



A Tale of Two Knights

By

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A "Forever Knight" / "Knight Rider" Crossover

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MONDAY NOVEMBER 1ST 1993 - LOS ANGELES, CA USA

1 INT: FLAG HQ (NOON PST)

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

MICHAEL

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

DEVON

But Michael...

MICHAEL

You promised, that when I was finished with the Arnolds case, I could take some time off.

(beat)

He's been in police custody since Friday, I...

DEVON

Okay.

(beat)

Two weeks.

MICHAEL

(smile)

Thanks Devon.

MICHAEL turns to leave. DEVON stands.

DEVON

Where will you be if I need you?

MICHAEL turns to DEVON.

MICHAEL

You won't be needing me.

DEVON

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

(CONTINUED)

MICHAEL

Toronto.

DEVON raises an eyebrow in surprise.

DEVON

Canada?

MICHAEL

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

(beat x2)

If something real important comes up,
call KITT.

DEVON

Have fun Michael.

MICHAEL turns and exits office.

CONTINUE TO:

2 EXT: FLAG

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

CONTINUE TO:

3 INT: KITT

MICHAEL starts the car.

KITT

Well, are we going?

(beat)

Or did Devon make you stay?

MICHAEL

(smile)

We're going KITT. We're going.

They drive off.

MICHAEL

Plot the quickest route to Toronto.

(CONTINUED)

KITT

Yes Michael.

Momentary pause.

MICHAEL

So, what's our ETA?

KITT

14 hours.

JUMP TO:

4 EXT: ROAD (1:00PM)

KITT is driving down the road.

CONTINUE TO:

5 INT: KITT

MICHAEL is relaxing. KITT is on AUTO CRUISE.

KITT

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

MICHAEL

She always loved surprises, KITT.

KITT

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

MICHAEL

(laugh)

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

KITT

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

MICHAEL

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

(CONTINUED)

KITT

A game, Michael? What kind of game?

MICHAEL

Oh, I don't know.

(beat)

What about that trivia game? What category are we on now?

KITT

Myths & Legends.

MICHAEL

Myths & Legends. This should be fun.

(beat)

Okay. I'm ready. Set 1. Question 1.

KITT

Set 1: Vampires.

MICHAEL

(raise eyebrow)

Vampires?

KITT

Yes Michael, vampires. Did you want to skip...

MICHAEL

No. Continue.

KITT

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

MICHAEL

(smile)

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

KITT

Correct. A wooden stake was the most common method. The other three are: fire, decapitation, and sunlight.

(beat)

Question 2...

CUT TO:

(CONTINUED)

TUESDAY NOVEMBER 2ND 1993 - TORONTO, ON CANADA

6 INT: CORONER'S BUILDING (6:00AM EST)

NATALIE is getting ready to leave. DR. CINDY BROWN enters.

CINDY
Morning, Dr. Lambert.

NATALIE
Morning, Cindy.

CINDY
Busy evening?

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

CINDY
Tell me about it.

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

CINDY
Thanks.

NATALIE
See ya tonight.

CINDY
Bye.

NATALIE exits.

CONTINUE TO:

7 EXT: CORONER'S BUILDING

NATALIE exits and heads to her car. She notices a black Trans-Am stop on the other side of the road. A man, MICHAEL, wearing shades, gets out of the car, and crosses the street. He enters the building. NATALIE watches as MICHAEL enters, then, looks

(CONTINUED)

back at his car. She notices the California plate "KNIGHT."
NATALIE enters her car, shaking her head from side to side,
and drives off.

CUT TO:

8 INT: CORONER'S BUILDING

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

MICHAEL

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

CINDY turns around and MICHAEL enters room.

CINDY

Michael? Michael Knight!

CINDY puts down her scalpel.

CINDY

What are you...

(beat)

How long have you been standing there?

MICHAEL

Is that anyway to say hello?

CINDY goes to MICHAEL and puts her arms around his neck. She
gives him a deep passionate kiss.

CINDY

How's that?

MICHAEL

Better.

CINDY removes her arms from around his neck.

CINDY

What's it been, 5 years?

MICHAEL

More like 7.

(CONTINUED)

CINDY gives him a look of surprise.

CINDY
7? Really?

MICHAEL
Yep.

CINDY
Is... KITT with you?

MICHAEL
Of course.
(beat)
He's right outside.

CINDY
Can I say hi to him?

MICHAEL
Sure.

MICHAEL activates the watch-comm.

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

CINDY
Hi KITT.

KITT (VO)
Hello Cindy.

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

KITT (VO)
Always.
(beat)
There's someone coming, Michael. I'll
talk to you later Cindy.

SCHANKE enters.

SCHANKE

Sorry Dr. Brown. I was looking for Natalie.

CINDY

You just missed her, detective.

SCHANKE

Guess I'll catch her tonight then.

SCHANKE turns to leave.

CINDY

Ah, detective?

SCHANKE stops and turns to her.

CINDY

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

SCHANKE

Knight, eh? My partner's name is Knight. Any chance you two are related?

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

MICHAEL

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

SCHANKE

Oh.

(beat)

Is that your Trans-Am outside?

MICHAEL

Yes.

SCHANKE

Nice car.

(CONTINUED)

MICHAEL

Thanks.

SCHANKE

Well, gotta run. Nice meeting you
Michael.

SCHANKE turns to CINDY.

SCHANKE

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

CINDY

Sure detective.

SCHANKE

Bye guys.

MICHAEL / CINDY

Bye.

SCHANKE exits.

CINDY

I never thought of that.

MICHAEL

Of what?

CINDY

That you and Detective Knight could be
related. It's probably because I've
never met him.

MICHAEL

Never?

CINDY

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

MICHAEL

Natalie?

CINDY

Dr. Lambert. She works the night shift here.

MICHAEL

Maybe I can meet this Detective Knight later.

CINDY

Maybe.

(beat)

How long are you and KITT in town?

MICHAEL

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

CINDY

Where are you staying?

MICHAEL

In a hotel around the corner.

CINDY

A hotel? No way Mike. Here.

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

CINDY

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

MICHAEL takes it.

CINDY

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

MICHAEL

(smile)

Okay.

(kiss her)

See ya at 6:00. Bye.

CINDY

Bye.

MICHAEL exits and CINDY returns to work.

CONTINUE TO:

9 EXT: CORONER'S BUILDING

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

CONTINUE TO:

10 INT: KITT

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

MICHAEL

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

KITT

Can bats fly?

MICHAEL sorta smiles at KITT's attempt at humor.

MICHAEL

Tell me everything you can find on a
Detective Knight.

KITT

Any particular reason, Michael?

MICHAEL

Curiosity.

KITT

You know what curiosity did to the cat,
Michael?

MICHAEL

Just do it, KITT.

KITT

Yes Michael.

Momentary pause as KITT accesses the database.

(CONTINUED)

KITT

Detective Nicholas Knight. TPD badge number 16596. He was born in Chicago on January 1st 1957. Permanently assigned to the night shift, Homicide, 27th Precinct, Toronto.

MICHAEL

Permanently? I wonder what he did to deserve that.

KITT

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

MICHAEL

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

KITT

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

MICHAEL

Sorry. Go ahead.

KITT

Thank-you.

(beat)

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

MICHAEL

Did you say vampire murders?

KITT

Yes. Somebody was killing people, and then draining them of their blood. It turned out to be a local blood bank employee.

(CONTINUED)

MICHAEL

So not actually a real vampire then?

KITT

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

MICHAEL

You sure about that?

(beat)

If there's no truth to the legends, why have they been around so long?

Momentary pause.

KITT

May I continue?

MICHAEL

Sorry. Yes. Please, continue.

KITT

Where was I...

(beat)

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

MICHAEL

You got a photo of Detective Knight?

KITT

One second.

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

KITT

There.

MICHAEL looks at monitor, then returns to driving.

MICHAEL

What else can you find?

Momentary pause.

(CONTINUED)

KITT

He has no family or relatives.

MICHAEL

(raise eyebrow)

None?

KITT

None on record.

(beat)

He resides in a warehouse at 101 Gateway Lane and drives a green 1962 Cadillac Coupe-de-Ville, license plate 35H-MV6.

MICHAEL

(raise eyebrow)

That's it?

KITT

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

MICHAEL stares at the road in front of him, pondering that.

CONTINUE TO:

11 EXT: KITT

KITT turns off the main road onto a side street.

FADE TO:

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

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

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

FADE TO:

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

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

CONTINUE TO:

(CONTINUED)

14 INT: KNIGHT'S WAREHOUSE - BEDROOM

NICK wakes up and gets out of bed.

CONTINUE TO:

15 INT: STAIRS

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

CONTINUE TO:

16 INT: KITCHEN

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

CONTINUE TO:

17 INT: LIVING ROOM

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

NICK
Rise and shine, Nat.

NATALIE awakens confused and disorientated.

NATALIE
What... Where...

She focuses and says line as she sits up.

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

NICK sits beside her.

NATALIE
I knew you wouldn't mind.

NICK smiles at her.

(CONTINUED)

NICK

Hey, what are friends for!

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

PAN TO:

18 INT: KITCHEN

NATALIE opens a cupboard and sees a tin of coffee.

NATALIE

Coffee! May I?

PAN TO:

19 INT: LIVING ROOM

NICK takes another drink from his glass.

NICK

Sure. Help yourself.

NICK mutters, quietly, to himself.

NICK

I won't be drinking it anytime soon.

PAN TO:

20 INT: KITCHEN

NATALIE

I heard that.

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

NATALIE

What time is it anyway?

PAN TO:

21 INT: LIVING ROOM

NICK takes another drink.

(CONTINUED)

NICK
Just after 4:00.

PAN TO:

22 INT: KITCHEN

NATALIE puts the mug in the microwave.

NATALIE
4:00? Great, just great, that only
leaves me two hours to wake up.

She looks at him.

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

PAN TO:

23 INT: LIVING ROOM

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

PAN TO:

24 INT: KITCHEN

The microwave beeps, and NATALIE removes the mug.

PAN TO:

25 INT: LIVING ROOM

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

NATALIE
How's the case coming?

(CONTINUED)

NICK answers rather sarcastically.

NICK
Which one?

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

NICK
Hello.

The caller is surprised that NICK actually answered the phone.

SCHANKE (VO)
You're up!

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

SCHANKE (VO)
It's about Dr. Brown.

NATALIE is curious.

NATALIE
Cindy?

SCHANKE is surprised to hear NATALIE.

SCHANKE (VO)
Natalie?

NICK and NATALIE exchange a look.

SCHANKE (VO)
What are...

NICK cuts him off.

NICK
What about Dr. Brown?

SCHANKE (VO)
She's dead.

NATALIE / NICK

Dead?

SCHANKE (VO)

Yep. Dead.

NICK and NATALIE say their next lines simultaneously.

NATALIE

How, why?

NICK

When?

SCHANKE (VO)

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

NICK

Any suspects?

SCHANKE (VO)

Not sure.

NICK

Not sure? What does that mean?

SCHANKE (VO)

Well...

(beat)

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

NICK

So?

SCHANKE (VO)

So, there was this guy there, talking to Cindy. She said he was an old friend. Michael Knight. Up from California. Drives a flashy 1982 black Pontiac Firebird Trans-Am.

(beat)

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

NATALIE

Flag?

(CONTINUED)

NICK
Foundation for Law & Government.

SCHANKE (VO)
(surprise)
You've heard of them?
(beat)
Of course you have. Why am I not surprised. You seem to know every obscure agency...

NICK
(interrupt)
Anything else?

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

NATALIE
KNIGHT.

NICK looks at her thinking for a moment she is addressing him and wondering why she is using his last name. She's always called him Nick. She notices the look and shakes her head in a "no" gesture.

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

SCHANKE (VO)
How'd...

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

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

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

NATALIE

I guess I better get going.

NATALIE finishes coffee and puts the mug on the table.

NATALIE

See ya later.

NICK

Bye.

