process with Brandi, then looks at Nick.

KERMIT

(impatiently)

Well, come on then, let's go.

KERMIT slaps KNIGHT on the shoulder and heads for the exit. KNIGHT is confused and a little taken aback by KERMIT's sudden change of mind. KNIGHT says bye to the girls and follows KERMIT out of the club.

CUT TO:

(CONTINUED)

140 EXT: RAVEN

KERMIT and KNIGHT exit the club.

KNIGHT

How did you know where to find me?

KERMIT removes a bag from his pocket and flips a Gummy Bear into the air. He catches it in his mouth. He looks at KNIGHT.

KERMIT

I'd offer you one, but with your condition...

KNIGHT

Kermit...

KERMIT

(shrug)

Easy. I asked Schanke. He told me that you're often here, so I thought I'd check it out. (beat) They're vampires, right?

KNIGHT

Who?

KERMIT

Those two ladies I just met.

KNIGHT

Let's just say it would be a good idea to stay out of that club.

KNIGHT looks at KERMIT.

KNIGHT

I mean it Kermit. Don't go there again.

KERMIT holds up his hands in surrender.

KERMIT

Okay, okay. If it means that much to you...

KNIGHT

It does. Thank you.

(CONTINUED)

KERMIT

I take it Schanke doesn't know that you're a...

KNIGHT

No. He doesn't.

KERMIT

You ever planning on telling him?

KNIGHT

I don't know.

KERMIT

Does anyone know?

KNIGHT

Only Nat.

KERMIT

Is she your...

KNIGHT interrupts, changing the subject.

KNIGHT

Do you have anything on the case?

KERMIT

(raise eyebrow)
Not a thing. You?

KNIGHT

Damn! How does Kerr manage to leave no trace of himself?

KERMIT gives KNIGHT a look.

KERMIT

Look who's talking. I bet you've done this millions of times! How old are you anyway?

KNIGHT heads for the Caddy without replying. After a few moments he addresses KERMIT.

KNIGHT

Where's Peter?

(CONTINUED)

KERMIT follows KNIGHT.

KERMIT

He and Schanke have gone to the harbour front.

KNIGHT

The harbour front. What for?

KERMIT

They think they found something relating to Kerr.

KNIGHT

And you let them go alone?

KERMIT

I said, they think, they've found something. It's nothing.

KNIGHT

Why'd you let them go follow it, then?

KERMIT

Hey, I told Peter it was a dead end. But the kid is going stir crazy. He insisted on checking it out. He wanted to know how I could be certain it was dead end.

KERMIT pauses as they reach the car.

KERMIT

Look, Nick, Paul means a lot to all of us. He saved my life more times than I can count. He gave Peter a home when he was alone. Peter feels like he should be doing something. I let him go because I knew there would be no danger. If I thought for one moment that Kerr might really be at the harbour front, I would have been right beside Peter.

KNIGHT listened to what KERMIT said. He knows it's the truth. KNIGHT gets into the car. He is about to start it when KERMIT looks at him.

(CONTINUED)

KERMIT

Can I get a lift back to the station
with you?

KNIGHT looks at him, wondering how he got to the club in the
first place.

KERMIT

I took a cab here. I am new to this
town after all, and I don't know my
way around it.

KNIGHT

Sure, get in.

KERMIT gets in the car, and they drive off.

CONTINUE TO:

141 TIME FLIES: WEDNESDAY - MONDAY

Upon entering the station, SCHANKE had nabbed KNIGHT and
hustled him out, explaining they'd just found a witness to
Adrian MacLeod's murder.

Over the next four days, they managed to solve that case and
a few other outstanding ones. PETER and KERMIT kept searching
for clues about Kerr. But they couldn't get a break, and PETER
became completely frustrated.

Finally, Monday arrived. They'd been in town for one week, and
KERMIT had the feeling that today, something would happen. The
lack of sleep was really beginning to tell on KERMIT. He
constantly kept the sunglasses on so that nobody would notice
just how bloodshot his eyes really were. It was also starting
to affect his temper. He'd started to lose it more often than
he cared to admit. He'd been consuming coffee by the gallon.
He realized he wasn't doing Paul any good in that condition,
but he couldn't stop pushing himself.

CONTINUE TO:

142 TIME RESUMES - THE ROYAL YORK HOTEL: ROOM 757 (MONDAY 6:00AM)

KERMIT is hacking away at his computer. Trying to use
everything he could think off to find some trace of Kerr.
PETER's eyes crack open.

(CONTINUED)

PETER

(croak)

What's the time?

KERMIT looks blearily at the clock wishing the numbers would stay still long enough to read them.

KERMIT

Umm, 6 o'clock.

PETER looks at KERMIT, feeling a little bit more awake.

PETER

What time did you get up?

KERMIT

I didn't.

PETER thinks for a minute, then realizes KERMIT hasn't slept.

PETER

Right, that's it. I'm pulling the plug.

KERMIT

(wearily)

What are you talking about?

PETER

(order)

You. You're no use to Paul in the condition you're in. Go to bed and get some sleep,

KERMIT

(scoff)

Who's going to finish the search I'm running now? You?

PETER

(defensively)

That's right, me. What's wrong with that?

KERMIT

Nothing kid, except that it's too complicated for you.

(CONTINUED)

PETER

(hurt)

What's that supposed to mean?

KERMIT

I haven't forgotten last year when you crashed the system for a week.

PETER

(hotly)

That wasn't my fault!

KERMIT

Then whose was it?

(sarcastically)

Your pet grasshopper?

KERMIT pauses and stares at PETER. Then he stops and looks closely at PETER.

