

F O R E V E R
KNIGHT

Episode #305

"Blind Faith"

written by

James Johnston

1 (Bradette Prod. Des.)

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GOLDENROD - August 15, 1995 - PAGES:

(16, 21, 25)

CAST

NICK
NATALIE
LACROIX
TRACY
REESE
SCREED
JODY FRASER
LADY COP
MALE COP
RAPIST
BUS DRIVER
YOUNG MAN

SETS

INT. NICK'S LOFT
INT. JODY'S HOUSE
INT. JODY'S KITCHEN
INT. PRECINCT
INT. COTTAGE - ENGLAND 1883
INT. METRO PD DISPATCH CENTRE *

INT. THE CADDIE
INT. BUS
INT. MORGUE
INT. SCREED'S PLACE
INT. JODY'S BEDROOM
INT. HALLWAY OUTSIDE JODY'S BEDROOM *
INT. PRECINCT - REESE'S OFFICE

EXT. STREET CORNER
EXT. PARK
EXT. PRECINCT
EXT. MOORS - CROYDEN ENGLAND 1883
EXT. STREET
EXT. PARK WOODS
EXT. STREET
EXT. MORGUE
EXT. STREET
EXT. LOFT
EXT. COTTAGE - ENGLAND 1883
EXT. WOODS - ENGLAND 1883
EXT. JODY'S PLACE
EXT. HILLTOP

TEASER

FADE IN:

0A EXT. CITY SKYLINE PANORAMA - NIGHT - ESTABLISHING

0A

Camera PANS DOWN TO:

1 OMITTED

1

2 EXT. - CITY PARK - NIGHT

2

A woman, JODY FRASER, 27, beautiful and blind. Led by a guide dog in harness...a handsome Golden Lab called PERRY. They enter a park.

Jody walks with a cane; something about the way she moves suggesting that blindness is not her only disability.

Perry guides Jody along a walkway that winds through the greenbelt. Park benches line the walk.

PERRY - reacting O.S....off in the woods beyond the park. His ears perking up; he's whining softly...seems disturbed.

JODY. Falters in her steps. Scrapes against a park bench. Stops. Feels around for the seat then sags into it.

She's exhausted. Has to rest. Perry sits dutifully by, like the well-trained guide dog he is...

JODY

(sighs)

Just give me a minute, boy. Let me take a little breather...

(grimaces)

Ohh, my legs are killing me.

*
*

On Perry. Whimpering again. His attention focused on those woods...like he's HEARING an irritating, ultra-high frequency sound.

JODY (cont'd)

What is it, Perry? What's wrong? What do you see? Bet it's those damn squirrels, huh?

(CONTINUED)

2 CONTINUED:

2

She bends over, wraps an arm around Perry.

JODY (cont'd)
Wanna get off this leash for little
while? Yeah, you do, don't you?

As she unhooks his harness...

JODY (cont'd)
I know how you feel. Cooped up all
night with me at work...there you go,
puppy...

Perry's free. He BOLTS toward the wood.

JODY
(calling out)
Don't you go too far, okay? You stay
close...
(smiling)
And watch out for those killer
squirrels.

IN THE WOODS - WITH PERRY

He's sniffing around. On the scent of something irresistible,
stopping at a

MOUND of EARTH, freshly dug...Perry paws tentatively.
Scratches and digs, whimpering all the while.

A beat and TWO ARMS EXPLODE FROM THE GROUND and SEIZE PERRY
by his scruff...PULL HIM DOWN toward

A hideous face rising out of the dirt...a GAPING MOUTH with
FANGS...CHOMPING into the dog's neck.

OFF Perry's wounded whimper,

TO BLACK

END TEASER

ACT ONE

FADE IN:

- 3 EXT. - CITY SKYLINE - DAY (ESTABLISHING) 3
Twilight in Toronto. Sundown over the city...we INTERCUT:
- 4 INT. - NICK'S LOFT - DAY 4
Motorized window shutters crank open slowly... pale, late-afternoon sun pierces through, falling on...
CLOSE: Nick. Light patterns stripe across his face. His eyes...so empty...his expression, almost lifeless.
PULL BACK. He's soaking up as much of the weak daylight as he can...until he can stand no more and has to turn away.
- 5 INT. - JODY'S HOUSE - DAY 5
A ground floor flat in a large house. ON JODY. Out of old habit she stands at a mirror, running a brush through her hair. She pauses...reaches tentatively for the mirror...trembling fingers feel for the reflection she can no longer see. *
CLOSE : Jody's eyes...limpid. No expression...
- 6 IN HER KITCHEN - TIME CUT 6
A TEAPOT. Whistling to a boil on a hot plate... The kitchen is small, set along a section of wall several feet removed from the open concept livingroom. Beyond, past the kitchen through an archway, is the bedroom. *
PAN the walls to see pictures of Jody in healthier days... a very physically active person... athletic, full of life. *
PERRY. Stretched out on a well-worn bed near his DOG DOOR. He's panting in discomfort. He lifts his head, reacting to the sound of the teapot. Licks his chops. Lays back down... *
- 7 NICK'S LOFT - CLOSE ON A WINE GLASS 7*
Nick stands in his kitchen, pours blood from a bottle into a wine glass... a lonely ritual.
Nick's in jeans and a t-shirt...his shoulder holster and gun over the shirt. He stares at the brimming glass for a beat.

8 JODY'S PLACE

8

She's feeling for the knob to turn off the heat under her teapot...talking on a portable phone as she fixes her cup.

(CONTINUED)

8 CONTINUED:

8

JODY

(into phone)

...he's been listless all day. Off his food. Just not himself. I...I let him off the harness last night in the park...

(beat; listening)

I know. I know. I'm not supposed to do it but...he doesn't stray and he always comes back. I'm worried maybe he got in a fight, an animal bit him or something. The vet should probably look at him, huh?...

ANGLE ON Perry, reacting : "Vet?"...uh-oh.

JODY (cont'd)

Can you squeeze me in before my shift tonight? Yeah, sure...

She waits while the receptionist on the other end checks her schedule. Jody reacts to

PERRY at her feet. He's brought his ball...drops it at her feet. Nudges her with his snout then dog-smiles up at her.

JODY (cont'd)

Perry? You okay, boy?

She kneels down. Finds his ball...it's soggy with saliva...she reacts

JODY (cont'd)

...yecchh.

(into phone)

Oh, great. Actually he seems fine right now, but I'll probably bring him in just in case. Thanks Karen... see you there.

Jody hangs up. Wraps an arm around Perry and snuggles him.

OFF Perry...the very picture of tail-wagging, canine health,

9 TIME CUT - JODY'S PLACE - LATER

9

Jody pulls on her coat. Gathers her things. With Perry in his harness, she heads for the front door.

AT THE DOOR. Low angle. Perry's POV...

Sunlight strips along the floor through the window blinds. Perry YELPS as he steps into the sunshine...backs away. Almost pulls Jody off her feet as he retreats.

*
*
*

(CONTINUED)

9 CONTINUED: 9

JODY
Perry! What's wrong?

He's cowering. Won't move... *

JODY (cont'd)
What is it, boy? Come on, it's okay...

She tries again. Practically drags him to the door...he whimpers all the way...starts to growl. She releases him and he scurries back to safety. *

CLOSE ON Jody. She sighs...exasperated.

JODY
(sotto)
Okay then...no vet.
(beat)
But you're not gonna get out of walking me to work tonight...

10 EXT. - PRECINCT - NIGHT (ESTABLISHING) 10

11 INT. - PRECINCT - NIGHT 11

Tracking with Nick as he wends through the bullpen, reading from a ream of reports, faxes, and police bulletins.

CLOSE : TRACY'S DESK. A large, picture book..."Big Book Of Dogs"...open flat on her desktop. She's skimming through.

Nick comes up behind...looks over her shoulder.

NICK
You thinking of getting a dog?

TRACY
No. My nephew wants a puppy for his birthday. One of those wrinkly Chinese dogs...

NICK
Shar-pei...

TRACY
(impressed by his knowledge)
I never pictured you as a dog person. You ever had one?

NICK
(remembering)
A long time ago...

(CONTINUED)

11 CONTINUED:

11

TRACY

Yeah, well you don't buy shar-pei's,
you ransom them. I could get him a
Mazda for the same money.

Nick hands her one of the reports.

NICK

Mazdas don't fetch.

(beat)

Here... a couple of things in from
Windsor on that 261 suspect...

TRACY

Our rapist?

NICK

Three incidents last year with similar
composites and M.O.'s--

REESE (O.S.)

And the third victim died after the
attack.

Nick looks up as Capt. REESE joins them.

REESE (cont'd)

(to Nick)

I got copies of that printout, too.
He's a certifiable, serial creep.
You get this sleaze ball off my
streets, I'll buy you both a puppy
dog.