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

CUT TO:

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

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

JUMP TO:

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

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

MICHAEL

Excuse me, where's Dr. Brown?

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

NATALIE

Are you Michael Knight?

MICHAEL

Yes. You must be Dr. Lambert.

NATALIE

(smile)
Natalie.

MICHAEL

Natalie. Where's Cindy?

(CONTINUED)

NATALIE

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

MICHAEL

What?

NATALIE

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

MICHAEL

What happened?

NATALIE

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

NICK enters. He noticed the Trans-Am on the way in and wonders
if this is MICHAEL.

NATALIE

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

NICK and MICHAEL shake hands. Something about MICHAEL is making
NICK uneasy, and he's not sure what.

MICHAEL

Can you tell me what happened,
detective?

NICK

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

MICHAEL

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

NICK

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

NICK and MICHAEL head out.

NICK

Later Nat.

NATALIE

Bye.

NICK and MICHAEL exit. NATALIE goes back to work wondering what NICK was originally coming by for. Had he somehow known Michael would be here? Was he passing by and saw the Trans-Am outside?

CUT TO:

28 EXT: CORONER'S BUILDING

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

CONTINUE TO:

29 EXT: CADDY

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

CONTINUE TO:

30 INT: KITT

KITT puts himself in AUTO-CRUISE and follows.

CONTINUE TO:

31 INT: CADDY

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

NICK

How well did you know Doctor Brown?

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

MICHAEL

We used to work together.

(CONTINUED)

NICK

At FLAG?

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

MICHAEL

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

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

NICK

How is your car following us?

MICHAEL

What?

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

MICHAEL

There's nothing back there, detective.

MICHAEL looks at NICK.

NICK

I can see it back there.

MICHAEL

How can...

NICK pulls the caddy over to the side of the road and stops. He debates whether he should use **the voice** on MICHAEL. He decides against it. There is something about him he just hasn't figured out yet. He turns and looks at MICHAEL.

NICK

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

MICHAEL thinks for a moment, then decides to be honest with NICK.

MICHAEL

Okay, okay.

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

MICHAEL

KITT, come here.

KITT (VO)

On my way, Michael.

NICK

(raise eyebrow)

Who's Kitt?

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

CONTINUE TO:

32 EXT: ROADSIDE

NICK and MICHAEL walk over to KITT.

PAN TO:

33 EXT: KITT

NICK and MICHAEL reach KITT.

MICHAEL

KITT, Detective Nick Knight. Detective, KITT.

KITT

Hello detective.

NICK

(raise eyebrow)

A talking car!

KITT

I am more than just a car, detective.

KITT opens the passenger door.

(CONTINUED)

KITT

Take a look.

NICK hesitates for a second, then enters.

CONTINUE TO:

34 INT: KITT

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

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

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

KITT
Merci beaucoup.

DISPLAY SUBTITLE
Thank-you very much.

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

NICK
What sort of name is Kitt?

KITT
It stands for Knight Industries Two
Thousand.

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

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

MICHAEL
I think he gets the picture, KITT.

KITT
Sorry Michael.

NICK turns to MICHAEL.

NICK
So, how was KITT able to follow us?

(CONTINUED)

MICHAEL

My watch.

NICK

(raise eyebrow)

Your watch?

MICHAEL

(nod)

It's a direct comm-link to KITT.

(beat)

By the way, KITT was two blocks behind us.

(raise eyebrow)

How were you able to spot him?

NICK

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

MICHAEL doesn't believe him.

MICHAEL

Right.

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

KITT

Detective, are you feeling alright?

NICK

(raise eyebrow)

Fine. Why?

KITT

It's just that your body temp...

NICK

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

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

CONTINUE TO:

(CONTINUED)

35 EXT: ROADSIDE

KITT

But...

MICHAEL

(sternly)

Drop it KITT.

KITT

Yes Michael.

The police radio in the caddy calls NICK.

DISPATCH (VO)

81 Kilo. 81 Kilo, where are you?

NICK turns to MICHAEL.

NICK

Be right back.

NICK runs to the caddy.

PAN TO:

36 EXT: CADDY

NICK opens the door.

DISPATCH (VO)

81 Kilo, do you copy? Over.

NICK picks up the CB.

NICK

81 Kilo. Go ahead.

PAN TO:

37 EXT: MICHAEL AND KITT

MICHAEL turns to KITT.

MICHAEL

I don't believe him, KITT.

(CONTINUED)

KITT

Don't believe him about what, Michael?

MICHAEL

Well for starters, how was he able to see you? I don't buy that whole night-vision story. There's something strange about him. I don't know what it is yet. But I just have this strange feeling about him.

MICHAEL looks over at NICK.

KITT

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

MICHAEL

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

KITT

Yes Michael.

MICHAEL walks over to the caddy.

PAN TO:

38 EXT: CADDY

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

NICK

...way in now. 81 Kilo out.

NICK looks at MICHAEL. NICK enters the car as he speaks.

NICK

Get in.

NICK closes his door as MICHAEL gets in. NICK drives off. KITT follows.

FADE TO:

(CONTINUED)

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

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

7:16 PM: Moonrise.

FADE TO:

40 INT: 27TH PRECINCT (8:00PM)

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

SCHANKE

So, you...

There is a knock on the door.

SCHANKE

Come in.

The door opens. It's NATALIE. She is carrying a file.

NATALIE

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

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

SCHANKE

What is it?

NATALIE

My report on Cindy.

(beat)

I believe we're looking for a serial killer.

SCHANKE

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

(CONTINUED)

NATALIE

Everything matches the Agnus Zimmerman
and Bobby Anderson, cases.

SCHANKE

Zimmerman? But that was 2 days ago!

MICHAEL

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

SCHANKE

Can you prove that?

MICHAEL looks to NICK.

MICHAEL

Ask KITT.

NATALIE mouths a "bye" and exits.

SCHANKE

(raise eyebrow)
Who's Kitt?

NICK

His *partner*.

SCHANKE

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

NICK

Later, Schank.

MICHAEL

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

MICHAEL's watch beeps.

MICHAEL

Excuse me.

MICHAEL turns away from SCHANKE, and answers KITT.

MICHAEL
Yes KITT. What is it?

KITT (VO)
Devon's calling.

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

MICHAEL
Put him through, KITT.

KITT (VO)
Yes Michael.

MICHAEL
Yo Devon. What can I do for you?

DEVON (VO)
We just got word that Arnold Arnolds
escaped from police custody on
Saturday.

MICHAEL
Saturday?

DEVON (VO)
Yes. He was seen boarding a flight to
Toronto.

MICHAEL
(roll eyes)
Great.

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

MICHAEL
Thanks.

DEVON (VO)
Good luck, Michael.

MICHAEL
Bye Devon.

MICHAEL disconnects DEVON and turns to NICK.

MICHAEL
What were those names again?

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

MICHAEL mutters quietly to himself.

MICHAEL
The Alphabet Killer.

NICK, of course, hears the comment.

SCHANKE
(raise eyebrow)
The what?

NICK
Of course.
(beat)
The first victim's initials were A.Z,
the second's were B.A, and the third's
were C.B.

MICHAEL activates the watch-comm again.

MICHAEL
KITTY, give me a hard copy of the
Arnolds file.

KITT (VO)
Right away Michael.

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

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

NICK

Sure. Why not.

MICHAEL

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

MICHAEL exits. SCHANKE and NICK approach the door.

SCHANKE

(raise eyebrow)

Did he say print-out?

NICK

Yes.

NICK and SCHANKE exit.

CONTINUE TO:

41 INT: HALLWAY

They walk down the hallway.

SCHANKE

He has a computer in his car?

NICK

Yes.

SCHANKE

I wish we had computers in ours.

NICK

Maybe one day we will.

SCHANKE

Yeh, but not in our lifetime.

(CONTINUED)

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

PAN TO:

42 INT: NICK AND SCHANKE'S DESKS

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

NICK

Where do we start?

MICHAEL puts the ARNOLDS file on the desk.

JUMP TO:

43 EXT: THE RAVEN (10:30PM)

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

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

CONTINUE TO:

44 INT: KITT

MICHAEL

Keep your scanners peeled buddy.

KITT

Yes Michael.

KITT enters SURVEILLANCE MODE. MICHAEL opens the door, exits, and closes the door.

CONTINUE TO:

45 EXT: ROADSIDE

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

CONTINUE TO:

(CONTINUED)

46 EXT: THE RAVEN

NICK and MICHAEL enter.

CONTINUE TO:

47 INT: THE RAVEN

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

NICK

Stay here.

NICK continues line as he walks off.

NICK

I'll be right back.

MICHAEL

Ni...

ALMA slithers up to MICHAEL and whispers in his ear.

ALMA

Hi ya handsome, wanna dance?

MICHAEL

Ah... sure.

ALMA leads him to the dance floor.

PAN TO:

48 THE BAR

NICK reaches JANETTE. JANETTE kisses him.

JANETTE

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

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

(CONTINUED)

NICK

Have you seen this guy?

JANETTE looks at photo.

JANETTE

No. Why?

(beat)

Who is he, what's he done?

NICK

His name is Arnold Arnolds.

(beat)

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

JANETTE

I'll keep an eye out for him.

NICK

(kiss her)

Thanks Janette.

JANETTE looks over at MICHAEL.

JANETTE

Who's your friend?

NICK

Michael Knight. He's up from LA.

Momentary pause. NICK notices the way JANETTE is looking at MICHAEL and he's not sure he likes it.

NICK

The third victim was a friend of his.

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

JANETTE

Nicola? What is it, what's wrong?

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

NICK
C'est sa couture.

DISPLAY SUBTITLE
It's his car.

JANETTE replies in the same low whisper.

JANETTE
Vous êtes inquiet au sujet
de sa voiture?

DISPLAY SUBTITLE
You are worried about his
car?

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

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

JANETTE
Kitt?

DISPLAY SUBTITLE
Kitt?

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

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

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

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

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

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

JANETTE
L'Enforcers

DISPLAY SUBTITLE
The Enforcers.

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

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

JANETTE
Ils iraient après Michael.

DISPLAY SUBTITLE
They'd go after Michael.

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

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

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

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

NICK
Peut-être.

DISPLAY SUBTITLE
Maybe

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

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

NICK
Gee, thanks Janette.

NICK kisses her, then looked over at MICHAEL and ALMA. He says next line at a normal voice auditory level.

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

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

NICK
I guess I better go before she...

JANETTE

...sinks her teeth into him?

NICK smiles and kiss her.

NICK

See ya.

JANETTE

Bye.

JANETTE watches him walk off.

PAN TO:

48b THE DANCE FLOOR

NICK approaches MICHAEL and ALMA. NICK gives ALMA a look as he approaches. NICK stops behind MICHAEL and quietly says.

NICK

Time to go Mikey.

MICHAEL is startled at the sound of NICK's voice.

MICHAEL

But Nick, I...

NICK

Trust me, it's for your own good.

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

CUT TO:

49 EXT: THE RAVEN

NICK and MICHAEL exit club and cross the street.

CONTINUE TO:

50 EXT: CADDY

MICHAEL

I guess I'll call it a night.

(CONTINUED)

NICK
(raise eyebrow)
You sure?

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

MICHAEL
It's been a long day.
(beat)
I'll check in with Schanke in the
morning.

NICK wonders if MICHAEL is up to something.

NICK
Okay. See ya tomorrow night then.

MICHAEL
Right. Bye.

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

NICK
Bye.

NICK drives off.

PAN TO:

51 KITT

MICHAEL walks over to KITT and opens the door.

CONTINUE TO:

52 INT: KITT

MICHAEL gets in.

MICHAEL
Okay buddy let's see what you got.
Michael gets comfortable in seat.

KITT
Yes Michael.

KITT runs the surveillance tape.

(CONTINUED)

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

MICHAEL

(raise eyebrow)

What happened? Their lips are moving so they are speaking. Why can we hear the music but not them?

KITT

I don't know Michael.

MICHAEL

Don't know?

