

F O R E V E R
KNIGHT

Episode # 320

"Ashes To Ashes"

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"ASHES TO ASHES"

TEASE

FADE IN:

1 INT. SARCOPHAGUS - NIGHT

1

PITCH BLACK. We hear the SOUND of a pick axe chipping away at sandstone. This continues for a few moments until the axe finally makes a crack in the stone and a PINPOINT of LIGHT streams in. That pinpoint of light flares into a whiteout with accompanying SURREAL sound effect, and we are:

2 INT. EGYPTIAN BURIAL CHAMBER - NIGHT

2

Outside the sarcophagus. It's your typical 3500 year-old newly-discovered Egyptian tomb somewhere in the Valley of Kings. This tomb holds the remains of one Ayahotep, the high priest of the Pharaoh Akhnaten.

There are two other sarcophagi in the crypt flanking the one we've been hammering on. Our pick axe wielder is a HAMID KARAM, slender, but could be anywhere from his early 20's to late 30's. His UNSEEN partner is his brother, who's on lookout outside the crypt. Hamid wears a high-tech headset, replete with mic arm. We HEAR his brother over Hamid's headphones. They speak IN ARABIC. They are grave robbers. (NOTE: Translation for the dialogue in this scene has been done, but we do not have the keyboard/printing programs required to reproduce it here. Copies will be made available to those concerned).

KARAM

Ha, kad dakhaltou alha'et.

*

VOICE (o.s.)

(reception breaking up)

Ladayna saa wahida faqat kubayla
aaoudat dawriyat alkhafar.

*

*

KARAM

Hal anta akid be anahou fee
alnawous al'awsat.

*

*

VOICE (o.s.)

(impatient)

Naam. ebhath aan aalamat
re'atum, elah el-shams.

*

*

Karam studies the sarcophagus, scrapes away some silt, revealing a prominent glyph of the sun. He smiles to himself; this is the one. He takes his pick axe and pauses... a last minute doubt.

(CONTINUED)

2 CONTINUED:

2

KARAM

Wa madha yahduth edha kanat
al'oustoura haquiqa? Madha sawfa
yahduth edha qarara re'atum be ana
ruhy ghayru geadeera wa ahlkani...

*
*
*
*
*

VOICE (o.s.)

-(annoyed)

Al-oustoura alwahida alaty
tahumuni hya oustoura-t-lkinz.

*
*

Karam is only half assured... He hesitates a moment longer, then delivers a blow to the sun glyph. It cracks the sun in half. Karam smiles... then... a strange sound begins to fill the chamber. A not-so-distant rumbling SOUND.

Karam reacts to the SOUND, his smile fades, as he sees...

3 KARAM'S POV

3

A slowly pulsing white/yellow light, inside the sarcophogus.

BACK TO SCENE

Karam begins to back away as the rumbling noise builds to a deafening level. He's confused, frightened; the tomb itself is not shaking...

ANOTHER ANGLE

With a huge RUSH of DISCORDANT NOISE, a pillar of white/yellow light erupts through the crack in the sun glyph, pierces the darkness all the way to the (o.s.) ceiling of the tomb.

Karam scrambles off the sarcophogus, but the rising terror in him pins him to the spot; he can't look away despite his fear.

CLOSE ON KARAM

As we HEAR the sarcophogus break apart. He reacts... something o.s. is rising from the sarcophogus. His eyes follow the ascent of whatever it is.

4 UNKNOWN POV

4

Rising above the sarcophogus, looking down at Karam. (PROD. NOTE: This is VAMPVISION, but different from the red hue we're used to. This one has a decidedly sinister hue and "feel" to it. So, really, we don't know what kind of vision this is...).

(CONTINUED)

4 CONTINUED:

4

And then Karam's eyes go wide, as:

THE UNKNOWN POV RUSHES at him, is on him in an instant...

In a wildly unsteady series of CUTS from HANDHELD POV's, Karam is viscerously attacked. His agonized SCREAMS take us to:

ANGLE ON... The blood-stained headset, which lies on the ground, near the split sun glyph from the now shattered sarcophagus. Karam's screams end abruptly. Then:

VOICE (o.s.)
Hamid? Madha yahsul? HAMID?