*
*
*

As Reese heads o.s., Nick turns to the Dog Book. Opens to a
photo of a LARGE DOG...a Rotweiler or a HOUND...stares at it
thoughtfully. Tracy observes him...

*
*

TRACY

...You are a dog lover.

*
*

(CONTINUED)

11 CONTINUED: 2 11

NICK *
(a shrug) *
...They're your friend. Your *
companion. *
(beat, then:) *
...They accept you unconditionally. *

Tracy sees Nick is really absorbed in one dog's picture. *

TRACY *
See something you like? *

CLOSE ON Nick. Dissolving into one his famous reveries... *

12 EXT. - MOORS - CROYDON, ENGLAND (1883) - NIGHT 12

Fog-shrouded, eerie bleakness. *

After a beat, a man in a hooded cloak emerges from the mist. Longrifle on his shoulder; wood bundle slung on his back. He pauses...a flash of lightning reveals that it's NICK.

(CONTINUED)

12 CONTINUED:

12

NEW ANGLE. Nick headed up the path to a thatched-roof cottage. A single oil-lamp burns in the window.

As Nick moves on, A DOG limps into the frame behind him. Following him.

CLOSE ON the dog. A large, scruffy hound. Almost wild. Wet, dirty, sickly...lost or abandoned on the moors, no doubt.

ON Nick. He stops. Senses the dog's presence behind him...

NICK
(turns to the dog)
Go on, I said. On your way. Stop following me.

Nick enters the cottage. Pauses in the doorway to deliver one more scolding.

NICK (cont'd)
Go on! There's no one here for you.

The dog stays put. Nick closes the cottage door. There's a long beat and he OPENS IT again. Looks down.

The hound's still there. Looking timidly up at Nick.

NICK
Oh, all right then. Come on.
In with you. Out of the weather...

The dog slips in shyly around Nick...he closes the door.

13 INT. - COTTAGE - NIGHT (LATER)

13

CLOSE ON a stick as Nick halves it with a large KNIFE... tosses the stick into the roaring hearth. *

ANGLE ON the HOUND. Wolfing chow from a tin plate as Nick moves past him. *

NICK
There's a good boy. Go on and eat your fill... *

Nick sits. Uncorks a bottle of blood and drinks deeply.

The HOUND pauses mid-meal to look up curiously at Nick swilling from the bottle.

(CONTINUED)

13 CONTINUED:

13

NICK (cont'd)
 (gestures with bottle)
 Fruit of the hunt. Venison for you.
 (disappointed)
 The rest for me.

ON Nick. Watching the hungry hound pork up. A beat...he studies the dog. Then, decides...

NICK (cont'd)
 I mind company as a rule but seeing as
 you're lost and the weather's so foul,
 you're welcome to stay.

The dog wags his tail.

NICK (cont'd)
 I suppose you'll need a name, then.
 Let's see...how about: Raleigh, as
 in...Sir Walter?

CLOSE: Nick can't conceal that he's touched by the dog. He reaches down, pats him gently.

NICK
 There's a good dog...Raleigh.

14 INT. - PRECINCT - NIGHT (THE PRESENT)

14

RESUME with Nick. He closes the dog book. He and Tracy don coats then head out toward the door.

TRACY
 I had a dog growing up.
 (remembering fondly)
 Sparky.

*
*
*
*

NICK
 (amused)
 "Sparky"?

*
*
*

TRACY
 Yeah. What's wrong with Sparky?

*
*

NICK
 Oh, nothing... it's exactly what I
 imagined you'd call a dog.

*
*
*

TRACY
 (mildly offended)
 What's that supposed to mean?

*
*
*

At the door now. Nick, smirking, holding it for his partner.

*

(CONTINUED)

14 CONTINUED:

14

NICK
Nothing. Sparky's a fine name. You
didn't happen to have a cat named
Fluffy, did you?

She stops in her tracks: how'd he know that? Reese calls out
to them.

REESE (o.s.)
(to Nick/Tracy)
Hey, you two.

ANGLE ON REESE, back at Tracy's desk...he has the phone
receiver cradled in the crook of his neck now and

REESE
Dispatch just got a 911 from Allan
Gardens. Somebody driving by saw a
man dragging a woman out of her car.
Sounds like your guy. *

OFF the door, swinging closed behind Nick and Tracy,

15 INT. - CADDY - NIGHT

15

In the speeding Caddy. Nick maneuvers through traffic like
an Indy driver; Tracy works the radio and fusses about Nick's
driving. She's gesturing with the mic...

TRACY
(to Nick; re: cars ahead)
Blow this guy off. Go around him.
Take Adelaide to Jarvis... It's
faster. *

Nick shoots her a sideways glance.

NICK
Maybe you'd like your own little
steering wheel.

Tracy looks up, reacts to the noise of a police helicopter
that buzzes overhead.

NICK (cont'd)
That one of ours?
(off her nod)
Get us on Tac 2. I want to know what
they're seeing.

TRACY
(into mic)
Dispatch, this is 81-kilo. We're
going to Tac 2, monitoring Fly Ops.

And we INTERCUT with

16 INT. - METRO PD DISPATCH CENTER - CONTINUOUS

16

The whole room sizzling with radio traffic. Dispatchers man computerized consoles and murmur into mics.

HEAR the voice of one operator in particular as we TRACK IN on a woman at her console, slowly coming up behind her.

WOMAN'S VOICE (o.s.)

Air three, respond to possible 261 in progress. Allan Gardens vicinity. We've got four radio units heading for perimeter...

*

TRACY

Fly Ops, this is 81-kilo what is your perimeter?

Camera snakes around her chair and we REVEAL JODY. Wearing a headset mike; working her panel with dexterity despite her handicaps. PERRY'S on the floor at her feet. Quiet. Patient...

JODY

(into headset)
81-kilo, it's Jarvis, Carlton, Parliament and Dundas.

*

*

*

*

TRACY

We're at Queen and John heading east... how can we help?

*

*

*

JODY

We need you on the southern perimeter... suggest you cut down to Adelaide and take it to Jarvis. You're the only unit covering that approach...
(beat)
It's faster.

*

*

Tracy glares at Nick. He squirms under her withering look. Leans over the wheel and punches the gas...

TRACY

(into mic)
81-kilo. Thanks for the tip, Metro Air Control. We're on it...

CLOSE ON Tracy. clicking off the radio, thinking aloud to herself about the voice she just heard... a thought that troubles her...

*

*

TRACY

(could it be?)
Jody?

(CONTINUED)

16 CONTINUED:

16

Back at Fly ops Jody is also thinking that she recognized Tracy's voice.

JODY
(to herself)
Tracy Vetter?

Jody resumes her dispatching work... her hands flicking over the bank of controls...Perry sitting dutifully by her.

JODY (V.O.)
...all units, we have a Detective unit approaching southern perimeter from Bayview.

She leans back and sighs. Stretches down and pats PERRY...who's suddenly taken an interest in something O.S.

ANGLE: TWO COPS...man and a woman. Lady cop's apologizing profusely to her partner...who has a wad of tissue pressed to a nosebleed. Walking with his head slightly elevated...

LADY COP
I'm so sorry. I didn't know you were you there...

MALE COP
(through his tissue)
It's okay. Really...I'll live.

LADY COP
Oh, I hope it's not broken.

MALE COP
Believe me...it'll only help if it is. *

LOW-ANGLE: their movements exaggerated and slow from...

PERRY'S POV : watching as blood droplets plip-plip and spatter onto the linoleum floor in slow-motion.

ON Perry. He growls softly...licks his chops and pads over to the blood on the floor. LAPS IT UP.

OFF Perry, lapping at the floor...

17
THRU OMITTED
18

17
THRU
18

19 EXT. - STREET - CONTINUOUS 19

Nick and Tracy in the Caddie. Nick fishtails the Caddie to a stop. They leap out. *

In the distant B.G., we HEAR the sound of the helicopter, working another section of the park. Nick has to raise his voice a little to be heard. *

NICK
Go north. *

TRACY
Right. *

She hurries off. Nick watches her go, turns, listens... then WHOOSHES o.s., on the run. *

20 EXT. - PARK WOODS - NIGHT (2ND UNIT) 20

VAMP POV : Nick racing headlong through the foliage.
VAMP-HEARING a multitrack collage of sounds...and a man's voice rising out of the mix:

21 EXT. - PARK WOODS - CONTINUOUS 21

MAN'S VOICE (O.S.)
...I can cure you, baby.

A thick, strong man dragging a woman along at knifepoint.

CLOSE. She's terrified. Her clothes are torn. He's got a hammy hand clamped over her mouth. The RAPIST leers in close to her face...WE SEE HIM...