(beat)

What do you mean you don't know?

KITT

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

MICHAEL

We both know that's impossible KITT.

KITT

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

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

MICHAEL

Okay KITT. Stop the tape.

KITT stops the tape.

MICHAEL

Let me know once you have the sound for that conversation.

(beat)

I want to know what they were saying.

MICHAEL starts the car.

KITT
Yes Michael.

PAN TO:

53 EXT: KITT/ROADSIDE

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

CONTINUE TO:

54 INT: THE RAVEN

NICK descends the stairs and goes over to JANETTE.

JANETTE
(smile)
Nicola, twice in one night. Did you forget something? Or did you want...

NICK gives her a real serious look.

NICK
WE have a problem!

CUT TO:

WEDNESDAY NOVEMBER 3RD 1993

55 EXT: CITY SCRAPE (4:00AM)

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

FADE TO:

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

NICK lands on the sidewalk and walks over to KITT.

CONTINUE TO:

(CONTINUED)

57 EXT: KITT

NICK addresses KITT, quietly.

NICK
KITT?

KITT
Hello, detective.

NICK
Please, call me Nick.

KITT
As you wish.

NICK
We have to talk. Can you let me in?

KITT
I...

NICK
Please?

KITT opens the door.

NICK
Thanks.

NICK gets in.

CONTINUE TO:

58 INT: KITT

NICK sits and KITT closes the door.

KITT
What is it, d... Nick?

NICK
I ... uh ...

NICK mutters to himself.

(CONTINUED)

NICK

I hope no one will see this.

KITT

If you wish privacy, I can darken the windows.

NICK

Thanks.

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

NICK

Michael can't hear us, can he?

KITT

No. But I...

NICK

I just need to talk to you.

Momentary pause.

KITT

Are you alright, Nick?

NICK

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

KITT

Not even Michael?

NICK

Especially not Michael.

KITT

Why not?

NICK

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

KITT

Not really.

NICK

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

KITT

How'd you...

NICK

Just answer the question.

KITT

Yes. I am working on the English subtitles.

NICK

Does Michael know you have our...?

KITT

No. He went to sleep before...

NICK

Good.

(beat)

I know you are a computer KITT, and all your logic will reject what I am about to tell you. But I feel I have no choice. If you were to find out on your own and tell Michael, the consequences could be, no, make that would be, deadly.

(beat)

Can you see me?

KITT

Yes.

NICK mutters quietly.

NICK

Well, here goes nothing.

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

(CONTINUED)

KITT

You're a vampire? A real vampire!

NICK

Yes.

KITT

That explains a lot.

(beat)

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

NICK exits VAMP-MODE and returns to normal.

NICK

Yes. Most of the clientele are...

KITT

So it's a vampire haven.

NICK

(smile)

Something like that.

KITT

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

NICK

Yes.

KITT

Nick, who are THE ENFORCERS?

NICK

They enforce THE CODE. They are what I am. They are sworn to protect us. To keep the mortal world from learning of our existence. And they will stop at nothing to see to that. If any mortal, has in their possession, proof of our existence, and cannot be made to forget, and threatens to expose us to the mortal world, they will come to silence that person.

(CONTINUED)

KITT

You mean kill him.

NICK gets a look of sadness on his face and looks at the floor.

NICK

Yes.

NICK looks back at KITT's display.

NICK

That is why Michael must not find out.
And, why you must never tell, anyone.

(beat)

You must also get rid of that
conversation between me and Janette.
If you've listened to it, you know why.

KITT

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

(beat)

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

NICK

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

KITT

1228?

NICK

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

(beat)

Do me a favor. Keep Michael away from
The Raven.

KITT

I'll try Nick.

NICK opens the door and gets out.

CONTINUE TO:

(CONTINUED)

59 EXT: KITT

NICK

Thanks.

NICK flies off. KITT closes the door.

CONTINUE TO:

60 INT: KITT

KITT

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

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

KITT

There, that should do it.

FADE TO:

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

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

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

FADE TO:

62 INT: KNIGHT'S WAREHOUSE

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

(CONTINUED)

NATALIE
Nick, you're awake?

NICK
I... can't sleep.

NATALIE
So I can see.

NATALIE walks over to him.

NATALIE
Want to talk about it?

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

NATALIE
I think you've had enough.

NICK looks at her, his eyes glowing.

NICK
Give me the bottle Nat.

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

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

NATALIE
Are you alright?

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

Momentary pause.

NATALIE
Just what, Nick?

NICK realizes she is no longer holding the bottle and sees it on the counter. He moves faster than she's ever seen him move before and goes for the bottle. He grabs it and drains it.

(CONTINUED)

NATALIE is frightened, she hasn't seen him like this in almost a year. She address him, hesitantly.

NATALIE

Nick?

NICK puts the empty bottle down and grabs another from the fridge. He removes the cork with his teeth while closing the fridge. He takes a swig from the bottle then picks up the wine glass on the counter and pours a glass. NATALIE says her line while NICK is filling his glass.

NATALIE

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

NICK realizes NATALIE is scared.

NICK

Sorry Nat. I... I didn't mean to scare you.

NATALIE

You're not scaring me. I know you'd never hurt me.

NICK drains his glass and refills it. He glares at her.

NICK

Don't be too sure on that. You never know one day I might just...

NATALIE

Nick. I believe in you. I...

NICK gives her a look. She can see he is really troubled by something.

NATALIE

What has you so troubled?

NICK looks into his glass.

NICK

It's just...

NICK drains his glass and refills it.

NATALIE
Just what, Nick? Talk to me. I want to help.

NATALIE sits on the couch.

NICK
This case.
(beat)
...and Michael Knight...
(beat)
...and his car, KITT.

NICK says line as he is walking to couch. He brings the bottle and glass with him. NATALIE raises an eyebrow in confusion.

NATALIE
His car?

NICK sits beside her.

NICK
Have you seen his car, Nat? Have you?

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

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

NATALIE
What do you mean?

NICK takes drink from his glass.

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

NATALIE replies with a sarcastic tone in her voice.

NATALIE

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

NICK

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

NATALIE

Kitt?

NICK

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

(beat)

KITT recorded a conversation between Janette and I last night at The Raven.

NATALIE

WHAT?

NICK

KITT only got the picture and background noise.

(beat)

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

NICK takes another drink from his glass.

NATALIE

Janette and every other vampire in the club.

NICK

Maybe.

NATALIE watches NICK drain his glass and then refill it.

NATALIE

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

NICK

That's what I thought.

(CONTINUED)

NATALIE

What changed y...

NICK

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

NATALIE

And?

NICK takes a big drink and then looked at her.

FADE TO:

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

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

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

8:11 pm: Moonrise

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

Sky turns from day to night.

FADE TO:

64 INT: 27TH PRECINCT (10:30PM)

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

SCHANKE

Find anything?

NICK sits in his chair.

NICK

(sit)

Nothing. Just another dead end.

NICK notices the file.

NICK

Is that Nat's report?

(CONTINUED)

SCHANKE

Yep, Donald Cain, victim #4.

NICK thinks of something.

NICK

Wait, there's another pattern.

SCHANKE

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

NICK

Yes. Don't you see it?

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

NICK

Read the first names.

SCHANKE

Agnus, Bobby, Cindy, Donald.

NICK

See it yet?

MICHAEL

Female, male, female, male.

NICK

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

SCHANKE

E.D must be a woman.

MICHAEL

Maybe there are other patterns. Let's check.

SCHANKE

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

(CONTINUED)

MICHAEL

It might take us forever, but not KITT.
(turn to Nick)
The reports are in the computer,
right?

NICK

Should be.

MICHAEL activates his watch-comm.

MICHAEL

KITT, access the mainframe and compare
all four victims.

SCHANKE gives MICHAEL a look.

MICHAEL

(beat)
See how many patterns, besides the
ones already mentioned, exist between
them.

KITT (VO)

Yes Michael.

SCHANKE

How long will it take K...

KITT (VO)

Michael, I have found two more
patterns.

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

KITT (VO)

If you'll notice, the first letter of
each victim's first name, matches the
first letter of their occupation.

SCHANKE looks at the list. He realizes that KITT is right and
wonders why no one noticed that before.

SCHANKE

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

(CONTINUED)

MICHAEL

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

SCHANKE

(raise eyebrow)

How many occupations start with an E?

NICK

A lot more than you think.

SCHANKE gives NICK a look. MICHAEL addresses KITT.

MICHAEL

You said two. What's the other one?

KITT (VO)

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

MICHAEL

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

(beat)

KITT see if you can come up with a list of possible victims.

KITT (VO)

Yes Michael.

(beat x2)

Michael?

MICHAEL

Yes KITT.

KITT (VO)

All victims appear to have lived within the same area.

MICHAEL

That should make the list of possibles shorter.

KITT (VO)

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

(CONTINUED)

NICK

What's her name KITT?

KITT (VO)

Eve Davidson. She's an Egyptologist.

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

NICK

What's the time frame for...

KITT (VO)

Noon - 6:00 pm.

NICK

So the...

KITT (VO)

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

SCHANKE looks at the time of deaths.

SCHANKE

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

MICHAEL

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

SCHANKE

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

MICHAEL

Thanks.

NICK

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

SCHANKE

Right.

SCHANKE and MICHAEL go back to reading the printouts. NICK's phone rings.

NICK

Homicide, Detective Knight.

JANETTE (VO)

Your suspect is here.

NICK

Thanks. On my way.

NICK hangs up the phone and heads out.

SCHANKE

Knight?

(beat)

Nick?

(beat)

Where are you?

(beat)

Nick?

NICK ignores SCHANKE and keeps on going.

MICHAEL

(raise eyebrow)

Does he do that a lot?

SCHANKE

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

MICHAEL

Maybe we can find out.

SCHANKE

How?

MICHAEL activates his watch-comm.

MICHAEL

KITT?

KITT (VO)

Yes Michael?

MICHAEL

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

KITT (VO)

Yes Michael.

KITT traces the call to The Raven and debates on telling MICHAEL. MICHAEL wonders what is taking KITT so long to answer.

MICHAEL

Well KITT?

(beat)

KITT?

(beat)

KITT, answer me?

KITT lies.

KITT (VO)

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

SCHANKE thinks to himself "So his partner isn't always perfect."

MICHAEL

What? I...

(beat)

Are you feeling okay, KITT?

KITT (VO)

I am fine, Michael.

MICHAEL

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

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

(CONTINUED)

KITT (VO)
Really Michael, that's not necessary.
I am perfectly fine.

SCHANKE looks at MICHAEL.

SCHANKE
You can't expect him to always have
the answer. Everyone has...

MICHAEL gives SCHANKE a look then addresses KITT.

MICHAEL
Did you at least see which way he drove
off?

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

MICHAEL
KITT?

KITT (VO)
Nick didn't drive anywhere.
(beat)
His car is still parked outside.

MICHAEL
What?

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

MICHAEL
So where'd he go?

SCHANKE
(laugh)
Welcome to my world.

They head back to the desk.

SCHANKE
He's forever doing that.

Momentary pause.

SCHANKE

One minute he's right beside you, then boom, he's gone.

(beat)

You take your eyes off him for one second, and he's nowhere in sight. He just disappears.

(beat)

It's as if he grew wings and flew away.

They reach the desk.

SCHANKE

Maybe he went to see Natalie?

MICHAEL

The coroner?

SCHANKE

Yeh. They're pretty close.

SCHANKE picks up the phone and calls NATALIE.

SCHANKE

Hi Natalie, it's Schanke.

(beat)

Is Nick there?

(beat)

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

(beat)

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

(beat)

Thanks. Bye.

SCHANKE hangs up the phone.

MICHAEL

Not there is he?

SCHANKE

Nope.

MICHAEL

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

Momentary pause. SCHANKE thinks of someone.

(CONTINUED)

SCHANKE

Janette.

MICHAEL

Janette? The owner of *The Raven*,
Janette?

SCHANKE

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

MICHAEL

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

SCHANKE

To *The Raven*?

