



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

By

Debbie Roche

Sept 1995
Revised 2023

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

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

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

JUMP TO:

2 INT: 27TH PRECINCT (9:00PM)

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

STONETREE

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

(beat)

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

KNIGHT and SCHANKE nod.

STONETREE

Well, it seems that for the next week we've been chosen to play host to visiting New York detective Joe Van Ire.

KNIGHT and SCHANKE share a look.

STONETREE

I'm assigning you guys to work with him.

(CONTINUED)

KNIGHT and SCHANKE are not pleased.

STONETREE

When he gets here, I want to see the
three of you in my office.

VAN IRE is standing behind them in the entrance.

VAN IRE

She's here now, Captain.

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

STONETREE

Detective Van Ire?

VAN IRE nods.

STONETREE

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

They shake hands and nod "hello" as introduced. The front desk officer enters. STONETREE turns to face him when the Officer says his line.

OFFICER

Captain?

STONETREE

Yes?

OFFICER

Just got a call from Airport Security.
They found a body in the parking
garage.

STONETREE answers with a tone of surprise in his voice.

STONETREE

Airport? Why'd they call us?

OFFICER

I asked them the same thing sir.

(CONTINUED)

STONETREE

And?

OFFICER

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

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

STONETREE

Thanks.

OFFICER exits. STONETREE turns to KNIGHT.

STONETREE

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

KNIGHT and SCHANKE rise from their desks.

STONETREE

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

KNIGHT

Yes, Captain.

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

JUMP TO:

3 INT: AIRPORT PARKING GARAGE (10:30PM)

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

KNIGHT

Well Nat? Find anything?

(CONTINUED)

NATALIE turns to face him.

NATALIE

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

SCHANKE and VAN IRE approach. KNIGHT turns to SCHANKE.

KNIGHT

First thing tomorrow get a warrant to search the Airport database. I want to know every flight that landed between 6 and 9 pm.

SCHANKE

(laugh)

You want the passenger and crew lists too, Sherlock?

KNIGHT looks at him seriously.

KNIGHT

Yes.

(beat x3)

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

NATALIE looks over at the coroner vehicle.

NATALIE

Looks like my ride's leaving.

NATALIE looks at KNIGHT.

NATALIE

I'll call ya later, okay?

KNIGHT smiles at her.

KNIGHT

Sure.

NATALIE leaves to catch up with the coroner guys.

KNIGHT

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

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

VAN IRE

Is he always like that?

SCHANKE

Like what?

VAN IRE

So ... bossy?

SCHANKE stops walking.

SCHANKE

Bossy?

VAN IRE stops and turns to him.

SCHANKE

Knight?

SCHANKE laughs.

VAN IRE

Yeh. Bossy.

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

SCHANKE

That's just the way he is.

VAN IRE

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

SCHANKE

He is. ... He only works the night
shift, and...

VAN IRE

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

SCHANKE

(nod)
Some sort of skin allergy.

SCHANKE starts walking again.

SCHANKE

Come on. Let's move before he leaves
without us.

VAN IRE follows.

JUMP TO:

4 INT: 27TH PRECINCT (MIDNIGHT)

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

VAN IRE

Captain, can I see you for a moment?

STONETREE

Sure detective.

VAN IRE and STONETREE walk over to the counter. KNIGHT and
SCHANKE continue to their desks and sit down.

KNIGHT puts his elbows on the desk and clasps his hands
together. SCHANKE shuffles some papers around his desk. KNIGHT
wonders what VAN IRE and STONETREE are discussing, and why she
looks so familiar. KNIGHT addresses SCHANKE.

KNIGHT

What's that all about?

SCHANKE

Beats me.

KNIGHT

What were you two doing anyway?

SCHANKE looks at him.

SCHANKE

What?

(CONTINUED)

KNIGHT says line in a teasingly tone.

KNIGHT

What took you so long to get to the car?

SCHANKE laughs.

SCHANKE

You.

KNIGHT looks at him surprised.

KNIGHT

Me?

SCHANKE

Yeh. You. ... I think she likes you.

KNIGHT and SCHANKE look over at VAN IRE and STONETREE.

KNIGHT

What makes you say that?

SCHANKE

All she did was ask questions about you, partner.