KERMIT

Sorry, kid. I guess I have been pushing myself too much.

PETER

I know. This is getting to all of us. Look Kermit, if it'll make you feel better, I've been taking computer classes. I'm really much better than I was then.

KERMIT takes a deep breath.

KERMIT

C'mere and I'll show you what I'm doing. Wake me at noon.

CONTINUE TO:

143 TIME FLIES

KERMIT shows PETER what he is doing. Once PETER is comfortable with it, KERMIT goes to bed. PETER notices that he sleeps uneasily. Every so often PETER checks on him. He wished he could help KERMIT sleep easier.

CONTINUE TO:

(CONTINUED)

144 INT: KNIGHT'S WAREHOUSE (9:00AM)

KNIGHT can't shake the feeling that something is about to happen. It had been a week since Paul had been snatched. He hated feeling helpless. The door opens and NATALIE enters.

NATALIE

Hey, you. Shouldn't you be in bed?
It's...

She checks her watch.

NATALIE

9 o'clock in the morning.

KNIGHT

Couldn't sleep.

NATALIE

Why not?

KNIGHT

(shrug)

Just a feeling I have. I'm sure
something will happen today.

She crosses to the black leather sofa and sits down. She pats the empty spot beside her, inviting him to join her. He promptly stops his restless pacing and sits down next to her. She puts an arm around him, comforting him, and gives his shoulder an affectionate squeeze.

NATALIE

Boy are you stiff!

He looked at her.

NATALIE

Ooops. Guess I could have phrased that
just a little bit better. All your
muscles are knotted up. You're tighter
than a drum. Here, turn around a bit.

He turns so his back is facing her. She begins to give him a shoulder massage. After a couple of minutes she speaks.

(CONTINUED)

NATALIE

You know, this works better with direct contact on bare skin. Take off your shirt.

As soon as she said it, her heart started to beat faster at the prospect of seeing Nick shirtless. He senses her heartbeat increase and shifts until he was facing her. He looks sceptically at her.

NATALIE

(defensively)

It's true! I'm a doctor, I know these things.

He continues to look at her. After a moment he relents and obeys. He removes his shirt, affording her a front view for a few seconds. He turns back around so his back is to her.

NATALIE (VO)

(thought)

Oh my!

She returns to massaging his shoulders. He is enjoying her touch. Maybe a little too much. After a few minutes, the sensations she was bringing out in him, made him change. His eyes slowly start to turn yellow. His fangs protrude. She feels him start to tense up again.

NATALIE

Nick, are you okay?

He replies though his fangs.

KNIGHT

Why do you ask?

NATALIE

You're tensing up again.

He closes his eyes and takes a deep breath. His fangs retract. He opens his eyes they are normal. NATALIE returns to the massage. He tries to remain calm and collected, tries to keep the vampire at bay.

After a few more minutes his eyes change again, and the fangs protrude.

(CONTINUED)

KNIGHT

Maybe you should stop, Nat.

NATALIE

But I'm almost done. Why stop?

He puts his hands on hers and faces her. She sees his eyes, and fangs.

NATALIE

Oh.

KNIGHT

That really felt good. Thank you. It's been along time since...

NATALIE

You're welcome. It was my pleasure.

They sit in companionable silence for awhile.

When the clock strikes ten, he ambles over to the computer. She joins him. Together they search for Kerr, using the Internet, and some other advantages of modern technology.

JUMP TO:

145 KERMIT'S NIGHTMARE

CALI

How could you let it happen, Kermit? I trusted you!

CALI advances on him, accusation flaring in her eyes.

KERMIT

(frantically)

I'm sorry! I didn't know. You've gotta believe me.

KERMIT (VO)

(thought)

Oh God! Not again! I don't know how much more of this I can take.

BLAKE approaches and gazes at him sorrowfully.

(CONTINUED)

BLAKE

If only you hadn't botched everything.

KERR flanks his other side.

KERR

It doesn't surprise me. I knew from the moment I met you that you wouldn't come through.

BLAISDELL

Leave Kermit alone. There was....

At that moment KNIGHT arrives.

KERMIT

Knight, you've got to help me. Tell them....

KNIGHT vamps out and attacks KERR, then BLAKE, then the others who are teasing KERMIT.

KERMIT

Stop. Nick. Stop.

KNIGHT doesn't stop. KERMIT looks at the bodies. He thinks KNIGHT has killed them all. But he hasn't. One by one they rise and turn into vampires. They all head to him. CALI advances on him, her newly inherited fangs protruding.

RETURN TO REALITY:

146 INT: ROOM 757 - THE ROYAL YORK HOTEL (NOON)

KERMIT is tossing, twisting, and turning violently, held fast by his nightmare. KERMIT starts talking in his sleep.

KERMIT

I tried everything to save you!

PETER turns, looks at him, and hurries over to his side. He places a reassuring hand on his shoulder.

PETER

Kermit. Wake up!

(beat)

It's just a nightmare.

(CONTINUED)

KERMIT starts breathing faster now, sweating freely, and moaning.

KERMIT

No, no. Leave me alone!

PETER shakes him harder.

PETER

C'mon Kermit, wake up!

KERMIT lets out a long, shuddering breath, and then goes still. Too still. PETER knows he has to do something, anything, to help his friend out. Suddenly, KERMIT's eyes fly open, and he stares at something. PETER's not sure what he is staring at. KERMIT draws breath and seems to return from whatever hell he was in.

KERMIT

Oh boy.

KERMIT shakes his head to clear it. KERMIT notices the way PETER is intently staring at him.

KERMIT

What is it?