(beat)

It would take at least an hour to get
there from here, and that's driving.

(beat)

Wherever he went, he went on foot.

MICHAEL

Maybe she called from her car and
picked him up.

(beat)

Or maybe she called him from home?

SCHANKE

Maybe.

MICHAEL

You know where she lives?

SCHANKE

Nope.

MICHAEL

Her last name?

SCHANKE

Nope.

MICHAEL gives SCHANKE a look.

(CONTINUED)

SCHANKE

Don't look at me like that. She keeps to herself a lot. I've only seen her outside of the club once when she came to the station to...

CUT TO:

65 EXT: 27TH PRECINCT

FOCUS on KITT.

CONTINUE TO:

66 INT: KITT

KITT

I'd better warn Nick.

KITT activates the phone and calls NICK.

JUMP TO:

67 INT: AIR

NICK is flying to The Raven. His cellphone rings.

CONTINUE TO:

68 EXT: ROOFTOP

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

NICK

Knight.

KITT (VO)

Nick, it's KITT.

NICK

Yes KITT. What is it?

KITT (VO)

It's Michael.

(CONTINUED)

NICK
(raise eyebrow)
What about Michael.

KITT (VO)
I think he'll be heading your way.

NICK
What do you mean?

KITT (VO)
I know you flew off to The Raven. I recognized Janette's voice when she called you at the station.

NICK
Does Michael know...

KITT (VO)
No. But your partner seemed to think you were either with Natalie or Janette. He called Natalie and she said you weren't there, so...

NICK
Thanks KITT.

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

NICK
Yeh. I know the feeling.

KITT (VO)
Be careful Nick.

NICK
Always.

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

CONTINUE TO:

(CONTINUED)

69 EXT: AIR

NICK flies to The Raven.

CONTINUE TO:

70 EXT: THE RAVEN

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

CONTINUE TO:

71 INT: THE RAVEN

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

NICK

Where is he?

JANETTE waves her head in ARNOLDS direction.

JANETTE

Over there.

NICK

Thanks.

He kisses her, then walk over to ARNOLDS.

NICK

Mr. Arnolds?

ARNOLDS

Who wants to know?

NICK flashes his badge.

NICK

Nick Knight, homicide. You're under arrest.

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

CONTINUE TO:

(CONTINUED)

72 EXT: THE RAVEN

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

NICK

Sleep.

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

JUMP TO:

73 EXT: 27TH PRECINCT (11:50PM)

MICHAEL exits and goes over to KITT.

CONTINUE TO:

74 INT: KITT

MICHAEL gets in and starts the car.

KITT

Where are we going, Michael?

MICHAEL drives off.

MICHAEL

The Raven.

KITT

The Raven?

(beat)

Isn't that the club that Nick took us to last night?

MICHAEL

Yep.

KITT

Why are we going there?

MICHAEL doesn't answer.

(CONTINUED)

KITT

Michael?

MICHAEL

Do you think Nick Knight is... normal?

If KITT could raise an eyebrow, he would.

KITT

Pardon?

MICHAEL

Does he seem a little... I don't know... strange to you?

KITT

Strange? How so?

MICHAEL

How'd he know you were following us last night? He couldn't have seen you. You were two blocks behind us.

(beat)

Where'd he take off to earlier? His partner says he does it all the time.

(beat)

And why did the sound go all crazy during that conversation between Nick and Janette's last night?

KITT

Michael, I...

MICHAEL looks at KITT display.

MICHAEL

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

KITT

On what, Michael?

MICHAEL

The vocal enhancement on Nick and Janette's conversation.

KITT

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

MICHAEL

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

KITT

Michael, here's the tape.

(beat)

See for yourself.

KITT runs the tape.

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

MICHAEL

There was more to that conversation.

KITT

Are you sure you're feeling okay, Michael?

MICHAEL

I could ask you the question.

Momentary pause.

KITT

So, why are we going to The Raven?

MICHAEL

I think that's where Nick flew off to.

KITT

Flew?

MICHAEL

Just a figure of speech, KITT.

KITT

Oh.

(CONTINUED)

MICHAEL

Did you see him leave the station?

KITT

Who, Nick?

MICHAEL

Of course Nick, who else?

KITT

Well...

Momentary pause.

MICHAEL

KITT!

KITT

Not really.

MICHAEL

What do you mean, not really?

KITT

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

(beat)

He must have gone out the back way.

MICHAEL

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

(beat)

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

JUMP TO:

THURSDAY NOVEMBER 4TH 1993

75 EXT: 27TH PRECINCT (MIDNIGHT)

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

(CONTINUED)

NICK
Arnolds, wake up.

ARNOLDS
(open eyes)
What... where...?

NICK takes him to the precinct entrance.

CONTINUE TO:

76 INT: 27TH PRECINCT

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

NICK
Book Mr. Arnolds here on four counts
of murder.

The OFFICER takes Arnolds.

OFFICER
Yes sir.

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

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

SCHANKE notices ARNOLDS being lead away.

SCHANKE
Is that who I think it is?

NICK and SCHANKE head to their desks.

NICK
Yep. Arnold Arnolds.

NICK looks around.

NICK
Where's Michael?

(CONTINUED)

SCHANKE

He said he was gonna call it a night.

NICK

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

SCHANKE

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

NICK

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

NICK picks up phone and calls NATALIE.

NICK

Nat, it's Nick.

(beat)

Yeh, I know. Do you have Cindy's phone number?

(beat)

Yeh, I'll hold.

NICK looks at Schanke.

NICK

She's looking it up.

NICK waits for NATALIE to return. NICK's line is said to NATALIE who has returned.

NICK

Yes, I do.

NICK picks up a pen and writes the phone number down.

NICK

Thanks Nat. Bye.

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

NICK

How long ago did he leave?

SCHANKE

About 15 minutes, I think. Why?

(CONTINUED)

NICK

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

NICK hangs up phone.

NICK

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

NICK seems to have forgotten that KITT called him, so the number is in his phone's call history.

JUMP TO:

77 EXT: THE RAVEN (1:00AM)

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

CONTINUE TO:

78 EXT: KITT

MICHAEL parks KITT and exits car.

MICHAEL

Keep your scanners peeled buddy.

KITT

Yes Michael.

MICHAEL walks off.

CONTINUE TO:

79 EXT: THE RAVEN

MICHAEL enters the club.

PAN TO:

80 EXT: KITT

KITT enters SURVEILLANCE MODE.

JUMP TO:

(CONTINUED)

81 INT: THE RAVEN

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

MICHAEL

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

BARTENDER

She's busy right now, Mr...

MICHAEL

Knight. Michael Knight.

BARTENDER

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

MICHAEL

Thanks.

SANDRA slides up to MICHAEL.

SANDRA

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

MICHAEL

Michael.

(beat)

Michael Knight.

SANDRA

You're not from around here, are you?

MICHAEL

No. I'm from LA.

SANDRA

(smile)

Want to dance?

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

SANDRA

You in Toronto on business?

(CONTINUED)

MICHAEL

It started out as a vacation, but...

SANDRA

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

MICHAEL

I...

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

SANDRA

Come.

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

CONTINUE TO:

82 INT: BACK ROOM

SANDRA pushes MICHAEL up against a wall and kisses him.

CUT TO:

83 INT: BAR

JANETTE approaches the bar. The BARTENDER turns to her.

BARTENDER

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

JANETTE raises an eyebrow in surprise.

JANETTE

Nicola!

BARTENDER

No. A mortal. Michael.

JANETTE gets a worried look on her face.

JANETTE

Where is he now?

(CONTINUED)

BARTENDER

Dancing with Sandra.

JANETTE looks around for them. She can't see them. She gets a bad feeling that Sandra may have lured Michael somewhere.

JUMP TO:

84 INT: BACK ROOM

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

JANETTE

CASSANDRA!!

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

JANETTE

Oh no.

KITT (VO)

Michael?

KITT's voice startles JANETTE.

KITT (VO)

Michael? Are you okay? Answer me.

JANETTE

Who's there?

KITT (VO)

Janette?

JANETTE

(raise eyebrow)

Yes. Who's...

KITT (VO)

My name is KITT.

JANETTE

Oh, so you're KITT.

(CONTINUED)

KITT (VO)

Yes.

JANETTE

Call Nicholas.

KITT (VO)

Right away.

JUMP TO:

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

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

NICK

Homi...

KITT (VO)

Nick, come to The Raven, quickly. It's Michael, he's been... attacked.

NICK

On my way.

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

SCHANKE

Freeze

(beat)

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

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

SCHANKE

(curiously)

Where are we going?

NICK

The Raven.

SCHANKE is surprised.

(CONTINUED)

SCHANKE
(raise eyebrow)
Business or pleasure?

NICK
Michael's there.

SCHANKE
That doesn't answer the question,
Knight.

JUMP TO:

86 EXT: THE RAVEN (2:45AM)

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

CONTINUE TO:

87 INT: THE RAVEN

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

NICK
(sternly)
Stay here.

SCHANKE
Why?

NICK
Just do it, okay?

They share a look. SCHANKE reluctantly agrees and nods. NICK smiles a "thanks" and runs to the back room. SCHANKE looks around and notices a lot of the patrons are staring at him.

SCHANKE
This club really gives me the heebie-
jeebies. Always feels like I'm the
main course at a BBQ.

PAN TO:

(CONTINUED)

88 BACK ROOM

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

NICK

Oh no.

NICK walks over to MICHAEL.

KITT (VO)

Nick?

NICK

Yeh KITT, it's me.

NICK looks at JANETTE.

NICK

What happened, Janette?

JANETTE

Well, I...

JANETTE stops talking. Momentary pause.

NICK

KITT, what's Michael's status?

KITT (VO)

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

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

SCHANKE (VO)

Hey Knight, what's going on in there?

NICK addresses the entrance way.

NICK

Just stay outside and don't let any one in.

NICK turns to JANETTE.

(CONTINUED)

NICK

So, what happened?

JANETTE

Is KITT...

NICK

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

JANETTE

Well you see...

(beat)

...today is the first Thursday of the month, that means my accountant, Mr. Jameson, comes over to do the records with me.

NICK

What's that got to do...

JANETTE

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

(beat)

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

(beat)

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

(beat)

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

(beat)

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

NICK

Or sooner.

(CONTINUED)

KITT (VO)

Are you saying what I think you're saying?

NICK

Yes KITT. Michael is now a vampire.

KITT (VO)

Devon's just going to love this.

NICK

Devon?

KITT (VO)

Our boss.

Momentary pause.

NICK

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

KITT (VO)

Of course, Nick.

NICK

Good, go then.

NICK turns to JANETTE.

NICK

Keep Schanke distracted long enough for us to get away.

JANETTE gives NICK a "*do I have to*" look. NICK picks up MICHAEL.

JANETTE

Nicola, I...

NICK

(kiss her)
Thanks Janette.

NICK and MICHAEL exit the room. JANETTE sighs.

CONTINUE TO:

(CONTINUED)

89 INT: THE RAVEN

SCHANKE
What's wrong with Michael?

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

NICK tosses SCHANKE the caddy keys and walks off as he says
line.

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

SCHANKE
Nick, wait, I...

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

JANETTE
Hello, Mr. Schanke.

SCHANKE
Ah, hi Janette.

JANETTE
How are Myra and Jenny?

SCHANKE
Fine. Fine.

JANETTE
Can I get you something to drink?

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

SCHANKE walks to the stairs and ascends them.

CONTINUE TO:

90 EXT: THE RAVEN

SCHANKE exits and notices that MICHAEL's car is gone.

(CONTINUED)

SCHANKE gets into the caddy and drives off.

JUMP TO:

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

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

CONTINUE TO:

92 INT: KNIGHT'S WAREHOUSE

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

KITT (VO)

Nick?

NICK

Yeh KITT?

NICK takes a sip.

KITT (VO)

Will Michael be alright?

NICK

That depends on what you mean by alright.

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

MICHAEL

What happened? Where am I?