*

And we:

DISSOLVE TO:

5 EXT. VAMPCAM OVER THE CITY - NIGHT (STOCK)

5

(PROD. NOTE: One of the shots that approaches the city over the lake).

But this is the same "vampvision" we just saw in the chamber. Whatever attacked Karam, it has decided to pay a visit to our sleepy little town.

And we:

FADE OUT.

END OF TEASE

ACT ONE

FADE IN:

6 EXT. CITY - NIGHT - ESTABLISHING (STOCK) 6

7 EXT. RAVEN - NIGHT - FRONT ENTRANCE 7

A couple of hours before opening time. Lacroix, newspaper in hand, strides up to the entrance.

Perhaps a delivery truck is entering the nearby alley.

8 LACROIX 8

Pulls the entrance key out of his pocket. He stops, looks around... sensing something.

UNKNOWN POV

A distance away from Lacroix, retreating behind a building as Lacroix looks around.

LACROIX

looks disturbed... but decides to proceed. He unlocks the entrance and enters the Raven.

9 EXT. PRECINCT - NIGHT - ESTABLISHING (STOCK) 9

10 INT. BULLPEN - NIGHT 10

Nick approaches his desk as Tracy and Reese are engaged in the middle of a friendly debate at her desk.

TRACY

Jeffrey Dahmer or John Wayne Gacy.
It's a tie.

REESE

Betty Ann McKenzie.

Nick looks at Tracy inquisitively as he sits down.

TRACY

(explaining)
Most deranged serial killers...

Nick gives them both a look as Tracy turns back to Reese and continues on without missing a beat.

(CONTINUED)

10 CONTINUED:

10

TRACY

Who's Betty Ann McKenzie?

REESE

August 16th, '74. Betty Ann murders three children. She binds and gags the parents, makes them watch. Kills the children slowly. The parents commit suicide in the next two years.

Nick reacts... as one might expect. But Tracy's reaction is curious... as if the story puts her in mind of something. Something personal. Unpleasant.

NICK

Why did she do it?

REESE

(a beat, then:)
She said it was fun.

Tracy and Nick exchange a look, then:

TRACY

You're making this up, Captain. We would have read about it.

REESE

Gotta remember, back then that kind of sickness was reserved for the underground tabloid rags.

(beat)

Hey. We bitch about the news these days, but we have things like Childwatch and stalker laws now.

(a shrug, then:)

First defense against evil; open your damn eyes.

Nick grins at this. Tracy shakes her head, still bummed by the tale.

The moment is broken by Nick's telephone RINGING. They all look at the phone reluctantly a moment. Nick picks it up.

NICK

Homicide. Detective Knight.

We HEAR a young girl's VOICE over Nick's phone. We will come to realize this is ... DIVIA.

DIVIA (v.o.)

(over the phone)

There is a corpse in the Raven.

(CONTINUED)

10 CONTINUED: 2

10

Nick's expression darkens. Reese and Tracy note this...

NICK
Who is this?

CLICK. The caller has hung up. Nick reacts to this... looks to Reese and Tracy. Sees there's no way to dodge this... and go to:

11 INT. RAVEN - NIGHT

11

Lacroix emerges from the radio booth area when a door buzzer sounds, he moves to the service entrance beside the bar and hits an enter button. *

We HEAR an offscreen door unlock. Seconds later, our Delivery Guy, who normally looks like nothing could scare him, timidly enters wheeling a dolly of crated beer, wine, and other liquids.

Lacroix watches his every nervous move, enjoying the effect he has on him. The contents left behind the bar, the Delivery Guy, doing his best to avoid Lacroix's unsettling stare, brings Lacroix a delivery slip to sign.

Lacroix takes a moment to peruse the slip, making the Delivery Guy even more nervous. Lacroix signs, Delivery Guy hastily tears off a carbon copy and hands it to Lacroix, beating a hasty retreat...

LACROIX
Oh,

Delivery Guy stops dead in his tracks, a look of dread. *

LACROIX
Have a nice day...