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

FADE TO:

5 FLASHBACK - PARIS 1495

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

NICHOLAS

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

LACROIX gives NICHOLAS a "when I'm ready" look. In the hallway can be heard the sound of laughter. NICHOLAS and LACROIX look

(CONTINUED)

up from the board towards the room's entrance. JANETTE and her friend enter. JANETTE's friend looks at NICHOLAS with love in her eyes. NICHOLAS returns the look and gets up from his chair and walks over to them. JANETTE greets NICHOLAS with a kiss.

JANETTE

Nicola, this is Josephine. Josephine,
Nicholas.

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

JANETTE

And he's LaCroix.

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

JANETTE

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

NICHOLAS watches them leave.

LACROIX

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

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

FADE TO:

6 INT: THE RAVEN (2:00AM)

BACKGROUND MUSIC: PRINCES OF THE UNIVERSE - BY: QUEEN.
KNIGHT enters club and descends the stairs. He looks around for JANETTE and sees her over at the bar talking to the bartender. He sneaks up behind her and kisses her neck. She spins around. He puts his arms on the bar, trapping her between himself and the bar. JANETTE purrs her line to him.

JANETTE

Ah, Nicola!
(kiss him)
What an unexpected surprise.

(CONTINUED)

KNIGHT

(smile)
Good, I hope.

JANETTE

(smile)
Always. ... So, what can I do for you tonight?

He looks at her, seriously.

KNIGHT

What ever happened to Josephine?

She answers him with an angry tone in her voice.

JANETTE

Josephine?

She lifts his arm and steps out of his trap.

JANETTE

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

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

KNIGHT

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

JANETTE

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

He kisses her. She calms down.

JANETTE

Last I heard she was in New York.

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

JANETTE

Nicola, what's wrong?

He lets go of her arm and shakes his head.

KNIGHT

It's nothing.

She gives him a look of concern.

JANETTE

Nick.

He looks at her.

KNIGHT

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

JANETTE

(laugh)

Josey?

He nods.

JANETTE

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

KNIGHT

(seriously)

Do we? Do we really, Janette?

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

JANETTE

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

KNIGHT

(kiss her)

Thanks Janette.

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

JANETTE

De rein, mon cher, de rein.

(CONTINUED)

She watches as he ascends the stairs. After all these centuries he still had an affect on her. He probably always would. She picks up her glass, drains it, and signals her bartender to re-fill it.

CUT TO:

7 INT: HOTEL ROOM (3:30AM)

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

FADE TO:

8 FLASHBACK - PARIS 1495

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

NICHOLAS

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

JOSEPHINE walks over to couch.

JOSEPHINE

Janette and LaCroix have gone out for
the evening.

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

JOSEPHINE

So...

JOSEPHINE places her hand on his leg.

JOSPHINE

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

She runs her hand up his leg as she says the line above. When she finishes line, she kisses him. NICHOLAS breaks the kiss and pushes her away.

(CONTINUED)

NICHOLAS

Josey, I...

She kisses his neck.

JOSEPHINE

I know you want me.

She undoes his shirt and kisses his chest.

JOSEPHINE

I knew it the first time we met.

She kisses his throat and neck.

JOSEPHINE

Don't fight it, Nick.

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

NICHOLAS

Josey, I...

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

FADE TO:

9 INT: HOTEL ROOM (3:40AM)

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

CUT TO:

10 INT: KNIGHT'S WAREHOUSE (Day 2: 3:00PM)

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

OFFICER (VO)

Front desk.

KNIGHT

This is Knight. Is Norma in yet?

(CONTINUED)

OFFICER (VO)

No, sir. Not yet.

(beat)

She should be in any minute though.

KNIGHT

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

OFFICER (VO)

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

KNIGHT

Thanks.

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

FADE TO:

11 FLASHBACK - PARIS 1495

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

JOSEPHINE

What's wrong?

NICHOLAS

Janette and LaCroix have returned.

He grabs a robe and gets up out of bed.

NICHOLAS

We can't let Janette find us together.

He throws her a robe.

(CONTINUED)

JOSEPHINE

Why not?

NICHOLAS

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

JANETTE (VO)

Nicola? ... Nicola? ... Josey? Where are you guys?

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

JANETTE

Nicola, there you...

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

JANETTE

Why you little...

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

NICHOLAS

Janette, stop.

JANETTE

Out of my way Nicola.

NICHOLAS

Janette don't be foolish.

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

JANETTE

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

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

LACROIX

Feisty little devil, isn't she?

(CONTINUED)

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

LACROIX

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

NICHOLAS gives him a glare and answers as he walks out of the room.