NICK

How do you feel?

MICHAEL

Hungry, thirsty.

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

(CONTINUED)

NICK

Here, drink this.

MICHAEL answers hesitantly.

MICHAEL

What is it?

NICK

Just drink it.

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

NICK

How do you feel, now?

MICHAEL

Still thirsty.

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

NICK

Still thirsty?

MICHAEL

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

MICHAEL sits up.

NICK

Do you remember anything that happened at The Raven?

MICHAEL

The Raven? No. Not really. Maybe KITT does.

KITT (VO)

Michael! Are you...

MICHAEL

I think so. Do you have a tape of what happened at The Raven?

No answer.

NICK

It's okay, KITT.

(beat)

He's one of us now.

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

KITT (VO)

Yes, I do.

MICHAEL addresses NICK.

MICHAEL

You got a computer?

NICK

Yeh, over there.

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

MICHAEL

Okay KITT, play the tape.

KITT (VO)

Yes Michael.

KITT plays tape.

NICK

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

KITT fast-forwards the tape. (NOTE: Tape covers MICHAEL only. Therefore, it shows more of SANDRA's seduction of MICHAEL than seen before.) Tape plays up to the point where JANETTE says, "Call Nicholas".

NICK

Okay KITT, stop the tape.

(CONTINUED)

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

MICHAEL

You mean she's a...

(beat)

you're a...

(beat)

now I'm a...

NICK

Vampire?

MICHAEL nods.

NICK

Yes.

NICK and MICHAEL walk back to couch and chair.

MICHAEL

Then, that stuff you gave me to drink was...

MICHAEL realizes what was, is, in the bottles.

MICHAEL

...blood?

NICK

Yes.

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

MICHAEL

This is all a bad dream. It has to be. Ever since we got here, KITT's been acting really strange, and...

NICK

I'm afraid that's my fault.

MICHAEL

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

NICK
KITT was protecting me.

MICHAEL
You? Why...

NICK
Remember that tape KITT made at The Raven the other night?

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

NICK
(nod)
That would be it.

MICHAEL
What about it?

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

NICK takes drink from his glass.

MICHAEL
How so?

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

MICHAEL
The Enforcers? Who are they?

NICK
They enforce THE CODE. Sworn to protect us, to keep the mortal world from discovering our existence. If KITT told you...

MICHAEL

They'd come after me.

NICK

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

MICHAEL

He tried Nick but, I didn't listen.

(beat)

This is really happening, isn't it?

NICK

'Fraid so.

MICHAEL

How many people know you're a vampire?

NICK takes a drink.

NICK

Only one.

(beat)

Nat.

MICHAEL

The coroner?

NICK

Yeh.

MICHAEL

Your partner doesn't know?

NICK

No, he doesn't.

(beat)

Just Nat.

MICHAEL

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

(beat)

How long have you...

(CONTINUED)

NICK

I was brought across in 1228.

MICHAEL

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

NICK

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

MICHAEL

Devon? What's he...

NICK

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

MICHAEL

I...

(yawn)

I'm so tired.

MICHAEL lays down.

NICK

The sun will be up soon.

MICHAEL

The sun? Why should...

(beat)

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

NICK nods affirmatively.

NICK

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

(beat)

So, if you go back to FLAG...

MICHAEL

If?

NICK

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

MICHAEL

Right.

MICHAEL thinks.

KITT (VO)

I could protect him from the sun during the day.

NICK

What?

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

KITT (VO)

We could have Bonnie install sun...

NICK

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

(beat x2)

Michael, there's a ...

NICK turns around and notices that MICHAEL is fast asleep on the couch. NICK looks at his watch. It reads 6:15am. NICK knows that MICHAEL will be in a deep sleep til sunset. He picks up MICHAEL. He flies upstairs and places MICHAEL on the bed. Then he heads back downstairs, holding MICHAEL's watch. As he is descending the stairs, he hears the elevator ascending and senses NATALIE is in it. If she'd have arrived a few minutes ago he might have a problem.

The elevator door opens, and NATALIE enters. NICK motions her to be quiet as he heads to the couch. NATALIE places the caddy keys on the table, and heads for the couch.

NATALIE

(quietly)

What happened?

NICK
Sandra attacked Michael.

NATALIE
Is he ...

NICK
Dead?

NATALIE nods. NICK places the watch on the table as he sits on the couch.

NICK
No.

NATALIE
You mean he's...

NICK
Yeh.

NATALIE notices the empty bottles as she sits on the couch.

NATALIE
Where is he?

NICK
Upstairs. Asleep.

NATALIE
What are you gonna do?

NICK
I don't know.

NATALIE
How much have you told him?

NICK
He fell asleep before we could really get into it.

KITT (VO)
Nick?

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

NATALIE

Who said that?

NICK

KITT.

(beat)

KITT, say hello to Dr. Natalie Lambert.

KITT (VO)

Hello, doctor.

NATALIE looks at NICK.

NATALIE

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

NICK

Right.

(beat)

What were you going to say KITT?

KITT (VO)

I was wondering why we couldn't simply give Michael a sun allergy. Like you have.

NICK

A sun allergy isn't something he'd catch overnight.

(look to Natalie)

Or could he?

NATALIE

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

KITT (VO)

I could show them to you.

NATALIE

(raise eyebrow)

You could?

KITT (VO)

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

(CONTINUED)

NATALIE

Ain't technology wonderful.

NICK and NATALIE head over to computer.

NICK

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

NICK turns on the computer.

NICK

Okay KITT, send'em up.

KITT (VO)

Yes Nick.

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

NICK

You read this. I'll get the phone.

NICK walks over to phone and answer it.

NICK

Hello.

JANETTE (VO)

Nicola, good you're still up.

NICK

What can I do for you, Janette?

JANETTE (VO)

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

NICK

What do you mean?

JANETTE (VO)

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

NICK

But Janette, I ...

(CONTINUED)

JANETTE (VO)

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

NICK

Janette, I ...

JANETTE (VO)

Bon soir, mon amour.

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

NICK

Janette? Ja...

NICK hangs up.

NICK

Great.

NICK leans on the table. NATALIE is still reading.

NATALIE

What'd Janette want?

NICK

Merlin will be here at 8:00.

KITT (VO)

The computer expert, right?

NICK

Yes.

(beat)

Sorry KITT, I forgot to...

KITT (VO)

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

NICK walks over to NATALIE.

NICK

I guess so. Merlin can re-program you,
while I re-program Michael.

(CONTINUED)

NATALIE laughs.

KITT (VO)
Very funny. Ha, ha, ha.

NICK address NATALIE.

NICK
Find anything?

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

NICK
So?

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

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

KITT (VO)
We can make it convincing. Can't we
doctor?

NATALIE
We can certainly try, KITT.

NATALIE looks at NICK.

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

NICK nods and goes back over to the phone.

NATALIE goes back to reading the med-file.

NICK picks up the phone and dials the station.

NICK

This is Detective Knight. I'd like to leave a message for Captain Stonetree. Tell him, I won't be in tonight, family emergency.

(beat)

Thanks.

NICK hangs up and looks at NATALIE.

NICK

You want to call now?

NATALIE

No, I'll...

(yawn)

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

NATALIE rises from chair.

NATALIE

...better get going.

KITT (VO)

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

NATALIE

(smile)

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

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

NICK

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

KITT (VO)

Of course, Nick.

Momentary pause.

(CONTINUED)

KITT (VO)

Will you be asleep when I get back?

NICK

Probably.

KITT (VO)

Good night then.

NICK

Night.

PAN TO:

93 INT: FRIDGE

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

PAN TO:

94 INT: STAIRS

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

JUMP TO:

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

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

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

FADE TO:

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

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

FADE TO:

(CONTINUED)

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

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

CONTINUE TO:

98 INT: KNIGHT'S WAREHOUSE

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

MICHAEL

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

NICK

Some of it.

MICHAEL

Like what?

NICK

Well, you already know about the sun.

MICHAEL nods, approvingly.

NICK

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

MICHAEL

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

NICK

Yes.

MICHAEL

What about transformation?

NICK

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

(CONTINUED)

MICHAEL

Yeh.

NICK

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

MICHAEL

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

NICK

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

MICHAEL

Oh.

NICK and MICHAEL take a drink from their glass.

NICK

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

MICHAEL

Urges? What type of urges?

NICK

The urge for blood, for one.

NICK takes a drink from his glass. MICHAEL looks at him.

NICK

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

NICK takes another drink. So does MICHAEL.

NICK

You'll be able to hear the heartbeats, and smell the blood, of every mortal
(MORE)

(CONTINUED)

NICK (CONT)

around you.

(beat)

You must fight the desire to take that person.

(beat)

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

NICK takes a drink from his glass.

NICK

You'll be able to hear conversations in other rooms, other buildings.

(beat)

You're going to have to learn to focus your senses, to block out everything that has nothing to do with what you are doing at the moment.

NICK and MICHAEL take a drink from their glass.

NICK

Your physical strength is also superior.

(beat)

So be extra careful when you throw, or hit, someone or thing.

MICHAEL laughs.

NICK

This isn't funny Michael.

(beat)

If you were to hit a mortal and not know exactly how much force was behind your swing, you could wind up hurtling him halfway across the room.

(beat)

How would you explain that?

MICHAEL

Sorry.

NICK and MICHAEL take another drink from their glass. The glasses are now empty. MICHAEL asks question as they refill their glasses.

(CONTINUED)

MICHAEL

What about mind control?

NICK

You will be able to sense the thoughts
of both mortals and vampires.

They both take a drink from their glass.

NICK

With practice you can use the power of
persuasion, or hypnosis, to make
mortals forget or remember something.

MICHAEL

What about sleeping?

(beat)

I mean, do we sleep in...

NICK

...coffins?

MICHAEL nods, affirmatively.

NICK

No. At least I don't.

Momentary pause.

NICK

Some of us do though. Frankly, I never
much cared for it.
There is no rule, that says we must
sleep in coffins.

MICHAEL

Can we... fly?

NICK

Yes.

NICK and MICHAEL take a drink from their glasses.

MICHAEL

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

NICK

Any type will do.

NICK looks at his glass.

NICK

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

MICHAEL perks to attention. NICK drains his glass and starts to refill it. He notices the look on MICHAEL's face.

NICK

What is it?

MICHAEL

Someone is coming.

NICK

It's only Nat.

MICHAEL raises an eyebrow wondering how NICK could know.

MICHAEL

How... never mind.

MICHAEL stares into his glass. NICK knows he will be able to handle MICHAEL if the need arises.

NICK

You okay?

MICHAEL

I think so. This is a lot...

NICK

We can stop if you want?

MICHAEL nods his head negatively.

MICHAEL

(beat x3)

There's one more thing I'm curious about. There seems to be a lot of inconsistencies, throughout the

(CONTINUED)

various legends, on exactly how one becomes a vampire.

NICK was hoping this wouldn't come up so soon.

MICHAEL

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

(beat)

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

The elevator door opens, and NATALIE enters. NICK looks at MICHAEL as Natalie exits the elevator. He can sense him reacting to her.

NATALIE

Good evening, guys.

NICK

Hi Nat.

MICHAEL

Hello Natalie.

As NATALIE draws closer, MICHAEL can hear her heartbeat and smell the blood pumping through her body. NICK notices MICHAEL's eyes turn gold. He zips over to NATALIE and puts his arm around her, claiming her. NATALIE is surprised and looks at NICK. She notices NICK is not looking at her but at MICHAEL.

MICHAEL slowly turns to face them, fangs starting to appear. When he sees NICK with her, his eyes return to normal, and his fangs retract. It's as if he realizes NICK is the elder vampire and is claiming this mortal.

(CONTINUED)

NICK leads NATALIE to the sofa. NATALIE remembers that MICHAEL is now a vampire. A very new vampire that could very easily lose control and kill her in an instant. She realizes NICK is acting protective and leans into the embrace. As NICK and NATALIE sit on sofa, NICK gives MICHAEL a look.