PETER

I should be asking you that.

KERMIT

What?

PETER

You were having a nightmare, I think.

KERMIT

Oh yeah.

KERMIT puts on his sunglasses.

PETER

You also appeared to have stopped breathing.

KERMIT

Well, as you can see, I'm all right now.

PETER

Do you want to talk about it?

KERMIT

About what?

PETER

Whatever it is that has you on edge.

(beat)

I've never seen you like this, Kermit. You're starting to scare me.

KERMIT

Don't worry about me, kid. I'm fine. Did you find anything out?

PETER

I'm not sure. Want to check it out?

KERMIT rubs his hands together.

KERMIT

Do I ever. Let's get to it, kid.

JUMP TO:

147 INT: KNIGHT'S WAREHOUSE (6:30PM)

SCHANKE enters what he called Knight's high-tech dungeon of doom.

SCHANKE

C'mon, partner, let's rock 'n' roll!

KNIGHT and NATALIE look up from the computer.

KNIGHT

What are you doing here?

SCHANKE

Oh, I was just driving by when I thought I'd pay you a visit.

(CONTINUED)

KNIGHT looks disbelievingly at him.

SCHANKE
Okay, okay, you got me. Myra...

KNIGHT and NATALIE exchange an '*of course*' look.

SCHANKE
was driving me nuts, so I thought I'd
come over here to kill some time before
we reported to the station.

SCHANKE advances toward them.

SCHANKE
Hey, you got Donkey Kong on that thing.

KNIGHT and NATALIE look at each other and simultaneously shake
their heads.

SCHANKE
(obliviously)
So, what games do you have?

KNIGHT
I'm not sure, Schank.

SCHANKE
Oh man! You've had that thing for how
long? And you don't even know what
games you have? That's pathetic,
Knight.

KNIGHT
What can I say? I use it for research,
not entertainment. Whatever ones came
with it, I guess.

CUT TO:

148 INT: 96TH PRECINCT (8:00PM)

The first thing KNIGHT notices upon entering the station is
KERMIT, whose head was bobbing madly.

(CONTINUED)

KNIGHT (VO)

(thought)

It's, as though he's listening to his own internal music. Wonder what kind it is? Blues? Jazz? Classical? R 'n' B?

He ponders that for a few minutes then decides.

KNIGHT (VO)

(thought)

Jazz. It's got to be Jazz.

CONTINUE TO:

149 TIME FLIES

KNIGHT strolls over to his desk and gets started on his paperwork. KERMIT and PETER had been hard at work for a couple of hours already. KERMIT had received a cryptic message about 10 minutes ago stating that a friend of his friend would be in Toronto tonight. Who? He wasn't sure. He'd just have to wait and see. The four of them continued working, each in their own way, for the next couple of hours.

CONTINUE TO:

150 TIME RESUMES (around 11:00pm)

KERMIT's computer flashes the following message on the screen.

SCREEN MESSAGE

Incoming Message. Do you wish to view it, or save it?

KERMIT hopes it's about Paul or Kerr, so he decides to view it. The message on the screen changes to the following.

SCREEN MESSAGE

Follow the courier. You'll recognize him. He'll lead you to the meeting place.

KERMIT glances around. Nothing, or nobody, seems out of place. He returns to work, following a promising lead.

CUT TO:

(CONTINUED)

151 HALF AN HOUR LATER (around 11:30pm)

KERMIT finds something.

KERMIT

(exclaim)

Oh yeah! Give it to me, mama.

PETER looks up.

PETER

What do you have Kermit?

KERMIT

The pot at the end of the rainbow!
That's what.

PETER

Yeah? Let's see!

KERMIT

In a minute. Just confirming it.

KERMIT gets up, stretches, and makes his way over to the coffee machine. PETER's stomach rumbles, insistent that it needs sustenance.

PETER

(mutter)

I need something to eat. Now!

PETER decides to go find that cafeteria and grab a sandwich and a chocolate bar.

As KERMIT is pouring his coffee, he happens to glance up.

KERMIT

(mutter)

Phila!

The sight startles him so much that he pours some of the coffee onto himself. He looks at the coffee.

KERMIT

Damn!

He looks back up and Phila is gone.

(CONTINUED)

KERMIT

Damn!

KERMIT hurries out hoping he hasn't completely lost him. KNIGHT, his hearing attuned to catch the slightest whisper, was intrigued.

KNIGHT (VO)

(thought)

Phila?

KNIGHT glances around the station but can't see him. He sees KERMIT hurrying out the door and surreptitiously follows him. SCHANKE calls out to the retreating KNIGHT.

SCHANKE

Knight! Yo, Knight! Where are...

KNIGHT just keeps going, right out of the precinct. SCHANKE tosses his pen on his desk.

SCHANKE

Damn. I really hate it when he does that.

CONTINUE TO:

152 EXT: 96TH PRECINCT

KNIGHT sees PHILA drive off in a black sedan, with KERMIT in hot pursuit in his green Corvair.

CONTINUE TO:

153 INT: 96TH PRECINCT - TIME FLIES

PETER returns to his desk, finishing off a sandwich. He throws the container in the garbage can and finishes his drink. He gets to his desk. He puts down the chocolate bars and the other unopened drink. He notices Kermit isn't around, so decides to finish up what he'd been doing until Kermit got back.

CONTINUE TO:

154 TIME RESUMES (AROUND 11:45PM)

PETER starts to get impatient. He goes over to Kermit's desk.