Delivery Guy nods, beats it out of there. Lacroix grins.

Lacroix moves to the liquor cases, stops, again that sensation. But this time he also gets a VAMP BUZZ.

Whatever he felt before, it seems to be closer this time.

He feels for the buzz's source and it leads him toward the backroom. He moves there noiselessly. (NOTE: With no one else around, it might be nice to glide him to the back room door)

He stops at the back room door, tries to "sense" whoever is in there. Then he reacts... he knows... and he's not happy about it. And:

12 INT. RAVEN BACK ROOM - NIGHT

12

Lacroix enters... finds:

Vachon and Urs, both dozing on the couch, she's leaning on him. They awaken and startle when Lacroix enters. Vachon looks slightly embarrassed.

VACHON

It's not what you think.

LACROIX

Mmm... pity.

VACHON

Actually it's...
(searching for the words)
ahh...

URS

I asked him to come here... I was afraid.

LACROIX

Of?

URS

I was asleep, downstairs... I had a nightmare:
(recalling, disturbed)
... all these children, their heads had been cut off.

*
*

Lacroix reacts to this ever so slightly.

URS (cont'd)

And then I woke up - I'm sure I was awake - and I saw, a headless child... standing over me... and then... she was just gone. I came up here to call Vachon and I felt a presence...

*

*

LACROIX

A presence?

Lacroix looks to Vachon, Vachon just shrugs. Urs sees this.

URS

Something was here. I don't know what but it was evil.

LACROIX

(feigning disinterest)
Mmm, yes... all very interesting, but I do have a club to open.

Vachon and Urs exchange looks, they sense Lacroix's mood, but opt not to pursue it. They rise to leave.

13 INT. RAVEN - NIGHT

13

UNKNOWN POV (PROD NOTE: Perhaps from the radio booth, or some such well-concealed place)

*
*

POV Watches as Urs and Vachon cross to the exit. Lacroix emerges from the back room... heads toward the bar area. As Urs and Vachon exit the club, Lacroix feels that sensation again. He looks around, but not toward our POV.

*

LACROIX looks unsettled. This time he doesn't know who or what this is, he can't define the sensation... so he lets it go and so he resumes his business.

He moves to behind the bar, bends down and opens the beer fridge door... reacts... seeing:

ANGLE INSIDE THE FRIDGE.

Lying on the shelf, shoved in amongst the various items...

The decapitated body of HAMID KARAM, the grave robber from the Tease.

LACROIX reacts, rises slowly... then notices a head-sized box on the floor nearby. He picks it up, places it on top of the bar. He's got a pretty good idea what's inside. He takes a moment, decides to open it.

He removes a layer of wrapping tissue, reacts, seeing:

Not the head we're immediately expecting, but DIVIA'S CAMEO. Lacroix ponders this and we FLASHBACK QUICKLY TO:

13A INT. ANCIENT BURIAL CHAMBER - NIGHT

13A

A tease of Scene 28... Lacroix and Divia. She wears the cameo around her neck.

DIVIA
Can you not feel another presence
in here, father?

LACROIX
(closes his eyes, shudders)
Yes.

DIVIA
What do you feel?

LACROIX
(searching for the word)
Evil.

RESUME

13B INT. RAVEN - NIGHT

13B

LACROIX senses something else in the box. He removes some more tissue to reveal...

HAMID KARAM'S HEAD.

As Lacroix reacts to this we HEAR the front Entrance door open. Lacroix immediately pockets the cameo and covers the head.

*
*

Nick, Tracy and a few Uniforms enter, moving into the club proper.

*

NICK
(strictly business)
Hands on the bar, please.

Lacroix, puzzled, obeys. Nick, Tracy et al fan into the Raven, searching for something.

Lacroix immediately intuits that they're looking for the body.

LACROIX
I believe what you're looking for
is over here.

Nick and Tracy move to the bar, the Uniforms right behind them.

Nick and Tracy react to the gruesome sight in the box. Nick and Lacroix exchange looks. Tracy studies Lacroix... is he "one of them"...? Then:

LACROIX
You'll find the rest of him in
there.