NICK

You okay?

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

MICHAEL

Well?

NICK

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

NATALIE

Into what?

MICHAEL

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

NATALIE

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

NATALIE playfully punch NICK in the arm.

NATALIE

Go on Nick, tell him.

NICK turns to NATALIE.

NICK

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

NATALIE gives NICK a stern look.

NATALIE

He has every right to know, Nick.

NICK gives NATALIE a concerned look.

NICK

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

Momentary pause. NATALIE and MICHAEL just look at him.

NICK

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

(beat)

Too many reporters with too many questions and overactive imaginations.

(beat)

You know what it's like.

MICHAEL

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

NICK

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

MICHAEL

Have you?

NICK and NATALIE think of RICHARD.

NICK

I haven't taken a life in that way, in over 100 years.

(beat)

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

MICHAEL

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

(CONTINUED)

NICK
How... KITT right?

MICHAEL nods.

NICK
Yes and no. I did move here from Chicago, but I came up in '89. I met Nat in August of 1990, when I was brought to the morgue DOA.
(beat)
But that's another story.
(beat)
In October 1990, I joined the TPD.

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

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

NICK turns to NATALIE.

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

NICK, NATALIE, and MICHAEL all laugh.

NICK
That night, I went to see Capt. Stonetree, and used a little *persuasion*, to get the job.

Momentary pause.

MICHAEL
So, how do you *bring someone over*?

NICK
Are we back to that?

MICHAEL

I really want to know.

NICK reluctantly agrees.

NICK

Okay, okay.

(beat)

There are two ways, depending on the effect you want.

MICHAEL

What?

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

NICK

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

MICHAEL

What's the difference?

NICK

The way you were brought over, leaves you independent, in control of your own life.

(beat)

You can do what you want. Where you want. How you want. When you want.

MICHAEL

And you?

NICK

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

MICHAEL

The Blood Bonding?

NICK nods affirmingly.

NICK

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

(beat)

That's what *The Blood Bonding* does. It bonds you to your master.

NICK gets a solemn look on his face.

NICK

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

(beat)

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

NATALIE looks at NICK sympathetically.

NATALIE

I never knew that.

MICHAEL

So, how's it done?

NICK

Which one?

MICHAEL

The first one.

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

NICK

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

MICHAEL

How is that different from *The Blood Bonding*?

NICK

The difference is what comes next.

(CONTINUED)

Momentary pause.

NICK
How the initial hunger/thirst is
satisfied.

(beat)
Do you remember how yours was?

MICHAEL
(nod)
You gave me a bottle, like this one.

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

MICHAEL
You mean you'd...

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

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

NATALIE
You guys expecting someone?

MICHAEL
I didn't hear anyone.

NICK
It's Merlin.

MICHAEL
How cou...

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

MERLIN
Nicholas.

(CONTINUED)

NICK

Merlin.

MERLIN notices how "*comfortable*" NICK seems to be with the mortal female sitting with him. NICK introduces NATALIE.

NICK

This is Dr. Natalie Lambert...

MERLIN

Oh, so this is the famous Dr. Lambert.

NICK

And this, is our new convert, Michael Knight.

MERLIN gives NICK a "KNIGHT" look.

NICK

Don't say it.

MERLIN looks at MICHAEL.

MERLIN

So, where's KITT, the wonder car?

MICHAEL

He should be parked outside.

MERLIN

There's nothing parked outside.

MICHAEL activates the watch-comm.

MICHAEL

KITT?

KITT (VO)

Yes Michael

MICHAEL

Where are you, buddy?

KITT (VO)

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

(CONTINUED)

MICHAEL

There is someone here who'd like to meet you.

NICK

Merlin, say hi to KITT.

MERLIN

Hi KITT.

KITT (VO)

Hello Merlin. Mind if I ask you a question?

MERLIN

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

KITT (VO)

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

NICK, MICHAEL, NATALIE, and MERLIN all laugh.

MERLIN

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

NICK

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

MERLIN

(nod)
Yes.

MERLIN heads to the door.

MERLIN

See ya later.

NICK/MICHAEL/NATALIE

Bye.

MERLIN exits.

MICHAEL

Merlin's on his way, KITT. Be nice.

(CONTINUED)

KITT (VO)
Always Michael.

JUMP TO:

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

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

JUMP TO:

100 INT: MAIN FLOOR (8:20PM)

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

STONETREE
You still here?

SCHANKE looks at him.

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

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

The phone rings. SCHANKE answers it.

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

SCHANKE hangs up the phone.

STONETREE
What is it?

(CONTINUED)

SCHANKE

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

STONETREE

Is the guard okay?

SCHANKE

Yeh, he's fine.

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

SCHANKE

Dispatch, Detective Schanke.

(beat)

Re-issue that APB on Arnold Arnolds.

(beat)

Thanks.

SCHANKE hangs up the phone and returns to his paperwork.

JUMP TO:

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

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

MICHAEL

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

NICK

Yes.

MICHAEL

What was she like?

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

NATALIE

Don't.

(beat)

You're not supposed to be here,
remember?

(CONTINUED)

NICK

Right.

The machine answers the phone.

MESSAGE (VO)

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

SCHANKE (VO)

Knight, it's Schanke. Arnolds just escaped.

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

SCHANKE (VO)

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

NICK

Great.

NICK looks to MICHAEL.

NICK

I guess we better go find him.

NICK gives NATALIE a kiss on the forehead as he gets up from couch. He goes over to the window and opens it. MICHAEL just stares at him. NICK turns to MICHAEL.

NICK

You coming?

MICHAEL

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

NICK

Remember what I told you and you'll be fine.

MICHAEL rises from his seat.

(CONTINUED)

MICHAEL

Well, here goes nothing.

MICHAEL heads over to NICK.

NICK

That's the spirit.

NICK looks at NATALIE.

NICK

Later Nat.

NATALIE

Bye Nick.

NICK flies out the window. MICHAEL turns to NATALIE.

MICHAEL

Wish me luck.

NATALIE

Good luck.

MICHAEL flies out the window. NATALIE takes a look around and decides to tidy up. She brings the dishes and glasses to the sink and puts the bottles on the counter. She returns to the couch and picks up the TV Guide. She turns to Thursday, November 4th, 1993. She is looking through listings when the phone rings. She is about to answer it, then remembers that she's not supposed to be here either. The machine answers.

MESSAGE (VO)

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

JANETTE starts talking at the tone of the BEEP.

JANETTE (VO)

Nicola, if you're there, pick up the phone.

NATALIE picks up the phone.

(CONTINUED)

NATALIE

Janette?

JANETTE (VO)

Natalie? Where's Nick?

NATALIE

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

JANETTE (VO)

(interrupt)

...is here.

NATALIE

At The Raven?

JANETTE (VO)

Yes. I guess I'll try to reach Nicholas
on his cell.

NATALIE

He didn't bring it.

JANETTE (VO)

What?

NATALIE

It's right here.

JANETTE (VO)

Oh, I see. If he calls...

NATALIE

Can you keep Arnolds there, Janette?

JANETTE (VO)

Of course, why?

NATALIE

I think I might have a way to contact
Nick.

JANETTE (VO)

You do?

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

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

NATALIE
Thanks Janette. Bye.

JANETTE (VO)
Bye.

NATALIE hangs up the phone and runs to the door.

CUT TO:

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

NATALIE enters and walks over to KITT and MERLIN.

CONTINUE TO:

103 EXT: KITT

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

NATALIE
KITT?

KITT
Yes, Dr. Lambert.

NATALIE
Can you contact Michael?

KITT
Yes.

NATALIE
Good. Contact him please.

KITT calls MICHAEL.

KITT
Michael.

(CONTINUED)

MICHAEL (VO)

Yes KITT, what is it?

KITT

Dr. Lambert wants to talk to you.

MICHAEL (VO)

What is it, Natalie?

NATALIE

Is Nick still with you?

NICK (VO)

Right here, Nat.

NATALIE

Janette just called. Arnolds is at The Raven.

NICK (VO)

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

NATALIE

Good luck guys.

KITT disengages the link to MICHAEL.

NATALIE

KITT, can you call Janette?

KITT

Right away.

KITT activates the phone and calls The Raven.

JANETTE (VO)

Oui, bonjour.

NATALIE

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

JANETTE (VO)

Merci, Natalie. Au-revoir.

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

NATALIE

So, how's it coming?

MERLIN looks at her with a big smile.

MERLIN

Amazing. KITT is absolutely amazing.
MERLIN stops smiling.

MERLIN

Don't take this the wrong way,
doctor...

(beat)

But I've got a lot of work to do,
and...

(beat)

...you just standing there like that,
isn't helping.

NATALIE

I understand. I'll just go back
upstairs.

MERLIN

Yeh.

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

MERLIN

I don't know how Nick does it.

KITT

Does what?

MERLIN

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

MERLIN stops talking. Not wanting to finish.

KITT

And not, what?

MERLIN

You know.

KITT

No, I don't. Tell me.

MERLIN pauses trying to think of how to explain.

MERLIN

And not be tempted to take her.

KITT

Take her? Take her where?

MERLIN

Not that sort of take.

KITT

Then what... You mean take, as in kill.

MERLIN

Or bring her over.

KITT

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

MERLIN

Yeh, maybe. Nicholas always was a romantic.

KITT

Always?

MERLIN

As long as I've known him.

(beat)

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

JUMP TO:

104 EXT: THE RAVEN (9:00PM)

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

(CONTINUED)

NICK

That wasn't so bad now, was it?

MICHAEL answers sarcastically.

MICHAEL

Piece of cake.

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

MICHAEL

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

NICK

You'll get used to it. Come on.

They enter The Raven.

CONTINUE TO:

105 INT: THE RAVEN

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

CONTINUE TO:

106 EXT: THE RAVEN

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

NICK

There.

(beat)

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

NICK flies off.

(CONTINUED)

MICHAEL

Right, easy for you to say.

MICHAEL runs south on Duncan after ARNOLDS.

PAN TO:

107 ARNOLD'S LOCATION

ARNOLDS looks back and sees only MICHAEL chasing him. He turns back and sees NICK land about 20 feet in front of him. NICK is in full vamp-mode. ARNOLDS stops. He takes the gun out of his pocket, and fires three shots at NICK. The bullets are direct hits, but have no affect, as they go straight through NICK. NICK starts walking towards ARNOLDS, slowly.

ARNOLDS turns and runs north. MICHAEL has stopped running and is slowly advancing towards ARNOLDS. ARNOLDS fires the two remaining shots at MICHAEL. MICHAEL is surprised when the bullets pass straight through him. MICHAEL enters vamp-mode.

ARNOLDS pulls the trigger again. The gun is empty. ARNOLDS looks back, at the advancing NICK, then back to MICHAEL, then back to NICK.

NICK

There's nowhere to run, Arnolds.

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

ARNOLDS

Who...

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

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

NICK

You're under arrest, again.

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

MICHAEL

How do we get him to the station?

(CONTINUED)

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

KITT

Maybe I can be of service.

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

NICK

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

MICHAEL

(nod)

Okay.

NICK

Remember what I told you about focusing your senses. You will be hit with a lot when you enter the station. Just focus. If it's too much give KITT the signal and he can pull you out.

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

FADE TO:

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

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

FADE TO:

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

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

CONTINUE TO:

110 INT: 27TH PRECINCT

MICHAEL enters with ARNOLDS in tow.

(CONTINUED)

MICHAEL's senses are on overload. He can hear the heartbeat of every person in the room. He can hear all the conversations in the room. All the sounds are deafening. He remembers what Nick told him and tries to tune everything out. It's not easy.

MICHAEL (VO)

Focus Michael. Focus. You can do this.

He sees SCHANKE heading toward him, on his way out.

SCHANKE

You found him! Great!

MICHAEL

KITT heard the APB, and we tracked him down.

SCHANKE stops a passing OFFICER.

SCHANKE

Take this guy back to holding.