NICHOLAS

Shut up LaCroix.

LACROIX watches him leave then turns to JANETTE.

LACROIX

Was it something I said?

JANETTE heads for the door.

JANETTE

Nicola! Wait!

LACROIX grabs her arm as she passes.

LACROIX

Let him go.

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

LACROIX

Children.

FADE TO:

12 27TH PRECINCT (6:30PM)

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

KNIGHT

Norma, whe...

(CONTINUED)

NORMA

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

She looks at the screen.

NORMA

That's strange?

KNIGHT

What is?

NORMA

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

KNIGHT

Suppose to be? What...

NORMA

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

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

KNIGHT

Print me a copy of that.

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

KNIGHT

What's in the box, Schanke?

SCHANKE

Computer printouts.

KNIGHT

Of what?

SCHANKE

Of every flight that...

(CONTINUED)

KNIGHT

We don't need them.

SCHANKE

What?

KNIGHT

I know who he is. I mean was.

SCHANKE

You mean I just spent the whole day...

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

SCHANKE

Knight? Knight!

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

SCHANKE

Do something with this, will you?

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

SCHANKE

Knight! Wait.

KNIGHT stops and turns to SCHANKE.

KNIGHT

What?

SCHANKE

(raise eyebrow)

Have you seen Van Ire today?

KNIGHT

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

SCHANKE

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

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

KNIGHT

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

SCHANKE

Yeh, I guess so. But...

KNIGHT sees VAN IRE enter.

KNIGHT

There she is now. Ask her yourself.

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

SCHANKE

Kni...

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

SCHANKE

How does he do that?

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

VAN IRE

Hey Schanke. Where's Nick?

SCHANKE

In with the Captain.

SCHANKE looks up from his papers at her.

SCHANKE

Where have you been all day?

VAN IRE is surprised that SCHANKE asked that.

VAN IRE

Didn't Stonetree tell you?

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

SCHANKE

Tell me wh...

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

SCHANKE

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

SCHANKE looks up at her.

SCHANKE

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

She looks at him seriously.

VAN IRE

(curiously)

Tell me about it.

SCHANKE leans on the desk.

SCHANKE

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

SCHANKE points to KNIGHT in STONETREE'S office.

SCHANKE

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

VAN IRE gives SCHANKE a confused look.

VAN IRE

Come again?

SCHANKE

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

(CONTINUED)

VAN IRE gets a look of surprise on her face.

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

SCHANKE
Yep.

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

SCHANKE
Just how he found out when he...

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

SCHANKE
Hey. You know something I don't?

VAN IRE rises and head out.

SCHANKE
Van Ire! Van...

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

KNIGHT
Where'd she go?

SCHANKE is startled by KNIGHT'S sudden appearance.

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

KNIGHT jokingly replies.

KNIGHT
Sorry, maybe I should wear a bell.

SCHANKE
Ha, ha, ha. Very funny.

KNIGHT
So, where'd she go?

SCHANKE looks at KNIGHT confused.

SCHANKE

Who?

KNIGHT

Jos... Van Ire.

SCHANKE

I don't know.

KNIGHT

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

SCHANKE yells his reply.

SCHANKE

I MEAN I DON'T KNOW!!!!

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

SCHANKE

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

KNIGHT hands SCHANKE the printout.

KNIGHT

Detective Joe Van Ire.

SCHANKE takes the printout and points to it.

SCHANKE

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

KNIGHT

Don't know. Yet. I'm going to see if I can find her.

(beat)

You stay here and see what you can find.

KNIGHT walks out.

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

SCHANKE
Homicide, Detective Schanke.

NATALIE (VO)
Where's Nick?

SCHANKE
He just flew out of here.

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

SCHANKE
I'm on my way.

SCHANKE hangs up the phone and heads out.

CUT TO:

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

SCHANKE is looking over his notes.

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

Natalie nods.

SCHANKE
This guy
(point to corpse 1
was killed right around the corner from us, on St. Clair, at approx. 9:00 pm.

Natalie nods affirmingly.

(CONTINUED)

SCHANKE

And this guy
(point to corpse 2)
was killed at St. George and Bloor at
approx. 3:45am?

Natalie nods affirmingly.

NATALIE

One other thing.

SCHANKE

There's more?

NATALIE

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

SCHANKE

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

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

NATALIE

What?

SCHANKE

Gotta go Nat. Bye.