He indicates the fridge. Off their looks... GO TO:

*

14 INT. PRECINCT INTERROGATION ROOM - NIGHT

14

On Nick, nervously leaning against the wall as Tracy and Reese question Lacroix. Both Tracy and Reese seem on edge in Lacroix's presence.

REESE
You have no idea how the body got
there.

LACROIX
None.

(CONTINUED)

14 CONTINUED:

14

REESE

No thoughts on who the victim might be, Mr. Lacroix?

*

LACROIX

No.

Beat. Reese and Tracy exchange a glance... this guy is spooky.

TRACY

Who has access to your club during off hours?

*

LACROIX

(beat, then:)

No one.

A subtle reaction from Nick; he knows that's not true.

Lacroix looks Tracy in the eyes and it almost makes her shudder.

REESE

You do have a staff?

Lacroix gives him a look; what do you think...? Reese shifts uncomfortably.

TRACY

Presumably the fridges were stocked up after closing time. When was that?

LACROIX

6 A.M. But as far as I recall, none of my staff reported finding a decapitated corpse in the beer fridge.

Reese is a little peeved at his tone.

REESE

(to Lacroix)

Assuming you didn't put it in there after they left.

LACROIX

(glares at him)

Yes... assuming that.

Reese squirms slightly under Lacroix's look.

TRACY

You spent the night at home?

(CONTINUED)

14 CONTINUED: 2

14

LACROIX

The club is my home. I went for a walk just after sundown. The body must have been deposited while I was gone.

REESE

Right. Someone breaks in and stuffs a corpse into a fridge and giftwraps its head for you just for the hell of it.

*
*
*
*
*

LACROIX

It is my understanding that determining motive is your job.

*

Lacroix fixes him with a look. But Reese means business, doesn't look away. Lacroix sees the look, glances almost imperceptibly to Nick, then looks away. Nick jumps in...

NICK

Maybe you'd like to call your lawyer.

REESE

'Course, we'd have to read you your rights, in that case. The charge is Murder One.

It's a bluff from Reese and a forced hand from Nick, and Lacroix knows that. He grins privately, then:

LACROIX

Charge me with murder if you like.
(a look to Reese)
Based on the evidence, naturally.

*
*
*
*

Well, he's got Reese, there. And Reese knows it.

*

REESE

(to Nick)
I want him held as a material witness.

Lacroix gives Nick a look. Reese and Tracy exit... Nick lingers for a moment. After Reese and Tracy are gone, he looks to Lacroix...

LACROIX

Your colleagues are not without character.

(CONTINUED)

14 CONTINUED: 3

14

NICK

Not exactly true, is it; no one has
after hours access...

LACROIX

If you'd prefer I revealed that
some of our associates might have
been asleep downstairs...

(off Nick's silence)

They have nothing to do with this
and I have nothing more to say.

Nick studies him, senses he's holding something back.

LACROIX

(beat)

But now you tell me, Nicholas, how
is it your people knew about the
body in the first place?

NICK

An anonymous tip...

Nick has to clam up when a uniformed cop enters to escort a
perturbed Lacroix to the holding cells. Lacroix rises... a
look to Nick, then he allows himself to be escorted out.

HOLD ON Nick as he watches Lacroix exit, then go to:

15 INT. BULLPEN - NIGHT

15

As Lacroix is lead toward Holding, Nick crosses toward his
desk where Tracy and Reese watch Lacroix being led away.
Tracy, in particular, has a "feeling" about him.

REESE

If he's not guilty of this, he's
sure as hell guilty of something.

Nick notes Tracy's expression as she watches Lacroix...
Nick's pretty sure she suspects the truth about Lacroix.
And it troubles him... and go to:

16 INT. HOLDING CELLS - NIGHT

16

Four or five ROWDY DRUNKS are in the cells as Lacroix is
escorted in. They immediately go quiet as he enters.

17 EXT. PARKING LOT NEAR PRECINCT - NIGHT - LATER

17

(PROD NOTE: Any parking lot will suffice). Tracy walks out into the lot, searches briefly for, then finds VACHON standing by her car, which is next to Nick's Caddy. Even with her coat on, she shivers against the cold. She moves to him, then:

TRACY

Thanks for coming by on such short notice.