RAPIST (cont'd)
Let me cure your sickness.

WITH NICK

(CONTINUED)

21 CONTINUED: 21

He ZEROES IN on the voice and TAKES OFF toward it. *

21A WITH TRACY 21A*

Running through the woods, searching. Stops as she HEARS the woman SCREAM - turns around and dashes o.s. in its direction. *

WITH THE RAPIST

He's wrestling the woman, trying to force her to the ground. He drops her and looks up just as

Nick CRASHES through brush. His gun in hand.

NICK
Police officer! Freeze!

ANGLE ON the woman : soon as the rapist releases his hold, she starts to SCREAM at the top of her lungs.

She dashes to Nick. Right through his line of fire. Grabs him and holds on for dear life. She's panicked...slows Nick down just long enough for the rapist to split...

The woman's been cut in the confusion. Nick holds up her arm to SEE: blood soaking through her sleeve. *

CLOSE ON NICK. A beat of indecision : he wants to pursue the rapist but she needs medical attention. *

TRACY bursts on scene as Nick's helping the lady to a bench.

NICK
(to Tracy)
Stay with her. She's cut. Keep pressure on it...

Tracy ministers to her as Nick sprints off in pursuit.

22 EXT. - STREET - NIGHT

22

Just outside the park. Nick lands on the sidewalk on the other side of a tall, iron fence. Scans around...

Nothing...save a car streaking past; a bus lumbering by...

OFF Nick's frustration,

DISSOLVE TO:

23 INT. - BUS - NIGHT (LATER)

23

Jody on her way home from work. She and Perry are two of maybe five passengers on the bus. A MAN climbs into the seat behind her. As he sits...and descends into Jody's frame, we SEE it's him...THE RAPIST.

The bus accelerates on. PERRY looks up the man and starts to growl as the rapist leans over toward Jody and

RAPIST
(friendly; innocent)
Beautiful dog.

Jody nods. She can't see him but she feels he's too close. She shies away...hears Perry growling louder now.

RAPIST (cont'd)
He doesn't like me, though. ...Maybe
I should introduce myself to him.

He reaches out, offering his hand for Perry to sniff... but Perry tenses even more, growls louder. The man grins, takes his hand away. Jody's anxiety level rises; she does her best to ignore him.

RAPIST (cont'd)
(beat)
I think he's jealous of me...just like
all the guys, you know? You probably
can't see what I look like. It's a
shame. Pretty lady like you. And a
handsome guy like me...
(leaning in closer)
I think I know a way to help you. To
cure you... 'Cause I'm the doctor of
love.

That's about it for PERRY. He lunges up at the guy. Growling and barking. Jody can barely hold him.

Back door of the bus whooshes open...the rapist takes advantage and leaps through it. Gone, just like that.

(CONTINUED)

23 CONTINUED:

23

Trying to pursue him, Perry yanks Jody out of her seat into the aisle. Onto the floor. People move to assist her...

OFF the confusion,

DISSOLVE TO:

24 INT. - JODY'S PLACE - NIGHT (LATER)

24

Early A.M. Home from her night shift and prepping for bed, Jody flops onto the edge of the mattress. She's exhausted. She shakes her head, grins to herself. The fear of her encounter on the bus has subsided.

*
*
*
*

JODY

*

(sotto)
"Doctor" of love... Now I've heard
everything.

*
*
*
*

She lies down... sleep overtaking her... she pats the mattress... barely awake.

*
*

JODY

*

Come on, Perry.

*

ANGLE - PERRY ON HIS DOG BED

(CONTINUED)

24 CONTINUED:

24

He whimpers a little, restless... but Jody doesn't notice.
ON JODY... out like a light, fast asleep.

PERRY'S POV : ears on alert; eyes on the doggie door... it looks so inviting...then he HEARS

A weird sound, distant and out of phase at first...resolving into a woman's tortured scream...SWISH PAN to the

Doggie door, swinging like a twister just blew through it.

25 EXT. - PARK WOODS - CONTINUOUS

25

Different park from before but same sick business afoot.

The rapist plying another victim at knifepoint. Struggling with her...throwing her down.

HER POV: looking up at the creep as he loosens his belt. He smiles at her and

RAPIST

I'm gonna make you feel a whole lot better, lady. Because I'm the doctor of love, and...
(beat; laughing)
... The Doctor is in.

*
*

A FEROCIOUS ROAR fills the air. "Lion King" at 120 decibels.

The rapist whirls, looks up at:

PERRY... atop a brick wall. Not the Perry we've come to know, though...this Perry has pronounced canine teeth...FANGS set in bared, frothing jaws...and fiery YELLOW / RED eyes. He LUNGES... A VICIOUS SNARL.

NEW ANGLE. The rapist cowering in mortal terror; screams... as:

PERRY'S POV hurtles towards him, and we:

FADE OUT

END ACT ONE

ACT TWO

FADE IN:

26 EXT. - PARK WOODS - NIGHT

26

Well-illuminated now...lights strobing off cop cruisers, yellow tape strung on hedges. Lots of uniforms and the

M.E.'s MEATWAGON. An attendant pulls a tool box out of the back and closes the door. FOLLOW him as he walks toward

TRACY and the woman victim. Sitting on a bench. Tracy's taking her statement. Comforting her.

Continue past Tracy and the distraught victim. Through a copse of trees to the corpse....FIND NICK, REESE and NAT.

CLOSE ON Nick. Staring down at the dead rapist...who looks more like yesterday's ground beef right know. Nick seems like his mind is elsewhere...PUSH IN ON HIM as we FLASH TO:

27 THE PAST

27

Fleeting images of similar carnage: images of dead men...horror frozen on faces in death...hands clutching gashes where throat flesh was ripped out...we HEAR

REESE (pre-lap)

That's our guy all right...

28 RESUME SCENE - PRESENT

28

We get only quick flashes of the rapist's remains as NATALIE pulls a plastic sheet over the mutilated torso. She looks concerned as she moves to join Reese and Nick

REESE

At least what's left of his face matches the composite we've been circulating.

NICK

He's the one I saw earlier, too. *

REESE

What the hell could do that to a person?

TRACY

(stepping up)
...she thinks it was a dog. Says she was lying there, all she saw was a
(MORE)

(CONTINUED)

28 CONTINUED:

28

TRACY (cont'd)
yellow, furry blur and the next thing
she knows the guy's being torn to
shreds.

*
*

REESE
(disturbed)
A dog can't do that, can it?

*
*
*

NATALIE
(covering, with a look to
Nick)
A Pit Bull or Rotweiler can do serious
damage.

*
*
*
*
*

Reese nods, not entirely convinced of her answer but, in the
absence of anything else that makes sense, it will have to
do. Nick has sensed Nat's problem, changes the subject.

*
*
*

NICK
Well, wherever he is, he's a hero
tonight...isn't he?

Reese grunts, moves off with Tracy. Nick moves to Natalie.

*

NICK
What is it?

*
*

NATALIE
I need to get the remains back to the
lab... for now let's just say
something's not right here.

*
*
*
*

Off Nick's disturbed look

*

29 EXT. - CITY SKYLINE - SUNSET (STOCK)

29*

Sunshine turns twilight; the day passes. Night shift starts.

30 INT. - DISPATCH CENTRE - NIGHT

30*

CLOSE ON PERRY. Lying at Jody's feet as

JODY (O.S.)
...he got out last night.

ON Jody. Headset pulled down...wearing it like a necklace
while she talks into the phone.

(CONTINUED)

30 CONTINUED:

30

JODY (cont'd)

I don't know. Maybe an hour or two.
I must have drifted off.

(beat)

He never acts this way.

(beat; listening)

I'll try to get him in again tomorrow.
Thanks, doc.

She hangs up. Feels down with her hand, finds Perry...
strokes his head. Perry looks up...so much love here you
could bottle and sell it.

A beat and the LADY COP strolls up and starts petting Perry.
She feels slightly uncomfortable being around Jody.

LADY COP

Hey, Perry... how's it goin' big
fella?

JODY

Hey, Michelle.

LADY COP

So did you hear what happened to that
rapist from the call you caught last
night?

JODY

I thought he got away.

LADY COP

Mary Sue at the 96 told me he was
attacked by a wild dog or something a
couple of hours later. Hear that
Perry?

JODY

A wild dog?

LADY COP

The rape victim said all she saw was a
big furry blur. Tore the guy to
shreds.

JODY

They sure it was the same guy?

LADY COP

Apparently he called himself the
"doctor of love" or something. Used
it with all his victims.

Still on JODY: her surprised reaction to the familiar phrase.