(CONTINUED)

He smiles when he sees the screen saver on Kermit's computer. It featured a group of 8 frogs in an open meadow, playing a game of leapfrog. He watched it for a few seconds, and then hit a key. To his shock, a POP-UP box appeared on the screen, over the screen saver, that contained the following message:

The screen saver you are using is password protected. You must type in the screen saver password to turn off the screen saver.

PASSWORD: _____

OK

CANCEL

PETER

(mumble)

Great. Now I have to figure out the password.

PETER tries to guess the password. When he types, the letters appears as '*'. After he finishes typing the password, he presses **OK**. Only to have the computer display

Incorrect Password. Check your screen saver password and try again.

PETER tries again.

CONTINUE TO:

155 TIME FLIES

PETER keeps trying. He hopes he can break it before Kermit gets back from wherever it was that he had gone. After about 30 minutes of trying, he was still unsuccessful. He'd tried everything. He was about to give up when Cat walked by. Inspiration strikes.

CONTINUE TO:

156 TIME RESUMES (around 12:15AM)

PETER (VO)

(thought)

Robin Hood.

(CONTINUED)

He tries it. It's also wrong. But he believing he is on the right track. He tries people, places, and things associated with Robin Hood. He is just about to give up and try Ancient Greek Mythology, when he remembers one thing he'd forgotten.

PETER (VO)

(thought)

How could I forget Sherwood? It's just the most important piece of the Robin Hood legend.

He enters Sherwood and the computer accepts it. The screen saver disappears, and the screen is revealed.

SCREEN

Mr. A. Kerr 25 Kirkham St.

PETER

Dammit!

(beat)

I bet he's gone without backup!

SCHANKE, who has been busy with paperwork, looks at PETER.

SCHANKE

What?

PETER

Kermit. He found Kerr! I bet he's gone there to rescue Paul.

SCHANKE

Well, what are we sitting around here for? Let's go!

PETER

Shouldn't we tell Nick what's going on?

SCHANKE

Nick? First, we'd have to find him!

PETER

What do you mean find him? Did you lose your partner, too?

SCHANKE

Yeah. Nick has a tendency to take off every now and then.

PETER

So does Kermit. He thinks he can solve everything himself.

SCHANKE

Exactly.

(beat)

Knight thinks he's invincible. He thinks he's Superman or something.

PETER

Looks like our partners have a lot in common.

SCHANKE

Yeah. Looks like it.

PETER

When did he leave?

SCHANKE

About 45, 50 minutes ago. Like a bat out of hell. I swear he flew out that door.

PETER

I'm going after Kermit. You coming? Or staying?

SCHANKE

I'm with you, kid. Knight'll catch up with us, sooner or later. He always does. So, where are we headed?

PETER

25 Kirkham Street. Know where it is?

SCHANKE

It's up around the Zoo, I believe.

SCHANKE puts on his warm winter coat.

(CONTINUED)

SCHANKE

Let's take your car. Mine's acting up.
I swear it hates winter almost as much
as I do.

SCHANKE's voice trails off as they head outside.

JUMP TO:

157 INT: KERMIT'S CAR (1:00AM)

As KERMIT drives, he keeps an eye on his rear-view mirror, to make sure a certain distinctive-looking Caddy isn't following.

KERMIT keeps Phila's car in sight.

He was calm, completely in mercenary mode. Seeing Phila again, after such a long time had passed, triggered an onslaught of memories again.

FADE INTO A FLASHBACK:

1974: SOUTH AMERICA (KERMIT'S POV)

158 INT: VILLARREAL'S PALACE

They faced a group of ten men. Well, boys really. The eldest looked to be no more than 18, and the youngest, 12, if a day. Kermit was appalled by just how dead their eyes were. He prayed he'd never end up that way. He was worried all the more so because they were so young. They'd likely rattle easily, and they were amateurs, which made them unpredictable.

PHILA whimpers and they turn to face him.

PHILA

Don't look at me that way! I'm
completely harmless, and armless!

KERMIT advances towards them. One step, then two. Suddenly bullets are zinging through the air at them. PHILA hits the ground, survival instinct kicking in faster than the first shot.

The others manage to find scant shelter, and lay down covering fire, until PHILA managed to join them. They retreat a little, but the exertion proves too much. KERMIT's leg, not quite fully

(CONTINUED)

healed, abruptly decides it can't take the punishment anymore, and collapses, causing KERMIT to stumble and fall.

CALI

No!

CALI cries out as she breaks cover, barely avoiding KERR's grasping hand, trying to keep her covered, and safe. Crouched over, she runs to KERMIT and, as she's trying to lift him, she gets hit. She falls to the ground, lifeless.

KERR

Damn!

KERR and PHILA fall back further. KERMIT sees the look of utter hatred and promised revenge in KERR's eyes. It chilled him as very few things had. KERMIT manages to kill two of the boys and get wounded before he passes out.

FADE OUT AND INTO PRESENT:

159 EXT: 25 KIRKHAM STREET (2:00AM)

KERMIT sees PHILA pull into a driveway. He grins. The address matched the one he'd finally found.

KERMIT

(mutter)

You weren't quite as careful as you thought, Kerr!

KERMIT feels vindicated. His face is serious as he gets out of the car and approaches the front door carefully. He'd seen PHILA enter it, so, naturally, he's suspicious. He makes a circuit of the house, keeping to the shadows. It appears to be a simple house, but KERMIT knows differently. He draws his gun, then kicks in the front door, and, very much in mercenary mode, enters.

CONTINUE TO:

160 INT: HOUSE

KERMIT started searching the house.

JUMP TO:

(CONTINUED)

161 INT: KERR'S ROOM

KERR watches on the security system, amused, as Kermit makes a through sweep of the house.