VACHON

You forget, time is relative.

TRACY

The guy who owns the Raven. Lacroix?

VACHON

(cautiously)
Uh huh...

TRACY

We got a tip about a murder there. All we found was Lacroix and a victim whose head had been severed. Lacroix's being held as a material witness.

VACHON

(little reaction to this)
And...?

Tracy glances around, sees a couple of Uniforms walking in their general direction. She doesn't want to be seen talking to Vachon. She motions to her car.

TRACY

Get in.

Vachon shrugs, turns and they get into:

17A INT. TRACY'S CAR - NIGHT

17A

Tracy and Vachon. Tracy settles as the cops walk on by, then:

TRACY

Is Lacroix one of you?

VACHON

(his expression darkens slightly)
...No.

INTERCUTTING WITH:

18 UNKNOWN POV

18

Watching Vachon and Tracy. The same "unusual" VAMPVISION.
VAMPHEARING:

Tracy studies him a moment, not sure if she believes him,
then:

TRACY

Well there was something in
there. A... presence.

That's the same word Vachon heard Urs use.

TRACY (cont'd)

It felt evil. If it wasn't
Lacroix, what was it?

VACHON

Tracy, it's natural to get a little
rattled by severed heads.

TRACY

(knows he's steering her
off)

Don't run me around, here, Vachon.
You know what I mean. Evil's a
part of you.

(beat, shakes her head,
looks away)

Maybe that's why we'd never work.

VACHON

(a little surprised)

...What?

TRACY

It's in you. I can feel it. And
it scares me.

(CONTINUED)

18 CONTINUED:

18

Vachon might be somewhat hurt by this, but he knows she's right.

VACHON

(beat)
But what's that got to do with what
happened at the Raven?

TRACY

(beat, sighs)
I was hoping you'd know.

They sit a moment in silence, then:

He reaches out, surprises her a little by touching her face.

VACHON

Sorry.

She holds his look... troubled... then takes his hand in hers. Then:

TRACY (cont'd)

Do me a favour. Call me when you
get home?

He's a little puzzled by her request; maybe even she
doesn't quite know why she's asking. But for some reason
she's concerned for him tonight. Go to:

19 UNKNOWN POV

19

Watching Vachon and Tracy.

Tracy gets out of the car and hurries o.s. Vachon watches
her go, then gets out, glances around, then moves off.

THE POV WHOOSHES off in the same direction, and go to:

20 EXT. ALLEY - NIGHT

20

Vachon moves casually through the alley. Move with him for a moment, then he stops... VAMPHEARING the sound of a girl crying.

He gets a vamp buzz... as he moves to the end of the alley...

Where a small figure sits huddled in a blanket... her back to us. Vachon moves to her, looking around for the source of the buzz, never guessing that it comes from the girl herself.

VACHON

Hey, are you okay?

ANGLE ON

The girl... it is Divia.

INCLUDING VACHON

VACHON

Did someone hurt you?

The buzz just won't go away... he's beginning to think that maybe she's been attacked by a vampire who is lingering. He moves to examine her neck.

As he reaches out, she grabs his arm in lightning quick fashion. He startles, tries to break free but can't. Her strength is amazing.

DIVIA

Lucius hurt me. My father. My son. He betrayed me... even after I had raised him from the ashes of Pompeii. You will pay for his sin.

Her eyes aglow, she bares her fangs. He struggles to escape, but she's far too powerful for him.

In a blur she has suddenly appeared behind him - on his back - like some leech-like demon - and she digs her nails into his cheek as she turns his head away and sinks her teeth into his neck. He screams in intense pain. On that scream we:

21
THRU OMITTED
22

21
THRU
22

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

23 EXT. MORGUE - NEXT NIGHT - ESTABLISHING (STOCK) 23

NICK (pre-lap)
Yeah, Captain, what's the word?

24 INT. MORGUE - NIGHT 24

Nick, Tracy and Natalie listen to Reese on a speakerphone in the morgue.