OFFICER takes ARNOLDS from MICHAEL.

SCHANKE

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

OFFICER nods and takes ARNOLDS away.

MICHAEL

Why are you still here?

SCHANKE

I was finishing up some paperwork.

MICHAEL

Well, don't stay up too late.

(beat)

You know what they say. Early to bed, and...

SCHANKE

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

SCHANKE exits. MICHAEL feels the room starting to overload his senses again and decided he should get out before it's too late.

CONTINUE TO:

111 EXT: 27TH PRECINCT

MICHAEL exits and walks over to KITT.

CONTINUE TO:

112 EXT: KITT

MICHAEL opens the door and gets in.

CONTINUE TO:

113 INT: KITT

MICHAEL closes the door. MICHAEL stares at the steering wheel trying to focus his thoughts. KITT activates a noise damping shield that Merlin installed. MICHAEL reacts.

MICHAEL

What just...

KITT

Merlin installed a noise damping shield. It can...

MICHAEL

Thanks.

MICHAEL takes a deep breath. He starts the car and drives off.

KITT

What was it like Michael?

MICHAEL

What was what like KITT?

KITT

Flying!

MICHAEL laughs.

(CONTINUED)

MICHAEL

I think I'll leave the flying to you
for now buddy.

CONTINUE TO:

114 EXT: KITT

KITT continues to NICK's.

JUMP TO:

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

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

MESSAGE (VO)

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

At the tone of the BEEP, SCHANKE leaves the following message.

SCHANKE (VO)

Hey partner, forget my previous
message.

(beat)

Michael just brought Arnolds in,
before I left.

(beat)

I can't believe I actually got home
before midnight.

(beat)

Ciao.

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

MERLIN

That car of yours is amazing.

(CONTINUED)

MICHAEL

Thanks.

(beat)

And thanks for that noise damping shield.

MERLIN

You're welcome. I've told KITT everything I could think of. He should be able to protect you and keep you from breaking *The Code*.

MICHAEL

The Code?

MERLIN

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

NICK

(nod)

Early this morning.

NICK looks at Michael.

NICK

Remember our conversation about *The Enforcers*?

MICHAEL

Oh, right, of course.

MERLIN

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

MICHAEL

Getting there.

MERLIN rises.

MERLIN

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

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

(CONTINUED)

MERLIN

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

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

MICHAEL

Does every city have a vampire club?

NICK and MERLIN laugh.

NICK

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

MERLIN

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

NATALIE

Nice meeting you too, Merlin. Bye.

MICHAEL / NICK

Bye.

MERLIN walks over to the elevator and exits.

NATALIE

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

NICK

It's not that late.

NATALIE

(consult watch)

It's 11:45, Nick!

NICK looks at her teasingly.

NICK

The night is still young.

NATALIE

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

(CONTINUED)

NATALIE rises.

NATALIE
See ya tomorrow night, Nick. Bye
Michael.

NICK
Bye Nat.

MICHAEL
Bye.

NATALIE walks over towards the elevator. NICK watches her. She enters the elevator and exits. NICK looks at MICHAEL.

NICK
Want something to drink?

MICHAEL
Sure.

NICK rises and goes to kitchen.

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

NICK opens the fridge.

MICHAEL
I've decided to remain with FLAG.

NICK removes a bottle and closes the fridge.

NICK
Really.

NICK gets two glasses off the shelf.

MICHAEL
Yes.

NICK heads back over with the glasses and the bottle.

NICK
Why?

NICK sits and opens the bottle.

MICHAEL
The main reason is KITT.

NICK
KITT?

NICK pours two glasses.

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

NICK offers MICHAEL a glass. MICHAEL takes the glass.

MICHAEL
If I left...

NICK
You'd be leaving KITT.

MICHAEL
Right.

NICK and MICHAEL take a drink from their glasses.

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

MICHAEL takes another drink.

NICK
So, what about Arnolds?

MICHAEL
What about him?

NICK takes a drink.

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

MICHAEL

Yeh, so?

NICK

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

MICHAEL

I never thought of that.

NICK and MICHAEL take a drink from their glass.

KITT (VO)

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

NICK

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

KITT (VO)

We have the authority to bring Arnolds back.

NICK finishes off his glass, so does MICHAEL.

NICK

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

MICHAEL / KITT (VO)

Why not?

NICK

Remember how you felt around Natalie, earlier?

MICHAEL remembers the feeling all too well.

MICHAEL

Yes. The urge was strong. The only thing that stopped me was seeing you with her.

NICK

What do you think would have happened if I wasn't here?

(CONTINUED)

MICHAEL

I don't know. The urge was strong, but I think I could have controlled it.

NICK

You are too young to be in full control. It needs practise. Just imagine being trapped with Arnolds, inside KITT, all the way back to LA! The smell of his blood, the sound of his heart, calling you. Tempting you. I don't think you're ready for that yet.

MICHAEL

You're probably right. When I was at the station earlier my senses were on overloaded just like you said they'd be. I tried to focus but it was too much.

KITT (VO)

I could always bring Arnolds back myself.

NICK

What about the border, KITT?

KITT (VO)

I could have Devon meet me there.

NICK

Okay, KITT.

(beat)

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

KITT (VO)

Yes Nick.

NICK

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

MICHAEL

The Raven?

(CONTINUED)

NICK

(smile)

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

MICHAEL

Janette? What is your relationship with her anyway? I thought you and Nat...

NICK

Long story.

MICHAEL

Come on, Nick. She obviously...

NICK

Let's just say, if it wasn't for her, I wouldn't be here.

MICHAEL

I thought you said LaCroix...

NICK

Who do you think lured me to him?

MICHAEL gives NICK a look.

NICK

She wanted me and I was intoxicated by her. I'd do anything for her. And so would LaCroix. When she asked him to bring me over for her, he couldn't refuse.

NICK gets a far off look in his eyes.

MICHAEL

(raise eyebrow)

If she tricked you, shouldn't you hate her?

NICK

I could never hate her. She will always be in my life. We are bonded together for eternity. Through our master.

(CONTINUED)

MICHAEL

If you have the same master, that makes her your sister, right?

NICK

Not in the mortal sense. She is more than a sister.

MICHAEL thinks he understands.

MICHAEL

A lover.

NICK

She has been yes.

MICHAEL

In the past.

NICK

We will always be there for each other.

MICHAEL thinks on this. Was NICK saying that he was involved with Janette now? And if so, did Natalie know?

NICK looks at MICHAEL.

NICK

So, do you want to go...

MICHAEL

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

NICK

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

MICHAEL

Okay, I guess so.

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

MICHAEL

Could we take KITT instead?

(CONTINUED)

NICK
(smile)
Sure.

NICK and MICHAEL walk over to the elevator and exit.

JUMP TO:

Friday November 5th 1993

116 EXT: THE RAVEN (1:00AM)

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

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

CONTINUE TO:

117 INT: THE RAVEN

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

JANETTE
Nicola, what an unexpected, surprise.

JANETTE kisses NICK. MICHAEL reaches the table.

JANETTE
Hello Michael.

MICHAEL
Hi Janette.

NICK and MICHAEL sit at the table.

JANETTE
So, what can I do for you tonight?

NICK
Nothing.

JANETTE raises an eyebrow.

(CONTINUED)

JANETTE

Oh?

NICK

(smile)
I'm off duty.

JANETTE

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

NICK

(smile)
Yes.

NICK takes her hands in his and kisses them. She smiles. He looks up at her. MICHAEL has been watching them since he reached the table. Their body language around each other speaks volumes. He is about to say something when he senses something, no, someone. SANDRA walks up to the table behind MICHAEL.

SANDRA

Hello, Michael.

MICHAEL tenses and turns to face his master.

MICHAEL

Sandra.

SANDRA

Want to dance?

MICHAEL wants to say no but he can't.

MICHAEL

Sure.

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

JANETTE

Well?

NICK looks at her.

NICK

Well, what?

(CONTINUED)

JANETTE rises from her chair and offers NICK her hand.

JANETTE
Want to... dance?

NICK smiles at her.

NICK
Yeh, I'd like that.

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

PAN TO:

118 MICHAEL AND SANDRA

SANDRA
How are you... adjusting?

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

MICHAEL gets a look that SANDRA thinks she understands.

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

MICHAEL
Yeh.

SANDRA
I bet I know what one of them is.

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

MICHAEL
Oh?

SANDRA leads him to the back room.

PAN TO:

119 NICK AND JANETTE

They see MICHAEL and SANDRA enter the back room.

(CONTINUED)

NICK

I hope she goes easy on him.

JANETTE smiles.

JANETTE

Remember when that was us?

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

JANETTE

What do ya say?

NICK looks at her and replies ever so innocently.

NICK

About what?

JANETTE kisses him, really kisses him. He kisses her back.

PAN TO:

120 BACK ROOM

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

JUMP TO:

121 JANETTE'S ROOM

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

JANETTE

Oh, Nicola.

JANETTE kisses his neck bares her fangs and plunges them into

(CONTINUED)

his neck. NICK responds by plunging his into hers. They release each other after they are finished. JANETTE looks him in the eye and purrs.

JANETTE	DISPLAY SUBTITLE
Pour l'instant, ca	That's not bad for a start,
va, mon amour, mais...	my love, but...

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

JUMP TO:

122 BACK ROOM - 1:30AM

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

SANDRA

What was that?

KITT (VO)

Michael, are you there?

SANDRA

Who...

MICHAEL

Sandra, say hello to KITT.

SANDRA

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

MICHAEL

Right.

MICHAEL addresses KITT.

MICHAEL

What is it KITT?

KITT (VO)

Is Nick with you?

(CONTINUED)

MICHAEL

Not at the moment. He's, ah,
(beat)
with Janette. Why?

KITT (VO)

An APB was just issued on the man who
helped Arnolds escape earlier.

MICHAEL

(raise eyebrow)
And?

KITT (VO)

I just saw him entering the club.

MICHAEL

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

MICHAEL gets up and starts re-dressing.

MICHAEL

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

JUMP TO:

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

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

JANETTE

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

JANETTE rises her head and looks him in the eye. He takes her
head in his hand and brings her lips to his. They kiss. The
phone rings. They break the kiss. JANETTE rolls onto NICK to
answers the phone. NICK runs his fingers through her hair
while she is on phone.

JANETTE

Allo.

(CONTINUED)

KITT (VO)
Janette, is Nick there?

JANETTE recognizes KITT's voice and is not happy.

JANETTE
Oui.

KITT (VO)
May I speak with him?

JANETTE gives NICK a look and offers him the phone.

JANETTE
It's for you.

NICK gives her a look of surprise.

NICK
Me? No one knows I'm...

JANETTE gives him a look.

JANETTE
It's KITT.

NICK takes the receiver from JANETTE. JANETTE kisses his chest and nuzzles his neck while he is on the phone.

NICK
Yes KITT.

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

NICK raises an eyebrow in confusion.

NICK
What?

KITT (VO)
An APB was issued and when I saw the man enter the club, I told Michael, and he apprehended him.

NICK

So, you're bringing him in then?

KITT (VO)

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

JANETTE kisses NICK's chest. NICK is starting to succumb to JANETTE's touch again. He needs to get of the phone.

NICK

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

KITT (VO)

Yes Nick.

NICK

Bye KITT.

KITT (VO)

Bye Nick.

NICK hangs up the phone, then lifts JANETTE's head up.

JANETTE

You think it's wise to let him do this on his own?

NICK

He has to learn.

JANETTE

But he could...

NICK grabs her hair in his hands. His eyes turn golden.

NICK

Stop talking.

She smiles. He brings her lips to his and hungrily issues her. He rolls her over. He breaks the kiss and starts to cover her upper body with kisses. JANETTE rolls her head to one side offering him her neck. He bares his fangs and takes her.

JUMP TO:

(CONTINUED)

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

MICHAEL enters with his prisoner. His senses start to react again. Not as bad as before but still very strong and deafening. STONETREE is on his way out.

MICHAEL

Captain, can I speak with you for a moment?