KERR

That's it, just a little bit more...

KERR addresses PHILA.

KERR

Are we ready to leave?

PHILA

Yeah.

KERR

Excellent!

KERR had planned thoroughly for this moment. He'd never meant to harm Blaisdell. He liked him. Blaisdell was just a means to an end. He knows it would be wise to move Kermit after he'd finished with him. Somewhere his friends would never find him. He was sure Kermit had left some hint as to where he was going. Kermit was always so resourceful.

KERR returns his attention to the monitor. His eyes were going to stay glued to it.

KERR (VO)

(thought)

No tricks Griffin.

PHILA

Ahh, Kerr?

KERR

Not now, Phila. I'm busy.

PHILA

Ahh, Kerr, I...

KERR

Shut up, Phila. I have to concentrate.

PHILA

Ahh, Kerr, I really...

(CONTINUED)

KERR, frustrated, abruptly turns around and yells.

KERR
WHAT IS IT????

PHILA is startled. The tone in Kerr's voice makes him forget what he was going to say.

PHILA
I... I...

KERR
Spit it out, Phila. We haven't got all day!

PHILA
I forgot.

KERR turns back to the monitor. It was dead.

KERR
Damn!

KERR hits the table with his fist.

KERR
Look at what you did! I took my eyes off for one second and...

KERR just wants to strangle to PHILA.

JUMP TO:

162 INT: FOCUS ON KERMIT

KERMIT chuckles softly. It really had been child's play to disable the alarm and security systems.

KERMIT
Now, to find Paul.

JUMP TO:

163 INT: FOCUS ON BLAISDELL

The light went off indicating that the door, which had been

(CONTINUED)

electronically locked, was now unsecured. BLAISDELL acts. The door opens easily. He slips out.

JUMP TO:

164 INT: FOCUS ON KERMIT

KERMIT hears footsteps. He quickly conceals himself. The steps draw closer and closer to the room he was in. Then they stop right outside the door.

KERMIT prepares himself, mentally and physically. He isn't in an immediate line-of-sight of the door, so he has to rely on his other senses. He hears the door creak open. He tenses, adrenaline pumping through him. Someone enters but stops in the doorway.

KERMIT (VO)

(thought)

It's now or never Kermit.

KERMIT bursts into action. He attacks the figure. He's barely able to check the lethal blow aimed at the figure as he realises who it is.

KERMIT

Paul!

JUMP TO:

165 EXT: HOUSE

A shadowy figure, head swathed in a hat and scarf that completely obscures the face, lands.

VOICE

I hope I'm not too late!

The figure enters the house.

CONTINUE TO:

166 INT: INSIDE THE HOUSE

The mystery figure proceeds to methodically search.

CONTINUE TO:

(CONTINUED)

167 FOCUS ON KERMIT AND BLAISDELL

BLAISDELL

Who were you expecting, Kermit?

BLAISDELL is relieved to see his old friend. He didn't want anything to happen to the man he'd taken under his wing.

KERMIT

Oh, one of Kerr's heavies.

BLAISDELL

As far as I can tell, it's only him and Phila.

KERMIT

You're looking better than I expected you would, after Kerr's tender mercies.

BLAISDELL

It's you he wants. Other than kidnapping me, he had no reason to harm me. In fact, one could say he treated me like a guest. I had everything I wanted. Except my freedom.

KERMIT

Well, I'm glad you're fine. Let's get out of here. This place is giving me the willies.

JUMP TO:

168 INT: FOCUS ON KERR

KERR and PHILA search the house. It is quite by accident that they run, quite literally, into KERMIT and BLAISDELL.

KERR opens the door to the stairway, while KERMIT's hand is still on the doorknob.

KERMIT is in the lead, gun drawn. KERR has his own, also drawn.

KERR

I believe this is what is referred to as a stand-off.

(CONTINUED)

KERMIT

(quip)
Oh yeah.

KERR

You and I have things we need to discuss.

KERMIT

(raise eyebrow)
For instance?

KERR

Cali. Why don't we continue this conversation in the library?

KERMIT

No way, Kerr. Whatever you have to say, say it here. Say it now.

KERR

Griffin, I promise, I won't harm you. Here.

KERR offers KERMIT his gun.

KERR

Take it, as a sign of my sincerity.

KERMIT isn't sure what to make of this. He takes the gun but isn't sure if KERR is being completely honest. Only one way to find out, he thought.

KERMIT

Okay, lead the way.

KERMIT gives the appearance of trusting KERR. But he keeps his senses on red alert. This could be a trick. With KERR not everything is as it seems all the time. They head for the library.

CUT TO:

169 INT: LIBRARY

KERMIT and KERR are seated across from each other at a table.

(CONTINUED)

Their conversation is reaching its climax. BLAISDELL and PHILA are standing near their respective colleagues.

KERR

You caused Cali's death. I demand retribution.

KERR stands and slams his hands on the table. Before anyone can react or say anything, the door to the library opens. All eyes turn to the door.

The mystery figure from earlier is standing in the doorway. We can clearly see who it is now as the hat and scarf are gone and the coat is wide open. It is a woman. A woman they all recognise.

KERR/PHILA/BLAISDELL

Cali?!

KERMIT

Cali.

Everyone is stunned to see her. CALI enters, closing the door behind her and seductively walks towards KERR.

CALI

(calmly)

As you can see, I am still here, on this Earth.

KERR

How did you survive? I saw you... I saw the bull...

KERR turns to KERMIT and notices that he doesn't seem as shocked and surprised as the rest of them.

KERR

(raise eyebrow)

Did you know about this?