(CONTINUED)

30 CONTINUED: 2 30

LADY COP (cont'd) *
Got his, didn't he? Chalk one up for *
the forces of good, eh, Perry? *
(responds to an o.s. call) *
That's mine, gotta run. *

ON Jody. Disturbed by what she's heard. She reaches down *
to Perry...then we FOLLOW her hand as she stretches across to
feel

Perry's dog bowl of kibble. Untouched...still brimming...

OFF Jody's concerned look,

31 EXT. - MORGUE - NIGHT (ESTABLISHING) 31

The NickMobile at the curb...

32 INT. - MORGUE - NIGHT 32

CLOSE ON a GLASS PITCHER filled with who knows what...looks
like a strawberry margarita from hell. A beat.

Something icky plops into it and we PULL BACK to reveal

It's a blender.

NATALIE presses a button and the blender whirls for a second.
Then she pours out the contents for

NICK. Who's just staring at it...

NATALIE
You could chew rusty nails all year
and not get this much iron...
(beat)
Drink it. Go ahead...Nostrovia.

Nick complies...hesitantly...as Nat scans her clipboard.

NICK
I think...
(gag)
The rusty nails would taste better.
(beat)
So, were your suspicions confirmed *
about our rapist? *

NATALIE *
Ah, the John Doe-burger. *
(off Nick, nodding)
He was "many quarts low" as we say in
(MORE)

32 CONTINUED:

32

NATALIE (cont'd)
the medical parlance. Drained. Very little blood on scene. Sound like someone we might know?

Nick nods unhappily. He was afraid of this.

NICK
But a wild animal?

NATALIE
Well there I was hoping you might help me.

But Nick shakes his head... he's equally mystified. Then a thought occurs:

NICK
...If a Carouche attacked it...
(of her puzzled look)
A uh... "lower" form of vampire.
Feeds off vermin mostly.

Natalie reacts to the unpleasant thought.

OFF Nick. He takes another sip of his shake... grimaces

33 INT. - PRECINCT - NIGHT (CONTINUOUS)

33

Tracy at her desk. She's interrupted by a VOICE O.C.

BUS DRIVER (O.S.)
'Scuse me?

Tracy looks up. Sees a man in a uniform... we recognize him as Jody's BUS DRIVER in earlier scenes.

TRACY
(smiles)
Yes?

BUS DRIVER
I just come in to say I heard about that rapist and that hero dog, you know? Don't know if this has anything to do with anything but the other night, guy looked like him made a stink on my bus.

(off Tracy)
I drive the Bay bus... the number ten? Anyway, he was bothering a blind lady, you know? She's a regular on my route. She works at Police Headquarters.

*
*

(CONTINUED)

33 CONTINUED:

33

CLOSE ON Tracy as she hears this... *

BUS DRIVER (cont'd)

Her seeing-eye dog just drove him off.
Maybe same dog caught up with him
later, huh? I just come in in case
there's a reward...

(beat)

For the dog, I mean...

OFF Tracy,

34 INT. - SCREED'S PLACE - NIGHT (LATER)

34*

CLOSE ON a large dead rat as it's held up to a weak,
kerosene lamp for inspection.

HEAR SCREED O.C. Thick accent, barely audible as he
softly hums a chanty...and SQUEEZES the rat over a glass
vase. Wrings it like a rag...eeking last drops of blood from
the furry carcass...

SCREED (O.S.)

(singing)

Ninety-nine bottles a beer onna wall,
ninety-nine bottles a beer...

Still on the rodent as Screed hangs it by the tail on a
clothesline...next to three other choice rat specimens, a
big, black, dead, nondescript furry thing and a possum.

SCREED

(continuing)

...take one down, pass it around.
Ninety-eight bottles a beer onna
wall...ninety-eight bottles a beer.

CLOSE ON Screed. Whistling while he works now. Watching him
as he holds a large switchblade knife up into the frame.
Snaps it open. Eyes it as he continues humming...then

He stops short. Reacts to something O.S. His eyes narrow even
as they begin to GLOW.

SCREED

(sotto)

'Oy? Company is it? *

Screed crosses and conceals himself near the entrance to his
lair. Holds his knife ready to "welcome" an intruder.

CLOSE: Screed wipes sweat off with a grungy sleeve. Waits a
beat then suddenly REALIZES that the presence he felt is

(CONTINUED)

34 CONTINUED:

34

Right behind him now. He turns to
NICK. Standing behind him...eyes glowing against the gloom.

NICK
Expecting someone?

Screed's so boggled he tumbles backward. Scrambles to get away from Nick as Nick walks toward him...

SCREED
Oy bollocks, mate. Nearly scared me
tom toms north to Alaska. Not
gentry, sneakin' up like that. You
know, birds of a feather and all that
jammy jam. *

Nick eyes him evilly. Screed cowers. *

NICK
I'm not one of your own kind.
(beat)
Let's talk about dogs.

SCREED
Dogs, eh? Not my favorite. Too much
drool, dogs...bleedin' barky --

NICK
--have you brought any across?

Screed looks away. Hems and haws...

SCREED
You mean in my day? Might have...can't
clearly recall, you know how it is:
maybe a little fast food... some
double-double, drive-thru, pup-banger
kinda thing interrupted, here and
there. Sometimes, if you don't lick
yer dish quite clean, as it were,
and--

NICK
(to the point)
--I mean, recently.

SCREED
Wot? Like...since the Cuban missile
crisis? *

Nick shoots him a stern look. Reaches into his coat like he's going for his gun. Screed reacts; cowers until Nick pulls out...a crisp 100 dollar bill. Screed takes it...gets real talky all of sudden.

(CONTINUED)

34 CONTINUED: 2

34

SCREED (cont'd)
Nope, not me. But..."word up",
dee-tech-div...

Screed casts about warily then launches into one of his speed-raps...

SCREED (cont'd)
There's another like me here and
abouts. Another Carouche-type.
Vicious mean droogie. Malenki
catt-el mutilator...your average
wanker thinks it's UFO's makin' 'em
crap circles, slicin' and dicin'
moocows but oh, take my word,
defective Knight: doggy wogs, horsey
schmorsies, kitty witties, none of 'em
safe. Oh, he's a heartless scud all
right, that one...

NICK
Any idea where I can find him?

SCREED
Try under a rock.

Nick shoots him a look, starts to leave. Screed follows him.

SCREED
(obsequious)
But my onion's peeled for dat buggery
dog, too. Snag 'im 'n snuff him!
Hickory stick 'im in his heart,
(indicates his head)
hack off his cabesa, napalm his fuzzy
butt. Do my bit. Good citizen
Screed...count on me.

CLOSE ON Screed. A big, gruesome grin showing stained vampire
teeth....he holds up his C-note.

SCREED (cont'd)
Don't be too much the mysterious
stranger, dicky Nick. Drop down
anytime.

Nick's shoots him a hard glance and exits.

CLOSE : Screed...

SCREED (cont'd)
(sotto)
Tuck into a little bubble and squeak
together for da fun of it eh?

OFF Screed, smiling after Nick.

35 INT. - PRECINCT - NIGHT

35

Nick crosses to the bullpen... he's intercepted by Tracy who looks vaguely unhappy.

TRACY

I think we've found our dog.

NICK

What, for your nephew?

She shakes her head.

TRACY

No, from the park.

NICK

That dog? Where?

TRACY

Right under our noses.

(off his quizzical look)

I talked to a bus driver who's pretty sure it was a seeing eye dog whose owner worked at police headquarters. Sounds like it could be Jody Fraser's dog...

(a look of guilt)

Jody and I... go back a ways.

Nick senses that this is a loaded statement... off his concerned look we GO TO:

36 INT. - DISPATCH CENTRE - NIGHT

36

Nick and Tracy at the door into the communications bullpen, filled with various operators at their stations.

They're scanning the room...searching for someone.

CLOSE ON Nick. A strange reaction. Like he's getting a weird sensation...the telepathic "buzz" of another vampire presence. He tries to shake it off but it persists.

ON Tracy. Up on tiptoes to get a better look around. Then

TRACY

I think that's her.

They cross the bullpen area. Tracy looks nervous.

NICK'S POV: he's still getting that strong sensation. He's scanning around the room, checking people...

In slow-motion, faces turn up from work stations and computer monitors to meet his gaze as he passes. Some smile at him.

(CONTINUED)

36 CONTINUED:

36

Some reveal nothing...

AT JODY'S CONSOLE now. Tracy takes in Jody's condition, looks ill at ease. Nick stands back, still scanning.

TRACY

Jody...?

Jody turns, reacting to the sound of a familiar voice. But she remains cool, as uncomfortable as Tracy.