STONETREE

Sure.

STONETREE stops a passing OFFICER.

STONETREE

Process this guy, then take him to holding.

OFFICER

Yes sir.

OFFICER takes the guy from MICHAEL and leaves.

STONETREE

What can I do for you, Mr. Knight?

MICHAEL

For starters, it's Michael.

STONETREE

Okay, Michael.

MICHAEL

It's regarding Mr. Arnolds. I...

MICHAEL raises a hand to his head as the sounds in the office really start to annoy him.

STONETREE

Are you okay?

MICHAEL

Fine. I...

STONETREE

Let's go to my office and talk.

MICHAEL

Yes sir.

They head to STONETREE's office.

JUMP TO:

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

NICK and JANETTE are sitting at her table, drinking.

NICK

Well, I guess I should be going.

JANETTE

You don't have to.

NICK

What?

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

JANETTE

You could, stay here.

NICK

At The Raven?

JANETTE

(purr)

It could be like old times.

She kisses his neck.

JANETTE

What do you say?

NICK

Don't you ever quit?

JANETTE

(smile)

Is that a yes?

(CONTINUED)

NICK thinks. He gives in.

NICK
Okay. For tonight.

JANETTE
I'll take it.

JANETTE smiles, stands beside him, and offers her hand.

JANETTE
Dance with me, Nicola.

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

JUMP TO:

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

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

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

STONETREE
Okay.

MICHAEL rises.

STONETREE
So how has your time in Toronto been?

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

STONETREE rises.

MICHAEL
Good night, Captain.

STONETREE
Good night, Michael.

MICHAEL exits office.

CONTINUE TO:

(CONTINUED)

127 EXT: 27TH PRECINCT

WEATHER: Rain. TEMP.: +7 HUM: 93% WINDS: E @ 5 kph.
MICHAEL exits, the station, and goes over to KITT.

CONTINUE TO:

128 EXT: KITT

MICHAEL opens the door and gets in.

CONTINUE TO:

129 INT: KITT

MICHAEL places key in ignition and is about to turn it when KITT speaks.

KITT

Nick's calling.

MICHAEL let's go of key and sits back in the seat.

MICHAEL

Put him through.

KITT patches the call through.

MICHAEL

Yes Nick.

NICK (VO)

Change of plans. I won't be coming home tonight.

MICHAEL

You staying at The Raven?

NICK (VO)

Yeh.

MICHAEL smiles.

NICK

Do me a favor?

(CONTINUED)

MICHAEL
Sure Nick, what is it?

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

MICHAEL raises an eyebrow.

MICHAEL
No problem. Why?

NICK (VO)
If I'm running late leaving here, I
can pick it up there instead of home.

MICHAEL
Oh.

NICK (VO)
See you when I get to the station
tomorrow. Bye.

MICHAEL
Bye.
(smile)
Say hi to Janette for me.

The sound of a phone hanging up is heard. KITT disengages the phone on their end. MICHAEL turns the key and drives off.

MICHAEL
Looks like Nick's more than friends
with Janette right now.

JUMP TO:

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

KITT pulls into the garage and parks.

CONTINUE TO:

131 INT: KITT

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

(CONTINUED)

MICHAEL

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

KITT

Yes Michael.

MICHAEL

Night KITT.

KITT

Night Michael.

MICHAEL opens the door and exits.

CONTINUE TO:

132 INT: GARAGE

MICHAEL walks to the elevator and exits.

FADE TO:

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

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

UV LEVEL: 1.0 HIGH: +10

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

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

FADE TO:

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

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

LOW: +2. Sky turns to night.

FADE TO:

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

MICHAEL and NICK are talking to KITT.

(CONTINUED)

ARNOLDS is asleep in the back seat.

CONTINUE TO:

136 EXT: KITT

NICK addresses KITT.

NICK

He'll sleep until Devon takes him.

KITT

Thanks Nick.

MICHAEL

Where's Devon meeting you, KITT?

KITT

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

MICHAEL

So, you'll be back around midnight?

KITT

Yes Michael.

KITT puts himself into AUTO CRUISE.

NICK

Bye KITT.

KITT

Bye Nick.

MICHAEL

Take care partner.

KITT

Bye Michael.

CONTINUE TO:

137 EXT: 27TH PRECINCT

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

CONTINUE TO:

(CONTINUED)

138 INT: 27TH PRECINCT

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

SCHANKE
(raise eyebrow)
Thought you were taking Arnolds back?

MICHAEL
No. KITT is.

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

MICHAEL and NICK share a look.

MICHAEL
He's ... shy.

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

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

SCHANKE
And now?

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

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

MICHAEL
Maybe.

SCHANKE
What are ya planning to do?

MICHAEL
Sandra's going to show me the town.

(CONTINUED)

SCHANKE / NICK

Sandra?!

MICHAEL

Yeh.

MICHAEL addresses Schanke.

MICHAEL

I met her at The Raven.

SCHANKE raises an eyebrow in surprise.

SCHANKE

The Raven! Really?

MICHAEL

Really.

MICHAEL looks at his watch.

MICHAEL

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

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

STONETREE

Knight! Schanke!

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

FADE TO:

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

FADE TO:

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

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

CONTINUE TO:

(CONTINUED)

141 EXT: KITT

DEVON

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

KITT

He...

(beat)

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

DEVON has an unsure, unconvinced, look on his face.

DEVON

Oh.

KITT

Michael asked me to give you this tape.

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

CONTINUE TO:

142 INT: KITT

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

CONTINUE TO:

143 EXT: KITT

DEVON

What's on it?

KITT knows but pretend not to.

KITT

He didn't tell me.

KITT closes the door and engages AUTO CRUISE.

KITT

I have to get back, Michael's waiting.

DEVON

Okay. Bye KITT.

(CONTINUED)

KITT

Bye Devon.

KITT backs up, turns around, and drives off.

CONTINUE TO:

144 EXT: BORDER

DEVON watches KITT drive off, wondering what it really going on.

After a few moments he heads to his car, gets in, and drives back to his side of the border.

JUMP TO:

SATURDAY NOVEMBER 6TH 1993

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

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

MICHAEL

Hey Nick, is KITT back yet?

NICK

Haven't seen him.

SCHANKE

How was your date with Sandra?

MICHAEL

Well ... different.

SCHANKE

Different? How so?

MICHAEL's watch beeps.

NICK

Saved by the bell.

MICHAEL

(smile)
Yes KITT.

(CONTINUED)

KITT (VO)

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

MICHAEL

Where are you?

KITT (VO)

Outside.

MICHAEL looks at NICK and SCHANKE.

MICHAEL

See you guys tomorrow. Bye.

NICK / SCHANKE

Bye.

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

MICHAEL

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

SCHANKE gives NICK a look.

SCHANKE

Janette? You were with, Janette, last night.

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

NICK

Homicide.

NATALIE (VO)

I need to see you.

NICK

On my way.

NICK hangs up, straightens the papers on his desk, and rises. SCHANKE looks at him with a raised eyebrow.

(CONTINUED)

SCHANKE

Hey, where do you think you going?

NICK

That was Nat. She wants to see me.

SCHANKE

(still curious)

Oh? What for?

NICK

Don't know. She didn't say.

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

JUMP TO:

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

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

NICK

You wanted to see me.

The sound of NICK's voice startles her.

NATALIE

Nick.

(beat)

Yes, thanks for coming.

NICK

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

NATALIE

Michael. How is he? Really.

NICK

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

NATALIE

Michael and Sandra?

(CONTINUED)

NICK

(nod)

She can teach him a few things I can't.

NATALIE

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

NICK gives her a "come now" look.

NATALIE

Oh, that stuff.

(beat)

So, is Michael returning to LA and FLAG?

NICK nods affirmatively.

NICK

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

NATALIE

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

NICK

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

NATALIE laughs.

NATALIE

Where is Michael?

NICK

Out with Sandra.

NATALIE

Again?

NICK

(nod)

Yeh.

(beat)

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

(CONTINUED)

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

NICK
Nat? ... You okay?

NATALIE
What?

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

NATALIE
Just thinking?

NICK
About...?

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

NICK
It looks that way.

NATALIE is about to say something when SCHANKE enters.

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

NICK
Later, Nat.

NATALIE
Bye Nick.

NICK and SCHANKE exit. NATALIE watches them leave.

JUMP TO:

(CONTINUED)

SUNDAY NOVEMBER 14TH 1993

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

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

NATALIE

Thought you weren't leaving till next week?

MICHAEL

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

NATALIE

We?

MICHAEL

Yeh. Sandra's coming with me.

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

NATALIE

Really?

SANDRA

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

MICHAEL's watch beeps.

KITT (VO)

Michael, we better get going if...

MICHAEL

Right KITT.

(beat)

Well, I guess this is good-bye.

(CONTINUED)

MICHAEL and SANDRA rise from the table.

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

MICHAEL
Thanks Nick. For everything.
(beat)
Bye Natalie.

NATALIE
Bye Michael.

MICHAEL and SANDRA walk to the elevator door and exit.

ALTERNATE ENDING STARTS HERE

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

FADE TO:

Thursday November 4th 1993

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

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

CONTINUE TO:

149 LIVING ROOM

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

NICK
Hello.

KITT (VO)
Nick, KITT. Michael's at The Raven.

NICK
What?

(CONTINUED)

KITT (VO)

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

NICK

Okay, I'm on my way, KITT.

NICK hangs up the phone and flies upstairs.

CONTINUE TO:

150 INT: BEDROOM

NICK speaks while getting dressed.

NICK

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

NICK gets dressed and runs out of his room.

CONTINUE TO:

151 INT: LIVING ROOM

NICK opens a window and flies out.

JUMP TO:

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

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

NICK

Cassandra. Stop.

SANDRA drops MICHAEL, who passes out.

SANDRA

Nicholas. Why...

NICK

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

(CONTINUED)

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

NICK
KITT, you there?

KITT (VO)
Yes Nick.

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

KITT (VO)
Yes Nick.

NICK and MICHAEL exit the back room.

JUMP TO:

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

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

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

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

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

NICK
Looks that way.
(beat)
It's getting late, why don't you st...

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

(CONTINUED)

NICK
That's right. I forgot.

MICHAEL thinks of something.

MICHAEL
Wait, aren't you supposed to be working?

NICK
I got off at midnight, half shift.

MICHAEL
See you tonight then.

NICK
Yeh, bye.

MICHAEL
Bye.

MICHAEL exits and NICK goes back to bed.

JUMP TO:

154 EXT: 27TH PRECINCT (7:30PM)

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

CONTINUE TO:

155 EXT: KITT

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

MICHAEL
Well, I guess this is good-bye.

NICK
Yeh.

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

(CONTINUED)

NATALIE
We will.

MICHAEL
Bye guys.

NATALIE / NICK
Bye.

KITT
Bye Nick.

NICK
Bye KITT. Take care of Michael, okay?

KITT
Of course.

NICK
And keep him out of trouble.

KITT
Yes Nick.

NICK
If you ever need anything, just call.

MICHAEL's not sure what NICK means but agrees.

MICHAEL
You got it.

MICHAEL looks to Natalie.

MICHAEL
Take care of him, Natalie.

NATALIE
As much as he'll let me.

MICHAEL gets into KITT and starts the car.

MICHAEL
Bye.

NATALIE / NICK
Bye.

KITT

Bye.

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

NATALIE

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

NICK

Who, Michael?

NATALIE

No. KITT. You really liked that car.

NICK

Yeh, I guess I will miss him.

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

SCHANKE

Did Michael leave?

NICK

You just missed him.

SCHANKE

Damn.

NICK and NATALIE are curious.

NICK

Why?

SCHANKE

I just realized I never got to meet his partner. I wanted to thank him for his help, and maybe take him out for a souvlaki or something.

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

SCHANKE

What? What's so funny?

(CONTINUED)

CONTINUED:

165.

SCHANKE follows them back into the precinct.

FADE OUT.

(CONTINUED)