REESE (on speakerphone)
The "word" is are-you-sitting-down?

INTERCUTTING WITH:

25 INT. REESE'S OFFICE - NIGHT 25

Reese seated (or not) at his desk, a computer printout in hand, which he refers to for details.

REESE
Egyptian police came back with a positive on the Raven fridge-crasher. His name is Hamid Karam... he and his brother Hashim are... grave robbers.

NICK
Egypt...?

REESE
They were sacking a sarcophagus in a burial chamber or something... some priest named Ayahotep... in the Valley of the Kings.
(reads printout)
According to the report, the brother lost radio contact with Hamid about 24 hours ago. When he checked the tomb, there was no sign of Hamid... only his radio and a little blood.

Nick, Tracy and Nat exchange looks.

REESE (on speakerphone)
Are you there?

(CONTINUED)

25 CONTINUED:

25

TRACY

Yeah, just a little dumbfounded I guess.

REESE

We have a major problem here, people. We're not the only ones wondering how the hell an Egyptian national skips town, presumably dead, and winds up a day later in a Toronto beer fridge. What do you folks have?

NATALIE

(snapping out of it)
Uhh, time of death is about 24 hours. Cause was... well, not to be too technical about it, he was torn to shreds.

REESE (on speakerphone)

By what?

NATALIE

I was going to say a wild animal, but considering he was inside a burial chamber, that doesn't make a whole lot of sense.

REESE

The time frame is enough to smuggle the body into Canada. And no wild animal did that. Figure out who did. And by the way, this is now officially a joint investigation between us and the Egyptian police. They're requesting we release the body and ship it back ASAP.

NATALIE

I'll take care of it.

*

REESE

Alright. Later.

He hangs up.

WITH NICK ET AL

There is a moment of silence while they all try to digest what seems to be the impossible.

(CONTINUED)

25 CONTINUED: 2

25

NATALIE

I'm sure there's a perfectly
rational explanation.

Nick and Nat know Lacroix is the only rational explanation
they can think of. Tracy also has an strong inkling,
despite what Vachon said about Lacroix. Of course she can't
mention this to Nick and Nat, and vice versa.

NICK

(to Tracy)
I guess that clears Lacroix.

But Tracy is still troubled.

TRACY

(beat)
Yeah. Guess so.

Nick and Nat exchange glances, and go to:

26 INT. PRECINCT CELLS - NIGHT

26

Nick approaches Lacroix's cell. Everyone in Lacroix's cell
stands as far back from him as possible. They have remained
silent since he was brought in. Nick and Lacroix speak
quietly through the bars.

LACROIX

(a look to the drunks)
I have a future as a sobering
influence on the disenfranchised.

NICK

You're going to be released... lack
of evidence.

(off Lacroix's look)
You really have no idea what
happened?

LACROIX

Believe me Nicholas, I do not.

NICK

(gauging Lacroix's reaction)
Your refrigerated friend was Hamid
Karam. He's a grave robber. He
was looting an ancient burial
chamber in the Valley of the Kings.

*

(CONTINUED)

26 CONTINUED:

26

Lacroix barely reacts... if this means anything to him he's not going to let Nick know about it.

NICK (cont'd)
The tomb of Ayahotep.

Lacroix just nods... an excellent poker face. CAMERA
NARROWS IN ON HIM as we GO TO...

27 EXT. EGYPTIAN PYRAMID - NIGHT - 99 A.D. EST. (STOCK)

27

Preferably a single pyramid if at all possible.

28 INT. ANCIENT BURIAL CHAMBER - NIGHT

28

We pick this up moments prior to the Flashback in Act One: Lacroix and Divia, hand in hand, have just entered the chamber. Lacroix looks at it nervously. Unlike the grave-robbing scene in the Tease, it is very much as it was when it was first constructed. Clean, no earth or mud slides have invaded it, yet. Among the burial paraphernalia (such as precious jewels, mummified cats. etc.) are common agricultural items often intombed during that time to act as weapons during the departed's journey through the Underworld; i.e. spears, sickles...