(CONTINUED)

36 CONTINUED:

36

JODY *
Tracy Vetter? The voice of 81 Kilo? *

TRACY *
And you were on fly ops the other *
night, weren't you? *

JODY *
(nodding) *
Yes. I thought that was you... so you *
finally got the shield. *

TRACY *
Yeah. *

JODY *
It's been a while, Tracy. *

TRACY *
Yeah... it has, Jody. *
(an awkward pause) *
Oh, Uh, this is my partner, Nick *
Knight... Nick, Jody Fraser. *

Nick's still picking up the vamp buzz...concerned and
distracted about it.

Jody turns to Nick. It registers on him that she's
blind...and she's beautiful. He's instantly smitten.

NICK
Nice to meet you.

CLOSE: Jody takes Nick's hand into hers. Clasps it firmly.

JODY
So you're the lucky guy who gets to
partner up with my sorority sister.

Nick smiles...he's struggling to focus...preoccupied with the
vamp buzz that's ringing even stronger in his head now.

He studies Jody. Could it be...? No...

JODY (cont'd)
Got a friend you should meet.
(call O.S.)
Perry? Come here, boy.

ANGLE ON the console. NICK'S POV : as Perry pads around in
response to his master.

JODY (cont'd)
Perry's my boyfriend. Aren't you, boy?

(CONTINUED)

36 CONTINUED: 3

36

TRACY

He's beautiful.

JODY

(smiling)

So I'm told, yeah.

She thwacks him affectionately on his haunches.

ON Nick. Seeing PERRY for the first time and realizing ...

TRACY

(To Jody)

We're pretty sure Perry's the dog who saved that woman in the park the other night... got a description from a bus driver. *

ON Perry. Looking up at Nick. Gazing at him. "Dog-Smiling".

Maybe it's a trick of the light or a stray reflection but you could swear that for the briefest instant...

Perry's eyes flare vampire yellow...

And only Nick sees.

OFF Nick's very worried look,

FADE OUT

END ACT TWO

ACT THREE

FADE IN:

37 INT. - DISPATCH CENTRE - NIGHT

37*

RESUME SCENE with Tracy, Jody, Nick and Perry... wagging his tail like a whip... Very excited to see Nick.

Jody's kneeling beside Perry, holding him...to no avail. Perry leaps up on Nick. Tries to lick him. Nick does what he can to avoid being pawed, forces a grin.

*
*

JODY

He really likes you, Nick.

NICK

I get along with dogs.

*
*

Tracy jumps in, partially just to make small talk. The reunion with Jody is making her somewhat uncomfortable.

*
*

TRACY

Not the K-9 units. We worked a case a few weeks ago. Every time Nick'd get near one of them, they'd snarl at him like crazy. It was so odd.

*
*
*
*
*

NICK

They were just high-strung.
(to Jody, as if off hand)
How's he been, lately?

*
*
*
*

JODY

(just a hint of a change in her smile)
Fine. Off his food a bit, but then he's always been a bit fussy... Sit, Perry. Sit. He's usually much better behaved... Perry. Come here...

*
*
*
*
*
*

Finally, Perry obeys... returns to Jody's side, sits, but can't take his eyes off Nick. An awkward silence now between the three of them... then:

*
*
*

TRACY

(to Jody)
Um... How's the job going? I uh -
I've been meaning to drop in, but...

*
*
*
*

JODY

Hey, it's okay. I understand. And the job's great. Not what I'm used to, of course.

*
*
*
*

(CONTINUED)

37 CONTINUED:

37

TRACY

How are you...you know...how are you holding up?

JODY

I have my bad days but I'm okay.

TRACY

(to Nick)
Jody's a helicopter pilot.

Nick reacts... instantly realizing the extent of Jody's situation. Jody hears the silence... smiles.

JODY

Flying a desk now. I worked Metro Air PD. They grounded me.

(joking)

Ooops! Couldn't see anymore... Usually a good reason to ground a pilot. But thanks to Tracy's dad...they let me stay on here in Ops. It's actually not all that bad.

ON Perry. Too impatient to sit still. Reacting to his name and suddenly LEAPING UP AGAIN onto Nick.

Nick can't help a smiling...He holds Perry by the paws, strokes his head.

JODY (cont'd)

Perry! Be nice. Here I am saying what a good dog you are...

NICK

It's okay. Really.

Nick lowers Perry to the ground. Squats down to pat him.

PERRY'S POV : Nick looms over him and we MATCH CUT TO:

38 INT. COTTAGE - NIGHT (THE PAST)

38*

NICK...from the HOUND'S LOW-ANGLE POV. After a night hunt. Sitting by the roaring hearth.

*

He slices a piece of raw flesh off some unrecognizable carcass. (NOTE: We see only this small section of the animal.) Raleigh eagerly snatches up the meat.

NICK

There you are. How's that?

(CONTINUED)

38 CONTINUED:

38

Raleigh suddenly goes on the alert...he stands and growls at
The front door as it opens... and LACROIX enters... Nick's
expression darkens: he knows who it is immediately. Doesn't
even turn around. *

NICK

...What brings you out here tonight?
Away from the comforts of the city? *

LACROIX

I thought I'd see how I like "roughing
it".

The Hound growls at Lacroix. He doesn't like him...

NICK

(to the Hound)
Raleigh. Sit...

The Hound complies. Keeps an eye on Lacroix, though...

LACROIX

Austerity doesn't suit you, Nicholas.
You worry me. Out here in this awful
place. "Living off the land".

NICK

I enjoy the challenge.
(slight edge, a glance to
Lacroix)
And the solitude.

Lacroix just grins, ignores the remark.

LACROIX

The hound's a picturesque touch.

Lacroix offers a hand to sniff but the Hound growls at him...

LACROIX

(tsk-tsk)
Gone to the dogs in my stead...imagine
it.

Nick snaps his fingers and Raleigh crosses to him
immediately...sits at his side. Lacroix shakes his head.

LACROIX (cont'd)

No doubt you believe it responds to
you out of friendship. Out of Love.

(CONTINUED)

38 CONTINUED: 2

38

NICK
(nods, then:)
And he's a good hunter, too.

LACROIX
He's a pack animal, Nicholas. The attention he pays you has nothing to do with affection. It's mere instinct. He will serve any master.

NICK
(beat)
He's my friend.

Lacroix stares at Nick for a beat...half-smiling. Then his politesse evaporates into a scowl.

CLOSE ON Lacroix as he leans over Nick's shoulder. Gazes into the crackling fire. *

LACROIX (cont'd)
(beat)
Dogs...are for breakfast. And only in the hardest of times.

With that, Lacroix turns and exits. Raleigh watches him, wary. *

OFF Nick, staring into the fire...we RETURN TO:

39 INT. - DISPATCH CENTRE - NIGHT (PRESENT)

39

Nick stroking Perry's head.

CLOSE ON Perry. Nick feels around Perry's neck. Ruffles through his scruff looking for something:

NICK
He doesn't seem any the worse for wear after last night's heroics.

JODY
(upset)
...it couldn't have been him. I know Perry and he's not a killer.

TRACY
Forensics found some fur at the scene. If we could just get a sample of Perry's coat...

ON Nick: he's found what he was looking for...

(CONTINUED)

39 CONTINUED:

39

TIGHT ON Perry's neck. The fur gently ruffled back...Nick's fingers delicately probing TWIN RED HOLES in Perry's skin.

JODY

So you can take him away from me? I'm telling you he's not dangerous. He never leaves my sight...

(catching herself)

So to speak.

Nick stands. Interrupts Jody and Tracy...

NICK

I think we're done here, Trace.

TRACY

But...

NICK

(to Jody)

How about if I give you and Perry a ride home tonight?

ON Jody. She smiles.

JODY

Well... We'd like that, Nick. Thank you.

OFF Nick, go to:

40 EXT. - STREET - NIGHT (A LITTLE LATER)

40

The Caddy in the B.G. Nick, Jody and Perry on his harness as they step through the gate in front of Jody's place and move toward the steps. Jody's holding Nick by his elbow... though with Perry, she doesn't really need Nick to help her along. (NOTE: They proceed up the steps at Jody's own pace during the following, stopping whenever she needs a moment to rest)

*
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*

JODY

...he's pretty much everything to me right now...since the MS...

NICK

Multiple Sclerosis caused your blindness? I didn't know it could do that.

JODY

(a little humour)

MS pretty well does whatever it wants.

(MORE)

(CONTINUED)

40 CONTINUED:

40

JODY (cont'd)

(beat)

Some people will have have a little
trouble walking, maybe lose the
feeling in their hands from time to
time, and that's the extent of it.

*

(CONTINUED)

40 CONTINUED: 2

40

NICK

But your's is different?

JODY

Let's just say mine's... worse.

(beat)

Sometimes I can't believe that I was in perfect health - flying my chopper every day... just one year ago...

(long beat)

It's funny how friends don't come around so much...

NICK

Like Tracy?

JODY

I understand. I really do. Some people can't handle what's happened to me. I guess being around me reminds them how fragile health is. Makes them feel their mortality more.