SCHANKE heads out.

NATALIE

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

SCHANKE's gone. NATALIE goes to the phone.

CUT TO:

14 EXT: ALLEY (9:00PM)

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

(CONTINUED)

KNIGHT

It's over Josey.

VAN IRE

Nicholas! So it is you.

She walks toward him.

VAN IRE

How long has it been? 500 years?

KNIGHT

About that.

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

VAN IRE

Tell me, what's it like?

She kisses his neck again.

KNIGHT

What's what like?

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

VAN IRE

Working along side of them. Every night.

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

KNIGHT

Stop it Josey.

VAN IRE notices his eyes.

VAN IRE

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

VAN IRE goes into full vamp mode.

VAN IRE

Take me, Nicholas.

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

KNIGHT

Jo, I...

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

KNIGHT

STOP!!!

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

VAN IRE

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

KNIGHT

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

VAN IRE

"TO SERVE & PROTECT", right?

(laugh)

So what are you going to do, Nicky, arrest me?

KNIGHT

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

VAN IRE

You're right. So, what will you do, detective?

(CONTINUED)

KNIGHT

I'm giving you a choice for old times sake. ... Leave. ... Leave this city and don't ever come back.

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

VAN IRE

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

KNIGHT

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

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

VAN IRE

If that is what you really want.

KNIGHT

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

She smiles and kisses his neck.

VAN IRE

That's what I thought.

He pushes her away.

KNIGHT

But it's what must be done.

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

KNIGHT

Josey, Toronto is not safe for you.

VAN IRE

(kiss him)
Good-bye Nicholas.

KNIGHT

Bye Josey.

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

KNIGHT

I'm sorry Josey. Forgive me.

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

JUMP TO:

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

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

SCHANKE

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

KNIGHT

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

SCHANKE

What do you mean?

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

KNIGHT

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

(CONTINUED)

SCHANKE

So that's where she went. The Airport.

KNIGHT

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

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

SCHANKE

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

KNIGHT

Yeh. You're right.

Both head for the door. SCHANKE opens it.

STONETREE

Knight, can I see you for a moment?

KNIGHT

Sure.

KNIGHT turns to SCHANKE.

KNIGHT

I'll be out in a minute.

SCHANKE exits. KNIGHT closes the door.

STONETREE

Are you alright?

KNIGHT looks at him confused.

KNIGHT

(raise eyebrow)

What?

STONETREE

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

KNIGHT

I'm fine captain. Really.

STONETREE

You sure?

(beat)

Does your mood have anything to do with Jo?

KNIGHT looks at him with a raised eyebrow.

KNIGHT

Pardon?

STONETREE

Look Nick, it might be none of my business, but I get the feeling that

(beat)

there was something between you two.

(beat)

I thought she was probably the perfect one for you. She's just like you.

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

KNIGHT

Captain?

STONETREE

Sun allergy. Just like you.

KNIGHT gets defensive.

KNIGHT

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

STONETREE

No detective. There's nothing else.

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

KNIGHT

Sorry sir, I know you were...

STONETREE

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

(CONTINUED)

KNIGHT

(smile)
Yes sir.

KNIGHT continues on his way out. STONETREE watches.

FADE TO:

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

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

KNIGHT

We were close. Once. I...

NATALIE

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

She turns around in his arms and faces him.

NATALIE

You acted in self-defensive, Nick.

KNIGHT flashes her a smile.

KNIGHT

You're a great friend Nat.
(kiss her)
What would I do without you?

Their eyes lock. The elevator door opens. It's SCHANKE. KNIGHT drops his arms from around NATALIE.

SCHANKE

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

NATALIE

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

(CONTINUED)

NATALIE heads for elevator. KNIGHT looks at SCHANKE.

KNIGHT

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

NATALIE reaches the door.

KNIGHT

Call ya later, Nat.

NATALIE smiles and exits.

SCHANKE

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

KNIGHT

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

SCHANKE

Hey, I said I was sorry.

KNIGHT grabs his jacket.

SCHANKE

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

KNIGHT

It's true. We are only friends.

KNIGHT heads for the door.

SCHANKE

For now anyway, right?

KNIGHT

Are you coming?

SCHANKE

Yeh, yeh, I'm coming.

SCHANKE heads to the door.

SCHANKE

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

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

KNIGHT

What?

SCHANKE reaches the door and looks at KNIGHT.

SCHANKE

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

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

FADE TO BLACK.