KERMIT doesn't reply. KERR returns his gaze to CALI and realizes that she looks exactly the same as she did then. Exactly.

KERR

(raise eyebrow)

Why don't you look any older?

KERMIT looks at CALI. Really looks at her. Thoughts start to flood his mind.

KERMIT (VO)
(thought)
Could she...

KERMIT doesn't want to finish that thought. CALI speaks as she takes the final steps towards KERR.

CALI
Be patient my love.
(beat)
All is about to be revealed.

KERR smiles. CALI embraces KERR in a loving kiss. Then releases him and brings her lips to his neck.

She nuzzles his neck and sinks her fangs in. KERR moans. The moan is a cross between pleasure and pain.

No one moves, they all just stare, frozen in shock.

PAN INTO:

170 KERR'S MIND

KERR is drowning in the images that are flooding in his mind. He sees Cali being drained until just before death.

KERR (VO)
(thought)
So, Cali hadn't been killed by the bullets after all.

He sees her being brought across.

KERR (VO)
(thought)
*Is that's what's happening to me now?
Is she turning me? Or is she going to
kill me?*

He starts to feel drowsy. He sees Michaelson teaching her how to survive as what she now was a vampire.

(CONTINUED)

KERR (VO)

(thought)

Doc? A vampire? ... That explains the sun allergy.

The next image surprises him. He sees Kermit corresponding with her over the years but never learning what she had become.

KERR (VO)

(thought)

Why Griffin? Why'd she reach out to him? Why not me? I'm the one, and only one, that ever loved her. Why would she contact Griffin?

He sees her learning he is alive and living in Scarborough. He sees her watching him, following him.

KERR (VO)

(thought)

If she knew I was alive and here in the city, why did she not contact me. Why did she just watch me. All this could have been avoided.

CONTINUE TO:

171 INT: LIBRARY

CALI finishes him off and KERR slumps in her arms. KERMIT finally found his voice.

KERMIT

You've killed him!

CALI

No. I haven't, Kermit. He's not dead.

CALI faces KERMIT. He sees the yellow glint in her eyes and the fangs in her mouth. He's not sure what to do. He found out she was alive a few years ago, but she never revealed what had happened.

CALI bites her wrist and lets her blood drip into KERR's mouth. KERMIT sees KERR start to come to.

The taste of the blood starts to wake KERR up. He opens slowly

(CONTINUED)

opens his eyes and see CALI's wrist dripping blood. The animal in him starts to awaken. He grabs CALI's wrist and starts sucking on it like a newborn would its mother. He feels himself being energized. CALI looks at him, her eyes gold her fangs bared.

CALI

Yes. Drink my love.

KERMIT (VO)

(thought)

I don't believe this.

Suddenly the doors fly open again. KERMIT turns and sees KNIGHT burst in. KERR is finished sucking on CALI's wrist. The transformation is complete.

KNIGHT

Nooo! Cali, stop!

KNIGHT realizes he is too late. He always seems to be too late. KERR lets go of CALI's arm.

FADE INTO A FLASHBACK:

1974: SOUTH AMERICA (NICK'S POV)

172 INT: VILLARREAL'S PALACE

MICHAELSON arrives. KERMIT is unconscious. KERR is kneeling beside CALI, cradling her head in his arms. PHILA is standing beside him. The shooting has stopped. For some reason all the shooters just stopped shooting and left. PHILA places a hand on KERR's shoulder.

PHILA

She's gone, Kerr. There's nothing you can...

PHILA looks up and sees MICHAELSON. MICHAELSON looks at PHILA.

MICHAELSON

What happened?

PHILA's not quite sure how to answer.

(CONTINUED)

PHILA

Not sure, Doc. The bullets just came
from nowhere. We...

MICHAELSON looks at him and uses his vampiric voice.

MICHAELSON

Rest.

PHILA sits down and closes his eyes. MICHAELSON goes to CALI's
side and realizes that PHILA was wrong.

MICHAELSON (VO)

(thought)

*She's not dead. Pretty close though.
Between the poison in her system, and
the severity of these new wounds, I'm
not sure I can save her.*

MICHAELSON looks at KERMIT.

MICHAELSON (VO)

(thought)

Kermit still stands a chance though.

(beat)

*I have to get Kerr and Phila out of
here. With them gone I'll be able to
move Cali and Kermit to a safe place.*

He looks at KERR who is still cradling CALI.

MICHAELSON

Kerr, look at me.

KERR replies without looking at him.

KERR

She can't be dead, Doc. She just can't
be.

CALI is barely clinging to life and fading fast. MICHAELSON
speaks to KERR again this time using his vampiric voice.

MICHAELSON

Kerr. Look. At. Me.

KERR looks up in a hypnotic trance.

(CONTINUED)

MICHAELSON

I need you to go back to camp. Take Phila. Do you understand?

KERR

Yes. Camp. Take Phila.

MICHAELSON

Good.

MICHAELSON turns to PHILA. As soon as eye contact with KERR is broken, KERR looks at CALI and lets her go. MICHAELSON looks at PHILA.

MICHAELSON

Phila, wake up.

PHILA wakes up.

PHILA

(confused)

What? Where?

MICHAELSON turns back to KERR who was rising.

PHILA

You better get going. And take a nap when you get back to camp.

MICHAELSON goes over to KERMIT. KERR looks at PHILA.

KERR

Let's go Phila.

PHILA gets up and looks at KERR.

PHILA

Why...

KERR starts to walk off and yells back at PHILA.

KERR

Now!