She reaches down and pats Perry.

JODY (cont'd)

'Course I don't get lonely with Perry around.

CLOSE ON Nick. Feeling for her. Identifying...

JODY (cont'd)

He keeps me going...keeps me from feeling sorry for myself.

(beat)

You're not going to take him away from me, are you? I mean, if you find out he attacked that man?

(beat)

Perry's such a good friend, I can't tell you...

CLOSE ON Nick as...

NICK

I think I know.

At the front door, now. Jody turns to Nick. They're close...

JODY

Maybe you could come in for a few minutes. For some coffee...

(CONTINUED)

40 CONTINUED: 2

40

Nick glances off...in the direction of the impending dawn.

NICK

I'd like that but not just now. We're all on this night shift together...we should get some rest.

(beat)

But if it's okay, I'll come by and give you guys a lift to work tonight. I'll bring Perry something to eat. Something special...

ON Perry. Wagging his tail. He sits next to Jody.

JODY

That'd be great.

A long beat. She reaches out to shake Nick's hand but he's on a lower step...her hand gently brushes his face.

She pulls back, startled by the inadvertent show of intimacy...but Nick holds her hand where it is.

CLOSE ON Jody as she leans in and gives Nick a kiss on the cheek. Tender but polite; more friendly than passionate.

She lingers in his frame. Long enough to say

JODY

(sotto)

Thank you.

Then she turns and enters the house. Perry hangs back a beat. Staring at Nick expectantly...like he'd like to go out now and "play" ...until

JODY

(from the door)

Come on, Perry. Say goodnight. Let's go...

Perry turns and follows. The door closes behind them.

OFF Nick, standing there, watching them go inside. He's conspicuously pained...torn between the options that face him now...

41 EXT. - LOFT - DAY (ESTABLISHING)

41

42 INT. - LOFT - CONTINUOUS

42

Nick going through his pre-work ritual again. Standing at the half-open blinds...talking on his cell phone to NATALIE.

INTERCUTTING WITH:

*

43 INT. MORGUE - DAY

43

Nat on the phone, scanning her notes:

NATALIE

...According to Jody's doctor, the first exacerbation of the MS was devastating. Jody's remission periods have been very brief and they're getting shorter. She's deteriorating rapidly.

A lab attendant exits from the refrigerated room, hands Nat a form on a clipboard to sign. She does so, and the attendant exits, all during:

NICK

MS is fatal?

NATALIE

Well... all I can really says is it depends. The disease usually attacks the central nervous system, causing scarring that interferes with the signals from the brain. The effects may be severe but not normally fatal. But, in very rare cases, like Jody's I'm afraid, the brain stem is attacked. That's a whole different thing. It can lead to any number of catastrophic failures...

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44 WITH NICK

44

He's moved to and opened the fridge. He reaches in and produces a fresh bottle, uncorks it with his teeth.

NATALIE (cont'd)

(beat, off his silence)

Her MS is insidiously degenerative, Nick. And it goes without saying that it's incurable...

He reacts to "incurable"... then:

NICK

Must be so painful for her. To lose all that freedom and mobility...

45 NATALIE IN THE MORGUE

45

(CONTINUED)

45 CONTINUED:

45

NATALIE
(into phone)
Like having to avoid sunlight for
eternity. Limits your options.
(sighs)
What about the dog, Nick?

46 LOFT

46

Nick at the table now. Phone in one hand; the other massaging his forehead...

NICK
That's a problem.
(beat)
Like it or not, I guess it's mine.
Talk to you later.

He hangs up. OFF Nick, we FLASHBACK to:

47 EXT. - COTTAGE - NIGHT (PAST)

47

Nick coming out of the fog again. Home with firewood. His knife hanging from his belt; his rifle on his shoulder and a bundle on his back. He whistles into the dark and calls out for

*
*

NICK
Raleigh! Here, boy.

OFF Nick, scanning the gloom for his dog...he looks worried.

48 EXT. - MOORS - NIGHT (PAST)

48

A ROPE. Stretched taut. As it's pulled across the frame, we SEE Raleigh, the hound is tied to it. He's growling. Being dragged along against his will by

LACROIX. At the other end of the rope. They stop at the edge of woods. Lacroix leers evilly down at the dog and

LACROIX
(emphatic)
Heel!

Instantly Raleigh goes silent. Turns timid.

LACROIX (cont'd)
There's a good fellow.

He calls off into the thick brush.

(CONTINUED)

48 CONTINUED:

48

LACROIX (cont'd)
(calling out)
"Carouche"! Come out. I've brought a
special treat for you.

ANOTHER ANGLE. From a stalking POV in the brush. Eyes
watching Lacroix and the hound...heavy breathing; grunting
and rustling in the bushes. Some kind of monster....

LACROIX (cont'd)
Yours to feed on for the night.
Only...don't drain him dry. Leave some
life in him, if you would.

CLOSE ON Lacroix. Looking down at Raleigh.

LACROIX (cont'd)
(smiling)
I shall have some sport with him of my
own...later.

49 RESUME LOFT - PRESENT

49

A large, old footlocker on the table now. Crusted with the
dust of ages...the lid is open. Nick's staring into it. A
beat...he reaches in and removes

An ancient KNIFE. Studies it for a beat then sheathes it. *

OFF Nick's hardened look,

50 EXT. - CITY SKYLINE - NIGHT (ESTABLISHING)

50

51 INT. - JODY'S PLACE - NIGHT

51

CLOSE : On a dog dish full of blood. *

PULL BACK to reveal NICK, having poured the snack for Perry
from a thermos. He slides the thermos back into his coat as
Jody calls out from the other room. *

JODY (O.S.)
...good luck. He's picky.

ON Perry. Chomping at the bit to chow down. Nick places
the dish on the floor and Perry attacks it. *

NICK
(sotto)
Here you go, boy. That'll hold you. *

(CONTINUED)

51 CONTINUED:

51

Nick stands. Watches as Perry wolfs with relish. Jody comes out into the kitchen. She's dressed for work.

JODY

I really appreciate the lift.
(laughs)

The bus is a little, how should I say, "pedestrian" after you've taken a million-dollar Bell Jet Ranger to work for a couple years.

Jody turns toward Perry. HEARS him slurping up his grub.

JODY (cont'd)

Hey, you've got the magic touch.
(offers an arm for Nick)
Shall we?

52 INT. - PRECINCT - NIGHT (LATER)

52

CLOSE ON large dog bone as it's wrapped with a red ribbon.

PULL BACK to Tracy, wrapping the gift as Nick enters...

TRACY

Took some coaxing but I talked 'em into a mongrel from the pound. Cute little guy. No tail. Big discount.

Nick sits in the chair next to her desk.

NICK

Congratulations. Now don't you feel better? *

Tracy forces a smile... something else on her mind. *

TRACY *

How was Jody? *

NICK *

Fine. All things considered. *

TRACY *

(nods, then:)
She was always strong. ...I can't imagine how I'd feel if I was in her shoes. I think I'd spend every waking minute... terrified. ...I don't know how she does it. *

NICK *

(a delicate topic...)
Guess you were pretty close once. *

(CONTINUED)

52 CONTINUED:

52

TRACY

Oh, yes. Inseparable in college. But you know... people get on with their lives, they drift apart.

She's in something like denial here, Nick is careful not to press too hard.

NICK

Doesn't have to be that way. I've had friends I haven't seen in a hundred... in years... Sometimes you can pick up right where you left off.

Tracy turns to Nick. Pours out her insecurity and guilt.

TRACY

Thanks, Nick. I hear what you're saying. But... I'm...I'm scared. I just feel so useless around her. Like I don't know how to act... I want to help. I want to be part of her life--

NICK

Then be a part of her life. She's the same person inside.

TRACY

I know. And that's why I feel so guilty. Every day I don't do something about it, I feel more guilty. I know it sounds selfish but...I just don't know how to deal with it.

NICK

Just...try. That's all. Whatever you do is better than nothing.

(beat)

Okay?

OFF Tracy, nodding...

53 INT. - DISPATCH CENTRE - NIGHT

53*

JODY and Perry settling into their night shift. She's having difficulty getting Perry to lie still. He's restless...

JODY

Come on...Perry. Sit.

She reaches into her pocket. Pulls out a dog biscuit...

(CONTINUED)

53 CONTINUED:

53

JODY (cont'd)

Here you go.

*
*

ON Perry. He takes the biscuit. Holds it in his mouth for a beat...then lets it drop on the floor.

JODY (cont'd)

Sit. Perry.

*

ON Jody. You can see she's flustered. She sighs...dons her headset. Powers up her radio...

CLOSE ON Perry. Reacting to something O.S.

HIS POV: the MALE COP walking toward Jody's work station. Juggling a cardboard tray of hot coffees. As he passes,

He SPILLS a coffee on Jody. She reacts. Jumps up, scalded.

CLOSE ON PERRY : a deep, low, rumbling growl. Eyes catching fire. A beat and

HE'S ON the MALE COP in an instant...growling and snapping.

All hell breaks loose. Mayhem in the bullpen : operators scream. Two uniforms grab Perry by the collar, try to pull him off the MALE COP... who's screaming in pain.

ON Jody. Suddenly, totally disoriented. Calling out...

JODY

Perry! No! No!

Perry breaks off the attack: confused, agitated.

*

OFF Jody, terrified, disoriented, we...

*

FADE OUT

END ACT THREE

ACT FOUR

FADE IN:

54 INT. - DISPATCH CENTRE - NIGHT

54

Attack aftermath. The Male Cop is being attended to by paramedics. The cop winces in pain as more bandages are applied. ...To

*
*

NICK. Staring down at blood-soaked bandages on the Male Cop.

*
*

HOLD ON Nick's worried look for a beat then...

MATCH CUT TO:

55 EXT. - MOORS - NIGHT (THE PAST)

55

Nick staring down at a corpse. (From Flashback scene from beginning of Act Two.)

*

The corpse : a huntsman, hunted...hands frozen in death clutching his neck. Blood has flowed through his fingers.

*

A beat and Nick HEARS a rustling in the undergrowth. He whips his rifle up... points it at

A YOUNG MAN. Emerging from the brush. Looking disoriented and frightened.

YOUNG MAN

Don't shoot! Please...

NICK

What are you doing here?

YOUNG MAN

I've come about the Beast...

The young man approaches Nick. We SEE he's about 25 years old. Dressed in a gentleman's hunting tweed. Carrying a shotgun and an oil lantern against the dark.

YOUNG MAN (cont'd)

The whole village is buzzing about it. Two killings over in Maidstone last night. Brutal affairs. Another left for dead said it was a mad dog that did it...more than that...

CLOSE ON Nick as he hears...and realizes what's happened.

(CONTINUED)

55 CONTINUED:

55

YOUNG MAN (cont'd)
A "hell hound" of some sort. Unearthly creature.

The young man notices the corpse. Walks gingerly toward it. Reacts when he sees the horror.

YOUNG MAN
Dear God. That'd be number four, then. Suppose you're out for the reward?

Nick's puzzled. They move away from the body...

YOUNG MAN (cont'd)
Constable put up a fancy sum for whomever brings the hound in.

NICK
You're not a local, are you?

YOUNG MAN
No. And not necessarily in for the gold, either. Came down from Southend-On-Sea. Can't resist the pull of a ripping, good mystery...

He offers a handshake.

YOUNG MAN
Name's Doyle.
(beat)
Arthur Conan Doyle. And you?

NICK
You'd best be on your way back, Mr. Doyle. You're in grave danger if you stay...

Nick brushes past him.

OFF Doyle...his handshake still suspended in mid-air.

56 INT. - DISPATCH CENTRE - NIGHT (PRESENT)

56*

RESUME SCENE. Nick in the aftermath of Perry's attack. Crossing to where Tracy sits with Jody. Tracy has an arm around her, comforting her.

Perry's on the floor next to them. Looking like anything but a "hell-hound" right now. His head is on the floor. He's cringing with guilt...

(CONTINUED)

56 CONTINUED:

56

NICK
(to Tracy)
You'll take her home?

Tracy nods. Jody looks up in Nick's direction.

JODY
What do we do now?

NICK
I'm sorry, Jody. There's nothing else
we can do...Perry has to go.

This news stings her deeply. Causes her to weep anew. Nick
kneels down in front of her. Holds her hands.

NICK (cont'd)
(softly)
He's sick, Jody. He's...he's not the
Perry you knew anymore. *

Jody fights back her tears. Nods courageously.

NICK (cont'd)
I'll take him.
(beat)
It'll all be done by morning. *

Nick stands. Takes Perry by the harness.

NICK (cont'd)
Come on, Perry. Let's go.

But Perry won't go...he resists. Whimpers...sidles up to Jody
and nudges her with his nose.

Tracy leans over...whispers to Jody.

TRACY
He doesn't want to leave without you.
(beat)
You have to help us, Jody. Please. *

Jody collects her thoughts, nods, then:

JODY
You're a bad dog. You hear? Bad dog...
(to Perry; angry)
Just...go! Go on...get out of here! *

ON Perry. Confused by her rejection. He lays down...paws the
linoleum.

JODY (cont'd)
I don't want you anymore. GO!

(CONTINUED)

56 CONTINUED: 2

56

She breaks down sobbing. Turns away and buries her face into Tracy's shoulder.

CLOSE ON Perry : the look in eyes says his heart just broke.

Perry slinks away. Nick and Tracy exchange a look then Nick leads Perry off.

57 EXT. - WOODS - NIGHT (LATER)

57

(NOTE: This will be shot as part of sc. 61) A moonlit clearing. Perry just sitting there watching as Nick ties off the chain around a pine tree... *

Nick steps back, looks to Perry for a long beat.

CLOSE ON Nick...HEARING A HOUND BAYING across the midnight moors, an eerie sound echoing from his memory...and a VOICE: *

LACROIX (pre-lap)
I suppose you'll simply have to do the
right thing...

58 INT. - NICK'S COTTAGE - NIGHT (THE PAST)

58

Nick hastily fashioning SHARP WOODEN stakes with his knife.

In the B.G., leaning against a wall, LACROIX taunts him.

LACROIX
Finish what the Carouche started.

(CONTINUED)

58 CONTINUED:

58

Nick turns, points at Lacroix with his knife.

NICK

(angry)
This is your doing.

LACROIX

(smiling)
Yours to undo. So simple a thing,
Nicholas. You'll just have to slay
him. You can do it...

CLOSE ON Lacroix. Demonic eyes sparkling at the wit of his own joke on Nick...

LACROIX (cont'd)

I...know...you can kill.

Nick whirls on Lacroix, angrily hurls one of the sharpened sticks at Lacroix...with vamp-force that IMBEDS the makeshift stake in the mortar of the cottage wall.

WHHHHACCK. It sticks in the wall a foot from Lacroix's head.

Lacroix never even flinches. A long beat and

LACROIX (cont'd)

(dry)
You'll have to be a better shot than
that, Nicholas...

They react to a MAN'S DISTANT SCREAMING O.S... *

LACROIX (cont'd)

(re: the screams)
...that'd be him, I'd say. *

ON Nick, enraged... his eyes AGLOW. He gathers two more stakes and rushes out. WHOOSH, and he's gone. *

OFF LACROIX'S laughter... *

59 EXT. - WOODS - NIGHT

59

TRACKING with DOYLE who's running for his life through the trees. Yelling at the top of his lungs. Being pursued by

RALEIGH. Growling and barking; closing in for the kill.

Doyle stumbles on a stump, pitches forward into a small clearing. Turns back to SEE

(CONTINUED)

59 CONTINUED:

59

Raleigh closing in him. VAMP FANGS drooling...eyes blazing. A deep, ungodly GROWL rising in his throat.

Doyle's panicked...he's dropped his shotgun in flight. He backs away from Raleigh. Turns to run again as we HEAR a WHOOSH - and Doyle runs smack into:

NICK. He grabs Doyle and pushes him onward.

NICK
Run, Doyle! Never come back to the Baskervilles again...
(Doyle hesitates)
Damn you, go!

Doyle books...he's outta there like a shot.

ON Nick...turning to RALEIGH...RACK FOCUS to the HOUND.

Sitting there...like a perfect gentleman. No fangs, no vamp. Wagging his tail ever so slightly at the sight of Nick...like he's waiting for Nick's approval.

OFF Nick's determined look,

60 TIME CUT - ON THE MOORS - A LITTLE LATER

60

The clinking of a stout length of chain...feet moving through brush...and Raleigh in tow.

ANGLE ON Nick. Tying the chain off around an ancient, withered oak. Moonlight flooding down...Nick turns to Raleigh. Leans down to pat him.

NICK
(a long beat)
Sorry...my friend.

Nick stands and walks away. Raleigh tries to follow. Stretches the chain to it limit...tugs it taut...

One smooth, quick motion : Nick turns...produces one of the wooden stakes he made...RAISES IT WAY UP OVER HIS HEAD. In QUICK CUTS:

THE STAKE : in slow-motion, reaches the top of its arc...pauses...COMES DOWN in a blur of movement...

A THICK-SOUNDING THUD... a spray of blood.

CLOSE : the taut chain where it's fastened round the tree goes instantly slack...

OFF Nick, spent...

61 RESUME NICK AND PERRY - A LITTLE LATER 61*

Here we go again...