PHILA runs after him. MICHAELSON examines KERMIT, his back to CALI, when he hears a noise behind him, and senses the presence of someone. But not just any someone. The feeling he's getting

(CONTINUED)

could mean only one person. He turns around and sees LACROIX and JANETTE. LACROIX is kneeling beside the fallen CALI.

LACROIX

She has spirit! This one. Such a pity
to waste it.

Before MICHAELSON has a chance to react, LACROIX sinks his fangs into her.

MICHAELSON

(despairingly)

LaCroix!

LACROIX continues. MICHAELSON looks to JANETTE who is just standing there. She tries not to look at him. MICHAELSON wishes he could do something. Anything to stop this. But he can't move. He watches, helplessly, as LACROIX completes CALI's transformation.

LACROIX

You must teach your little rebel
friend, Nicholas. Otherwise, I will be
back for her.

LACROIX gives JANETTE a look, then flies off. JANETTE follows.

MICHAELSON knows he must tend to CALI now and that he can not return to the rebel camp. He also knows that if KERMIT returns to the camp, KERR will probably kill him. He picks up both of them and flies off.

FADE OUT AND INTO PRESENT:

173 INT: LIBRARY

CALI turns her head, licking off the blood that is still on her lips.

CALI

Why shouldn't I, Nicholas?

Her eyes glow yellow-green, and her fangs are very prominent.

KERR

Indeed, why, *Doc Michaelson*?

(CONTINUED)

KERR emphasizes the use of KNIGHT's old name.

KERMIT

(mutter)

If I hadn't seen it with my own eyes...

BLAISDELL glances at KNIGHT.

BLAISDELL (VO)

(thought)

He hasn't aged a day. I guess what they say is true. And why doesn't Kermit seem to be surprised to see Nick? I... Wait, what was it the Night Crawler said in his poem. ... a homicide cop. Nick must've been working with Kermit, to find me. ... I guess Kermit's figured out by now that that Nick was Michaelson. ... I wonder what name he's going by today.

BLAISDELL realizes that all this vampire stuff isn't having any affect on KERMIT at all.

BLAISDELL (VO)

(thought)

Shouldn't this vampire stuff be affecting Kermit somehow? Unless his experiences with Caine, since I've left, have taught him that anything is possible.

PHILA is hiding under a table, his eyes tightly squeezed shut, repeating the same thing over and over, kinda like a mantra.

PHILA

This isn't happening! This isn't happening!

KERR

Phila, shut up!!!

KERR's eyes are now glowing.

PHILA

(meekly)

Yes Kerr.

PHILA, boldened by the strength of KERR's voice, dares a quick peek. He sees KERR and CALI, arms circling the other's waist, standing looking at each other. He sees that both of their eyes are an unearthly yellow green. He also notices they both have fangs.

PHILA

(wail)

Nooo!

PHILA buries his head into his hands.

KERR

You're a fool, Phila.

PHILA

Yes, Kerr.

PHILA is still firmly holding his head.

KERR

Look at me!

PHILA relents, spreading his fingers out. Daring a little bit more, after nothing bad happens, he opens his eyes. Then, just as quickly, closes them again. After a few moments he opens them for good.

PHILA

Kerr? You look normal! I mean, well, of course, you look normal...

KERR

(wearily)

Shut up, Phila. We're leaving.

PHILA

(incredulous)

You're taking me with you?

KERR

(confuse)

Yes, of course I am. Why wouldn't I?

PHILA

Oh good, then what I thought I saw...

(CONTINUED)

KERR
...was real, Phila.

PHILA
But, then why?

PHILA's eyes grow large as he realizes what KERR means to do.

KERR
No, Phila. I do not intend to feed on you. You know you are always safe with me. No, I merely intend to carry out my end of the bargain. Something about... 50 hand-picked virgins in red fur uniforms to protect you, I believe.

PHILA
Right.

PHILA rubs his hands in anticipation.

PHILA
I'm ready.

KERR
For what?

Seeing PHILA's eager look, KERR smirks.

KERR
No, I'm, that is we, are not bringing you across.

PHILA's face falls.

KERR
However, we will bring you to safety. Come, Phila.

KERMIT's had just about enough.

KERMIT (VO)
(thought)
If Knight's just going to stand there and do nothing, I'll do something myself.

KERMIT draws, and aims, his Desert Eagle at KERR's head.

KERMIT

(snarl)

You're not going anywhere, Kerr!

KERR

(velvety soft)

Oh, but we are.

(beat)

I suggest you put away your gun, Griffin. Unless you want to pick up the pieces.

KERMIT glares at KERR.

KERMIT

You had Gordon killed!

KERR

That was a mistake.

(beat)

I personally saw to it that the man responsible was permanently taken out of my employment. Now, get out of my way.

KERR growls and takes a step forward. KERMIT fires directly into his heart. With inhuman strength, KERR takes another step, apparently unaffected. KERMIT fires again. KERR starts laughing as KERMIT's bullets just go right through him.

KERR

You don't know much about vampires, do you Kermit? Bullets are useless! As you can see.

KERR flies to KERMIT, grabs his coat lapels, and sends him flying into a wall.

KNIGHT flies over to KERMIT. He helps KERMIT up and gives him a look.

KERMIT returns to BLAISDELL.

KNIGHT faces KERR and vamps out.

(CONTINUED)

KNIGHT

Back off, Kerr.

(beat)

Leave now and don't you ever come back to Toronto or go after my friends again.

KERR

Or what Michaelson? You'll stake me?

(laugh)

You don't scare me. You didn't then and you don't now!

KNIGHT looks at the new vampire.

KNIGHT

(calmly) (smooth)

Oh, but I should. I'm a lot older than you are, Kerr. I could very easily kill you.