Perry tied off to the pine. *

Nick stands a few feet away, uses his knife to cut the last strip off a makeshift wooden stake. He puts the knife away. *
BEAT. Then he raises the stake to strike. Perry SEES the *
stake. *

CLOSE : Perry. Doesn't like it...HE VAMPS. Leaps up onto Nick and KNOCKS HIM DOWN.

The stake goes flying... *

ON the pine tree : the chain SNAPS and whips around the tree as *

PERRY TAKES OFF into the sky. *

Nick regains his feet with some effort. *

He staggers forward. Looks to the sky, searching... *

POSSIBLE BREAK FOR SYNDICATED STATIONS *

62 EXT. - JODY'S PLACE - NIGHT (ESTABLISHING) 62

Tracy's car parked at the curb...

63 INT. - JODY'S PLACE - CONTINUOUS 63

CLOSE : the teapot boiling. A cup of herb tea poured by TRACY...who turns and brings it to Jody.

ANGLE. Jody at the table. We SEE that she's ready for bed, wearing a comfortable, oversized night-shirt. *

She looks totally wiped out now...she turns up to Tracy with empty, red-rimmed eyes.

TRACY *

(beat)
I, uh, put a shot of Scotch in there, too...if that's okay?

JODY *
Just don't tell my doctor. *

(CONTINUED)

63 CONTINUED:

63

She sets the tea on the table. Pulls up a chair next to Jody. Jody cradles the cup in her hands. There is an awkward silence... then:

TRACY

Jody... I uh...

(beat)

I guess we both know why I didn't call. Or visit.

(beat)

It's hard for me to see you suffer. And... I was afraid. I'm not even sure why.

JODY

It's a natural human response. I feel it when healthy people are around me. They see me... and what they see isn't just weakness, or illness... They think they see something dying. I can't blame them for not wanting to be around that.

Play the silence for a moment, then she sips her tea, winces slightly.

JODY (cont'd)

Whoa...

TRACY

Too much scotch?

JODY

(smiling)

No, no. It's... fine. You never did know how to mix a drink. Rule number one: Scotch only mixes with water, and then only in an emergency.

Tracy smiles. The mood lightens a bit.

TRACY

(beat)

I uh... I was wondering... Maybe we could pick up right where we left off...

BEAT... Then Jody slides her hand over, finds Tracy's hand, and holds it tight. Emotion wells up in both of them.

JODY

(her voice all but cracking)
...I'd like that.

(CONTINUED)

63 CONTINUED: 2 63

ON TRACY, eyes welling up with tears. Jody smiles, tries to
lighten the mood. *

JODY (cont'd) *
Now... I'm kicking you out. Time for *
bed. *

Tracy smiles, wipes away a tear and we go to: *

INTERCUT :

64 EXT. - PARK - NIGHT 64

PERRY'S POV : hugging the ground and REALLY MOVING. Like a *
greyhound's POV of the racetrack... *

Covering ground at VAMP-SPEED.

MATCH CUT TO:

65 EXT. - SKYLINE - NIGHT 65

Flying VAMP-CAM POV : Nick's view of the city lights below.
Swirling and spinning under him as he banks up into the night
sky.

66 INT. - JODY'S PLACE - CONTINUOUS 66

Tracy in the open door...pulling on her coat.

TRACY *
I'll come by in the morning. Maybe... *
maybe we can do stuff, you know. *
Breakfast. Pancakes or something... *

CLOSE On Jody. Only able to muster a tiny smile... *

JODY *
That'd be nice... *

One last embrace between reunited friends and: *

Jody pulls back from the embrace. Smiles. Tracy exits. Jody *
closes the door behind her. Leans on it for a long beat.

CUT TO:

67 INT. - JODY'S PLACE - NIGHT (A MINUTE LATER) 67*

Jody sits heavily in a chair, very tired... sad. She leans her head back, closes her eyes... *

Then her eyes snap open as she hears something O.S...the distinctive flapping sound of *

67A CLOSE - PERRY'S DOG DOOR 67A

Whipping back and forth. *

RESUME JODY

She stands unsteadily. Starts to feel her way toward the centre of the room... *

JODY

Who's there?

Play this beat out a little as she stops. LISTENS. and HEARS... *

The heavy PANTING of a DOG APPROACHING. Seems louder than normal somehow....different.

JODY

...Perry? Is that you?
(beat; excited)
Perry!

67B INT. NEAR THE BEDROOM ARCHWAY - NIGHT 67B*

ANGLE ON Perry. Stalking closer...coming out of shadow. *

PERRY'S POV - VAMPVISION... as he slowly navigates a few obstacles, moving towards her... He lets out a few tentative whines. *

JODY... Her eyes well up with tears. *

JODY

...Oh, Perry... you came back to me...
Hello, boy. Good boy....

She reaches out a hand... BEAT. Then she pulls her hand back, steeling herself.

JODY

(through the tears)
I can't, Perry. I can't take you
back.

67B CONTINUED:

67B

As Jody moves toward the phone, Perry enters the living room. He's watching her every move. She picks up the phone, turns:

*

JODY

I'm going to have to call someone.
I'm sorry, Perry. I'm so sorry.

(CONTINUED)

67B CONTINUED: 2

67B

And as she moves to dial...

ON Perry. Slow-motion...as he LEAPS AT JODY.

OFF her terrified SCREAM,

67C OMITTED

67C*

68 OUTSIDE THE HOUSE

68

With Nick as he lands in the street. He HEARS:

Jody's scream. He looks up in the direction of her cry and

SWISH PAN to:

69 INT. FRONT DOOR OF JODY'S APARTMENT - NIGHT

69*

As Nick EXPLODES through the door. It splinters off its hinges.

*

Nick looks down, sees blood on the floor... and:

PERRY. Sitting there. Very quietly, very patiently standing over the sprawled, bloodied body of

JODY.

ON Nick. His reaction.

Perry sees Nick... rises, wags his tail in recognition, very happy to see Nick, now, but tentative... waiting for approval.

PUSH IN CLOSE ON Jody. Her neck is bloody. Two dark, red incisions stand out...a long beat and

SHE OPENS HER EYES. ...and we see the telltale yellow of VAMPEYES.

ON NICK, no longer vamped, for his reaction...

*

ON JODY, a puzzled look, then:

*

JODY'S POV... as vision returns to her eyes; from darkness, to an opaque blur, which clears and finds her looking at Nick across the room.

*

*

*

(CONTINUED)

69 CONTINUED:

69

JODY AND PERRY: She looks up at him, VAMPEYES glowing. She smiles, emotions welling up inside her ...He leans his head in to nuzzle her. Her smile evens out... something creeping into her face... Vampirism.

*
*

JODY

Good dog.

A chilling moment. CAMERA SHIFTS TO INCLUDE NICK IN B.G.... His expression: he knows her newfound freedom comes with a price. And we:

69A OMITTED

69A*

FADE OUT

END ACT FOUR

TAG

FADE IN :

70 EXT. - PRECINCT - NIGHT (ESTABLISHING) 70

We HEAR...

TRACY (pre-lap)
...she just took off.

71 INT. - REESE'S OFFICE - NIGHT 71

Tracy, Nick and Natalie are all there...Reese is at his desk.
Signing off on something. Tracy looks worried, puzzled. *

TRACY (cont'd)
Just like that.

ON Reese.

REESE
(without looking up)
Tendered her resignation over at Metro
Air...said she was going off to live
with relatives in the States...start
up all over...

He looks up and hands the report he's just signed to
Natalie. *

REESE (cont'd)
Maybe losing Perry drove her over the
top. *
(beat)
You took him down to Animal Control,
right, Nick?

CLOSE ON Natalie. A sideways, suspicious look at Nick as he
answers...

NICK
I took care of it. *

Tracy sags into a chair.

TRACY
(upset)
I wish she'd told me where she was
going. I hope she'll be all right...

Nick puts a hand on her shoulder. *

(CONTINUED)

71 CONTINUED: 71

NICK
She'll survive, Trace. She's strong,
remember?

Nick glances up at Natalie.

OFF Nat's worried look,

SMASH CUT TO:

72 EXT. - HILLTOP - NIGHT 72

(Or a rooftop, perhaps...)

Camera rising up to FIND

JODY. Looking radiant. Standing at the summit. Gazing out
at the city lights. Taking it all in...SAVORING the vision of
it. *

A beat. PERRY sidles up next to Jody. Sits and looks up to
her. That same loving look...the one you could bottle and
sell. *

She smiles down at him, then faces the open skies, and: *

SWISH PAN as they LAUNCH. *

72A EXT. VAMPCAM POV - NIGHT (STOCK) 72A*

Swooping effortlessly over the lights below, and we: *

FADE OUT. *

THE END