KERR looks at KNIGHT.

KERR

(serious)

But you won't.

KNIGHT and KERR stare at each other.

KERR

Don't worry, I have what I least expected. Cali. I will do no harm to your friends.

(hauntingly)

As long as they leave us alone.

KERR returns to CALI. KERR gives PHILA a look. The three of them leave the library. KNIGHT watches them leave.

KNIGHT (VO)

(thought)

I hope Cali knows what she's doing. I hope she can keep him in line. ... Perhaps I ought to look in on them. See how they're doing in a few years. Yes. 50 years should do it.

(CONTINUED)

KNIGHT turns to face BLAISDELL and KERMIT. His eyes are now their natural blue. BLAISDELL walks over to him.

BLAISDELL

It's been a while, Nick. What's new?

KNIGHT

Not much. You?

KERMIT walks over.

BLAISDELL

So, what's your name these days?

KNIGHT

Knight. Detective Nicholas Knight.

KERMIT

A vampire cop.

BLAISDELL

So it was you LaCroix was talking about on the radio.

KNIGHT

What?

Before BLAISDELL can answer KERMIT jumps in.

KERMIT

(raise eyebrow)

Wait... You knew he was a vampire?

BLAISDELL

Oh yeah.

KNIGHT and BLAISDELL stifle a giggle. KERMIT looks at them and it about to make a reply, when PETER and SCHANKE skid into the room, guns drawn.

SCHANKE/PETER

Freeze!!

SCHANKE notices that only KERMIT, KNIGHT, and BLAISDELL are in the room. He lowers his weapon and heads to KNIGHT.

SCHANKE
(confused)
Where's Kerr?

PETER
(ecstatic)
Dad!

PETER lowers his weapon and runs over to BLAISDELL. They hug, fiercely. BLAISDELL looks at KERMIT with an arched eyebrow, as if to say *'What's Peter doing here?'* KERMIT shrugs eloquently. *'What can I say, the kid followed me.'*

BLAISDELL
(gruffly)
Son, I'm all right. Now, let me look at you.

BLAISDELL is secretly touched that his foster son is so concerned about him. They release each other, then look the other over, satisfied that no lasting damage happened to the other.

SCHANKE looks at KNIGHT.

SCHANKE
Well, partner. I guess that's what life's all about. Family and good friends.

KNIGHT replies without thinking.

KNIGHT
You're right, Schank.

SCHANKE
(surprise)
What was that? Did I actually hear you agree with me?

KNIGHT immediately tries to backpedal.

KNIGHT
No. No.

SCHANKE gives KNIGHT a look.

SCHANKE
Aw, c'mon, partner. When I'm right, I'm right.

KNIGHT

But you're never right.

KNIGHT and SCHANKE exit the room. KERMIT looks at PETER.

KERMIT

Well kid. I guess we'd better go and find a place to sleep.

BLAISDELL

Why? Where have you been staying?

KERMIT

Your room at the Royal York.

(jokingly)

We thought that since you asked us up here, then had the bad sense to go and get kidnapped, that, in the spirit of fairness, we'd let you pay.

KERMIT, PETER, and BLAISDELL follow KNIGHT and SCHANKE out of the room. BLAISDELL laughs.

JUMP TO:

174 INT: KNIGHT'S WAREHOUSE (A FEW DAYS LATER)

KNIGHT and NATALIE are watching a movie together. She called it part of the humanizing process. But what it really was, was just an excuse to watch romantic movies with him. This time, it had been Romeo and Juliet.

KNIGHT

You know, Nat. When I was watching the premiere performance of Romeo and Juliet, at the Globe Theater, I knew it was something special.

She is reminded, yet again, of just how long a life he has led so far.

NATALIE (VO)

(thought)

He certainly puts a whole new meaning to the phrase older man!

(CONTINUED)

Every so often it would just blow her mind how many different experiences he had gone through. The changes he's seen in the world. And all the things he had to adapt to.

NATALIE

Did you know William Shakespeare?

KNIGHT

Yeah.

(beat)

In fact, I wrote down some of his plays for him.

NATALIE

(raise eyebrow)

Really? Which ones?

KNIGHT

I'll never tell.

NATALIE

Oh, come on Nick.

KNIGHT

Nope. I made a promise.

NATALIE

Give me a hint.

KNIGHT

If you read them close enough, you might be able to figure it out.

NATALIE

I'm definitely taking you to the Stratford Festival this summer.

JUMP TO:

SLOANVILLE, USA

175 EXT: BLAISDELL HOUSE

At first KERMIT had refused to accompany BLAISDELL and PETER to the Blaisdell's. He felt like he'd be intruding. But father and son ganged up on him and persuaded him to come along.

(CONTINUED)

The three of them pulled up, in their own cars and parked in the driveway. They exited their cars and looked at each other. BLAISDELL heads up the driveway to the front door. PETER and KERMIT wait in the driveway.

CONTINUE TO:

176 EXT: FRONT DOOR

BLAISDELL reaches the front door and opens it. ANNIE is standing right there.

BLAISDELL

Hello darling. I'm home. To stay. I missed you.

With a sob, she clutches him to her, and starts to kiss him, as they enter the house, together.

PAN TO:

177 EXT: DRIVEWAY

PETER

Sure is nice to see Paul back. Mom is thrilled.

PETER and KERMIT approach the house.

CONTINUE TO:

178 INT: BLAISDELL HOUSE

As PETER and KERMIT enter the house KERMIT remarks.

KERMIT

Oh yeah.

FADE OUT.

THE END

(CONTINUED)