DIVIA
The tomb of Ayahotep, chief priest of the Pharaoh Akhnaten, son of the sun god, Re-Aten... lord of Heaven. Or some such nonsense.
(points to three sarcophagi)
His is the middle one. Flanked by two other priests, or so the people believe.

LACROIX
Why bring me here, Divia?

DIVIA
Can you not feel another presence in here, father?

LACROIX
(closes his eyes, shudders)
Yes.

DIVIA
What do you feel?

LACROIX
(searching for the words)
Evil...

(CONTINUED)

28 CONTINUED:

28

Divia moves to the the sarcophogus on the left of the central one... runs her fingers across it.

DIVIA

It is him... my master... my true father. He chose me. Created me before Vesuvius erupted.

LACROIX

(realizing)

The healer... the ancient one.

* DIVIA

Qa'ra... said to be among the first of our kind. He lived before the pyramids were built. Long before.

LACROIX

How did he come to be in this place?

She leads him to the middle sarcophagus, with the sun symbol prominent on the cover.

DIVIA

It is here that he was destroyed: staked, scorched by the sun, then interred, with the symbol of the sun god to imprison him for all time.

LACROIX

Who did this? Did you take your revenge against his killer?

DIVIA

I could hardly have done so, Lucius. Since I killed him.

This sends a chill up Lacroix's spine... though he dares not show it. And we RETURN TO:

29 INT. PRECINCT CELLS - NIGHT

29

As Lacroix comes out of his flashback. Nick notes his expression.

NICK

Lacroix...?

LACROIX

I've played by your rules long enough, Detective. If I am to be released... Release me.

(CONTINUED)

29 CONTINUED: 29

Nick studies him for a moment, then motions to the guard,
and we go to:

30 EXT. VACHON'S CHURCH - NIGHT - ESTABLISHING (STOCK) 30

URS (pre-lap)
Vachon?

31 INT. VACHON'S CHURCH - NIGHT 31

Urs makes her way through the crates and boxes... she senses
that he's there but can't see him. She thinks perhaps it's
a bit of a game.

URS
Javier, I know you're here.

She walks between some crates and a figure suddenly lunges
at her. She is on instant alert, fully vamped. She throws
the attacker off her, and is shocked to see that it is
Vachon...

Who has landed heavily in some crates. She rushes to his
side, he looks around blindly.

URS
What are you doing?

VACHON
(in pain)
Make them stop... please make it
stop.

URS
Make what stop? *

VACHON
The killing... I can't stop the
killing. Men, women and
children... especially children...
I see them killing and being
killed. I can't stand the
pleasure. *

She notices a pair of bite marks on his neck.

URS
Who did this to you?

VACHON
...daughter/mother/daughter/mother.

(CONTINUED)

31 CONTINUED:

31

She shakes his shoulders, yells at him. He doesn't even seem to see her.

URS

Vachon! Look at me.

She holds his head and forces him to look at her. He closes his eyes, shakes his head, snaps out of his delirium, but still looks pained.

VACHON

Urs?

URS

What's happening to you?

VACHON

(shivering)

I see her visions. Her memories.

*

URS

(doesn't know what to make
of this)

Whose memories. Who attacked you?

VACHON

(trying to recall)

She was so strong. Evil. ...Just
a child.

*

*

He doubles over in agony.

Then he rises... He looks at her in a state of rage.

VACHON

Get out, Urs.

*

She stands away from him... looking at him in disbelief.

VACHON

Before you are destroyed here:
staked, and scorched by the sun...

We recognize these as Divia's words, but Urs has no way of knowing that. She hesitates...

VACHON

Urs, please... go.

She sees his torment, senses the danger... and WHOOSHES
o.s., leaving Vachon standing there, looking around,
desperately...

(CONTINUED)

31 CONTINUED: 2

31

He takes a step, stumbles to his knees... He doubles up in pain, then fights it off, and struggles to a table/chair (or whatever) whereupon rests his cellphone. He grabs the phone, focusses on it, then presses an "auto-dial" number... and waits. He is calmer now... his breathing is almost normal... CLICK, and we HEAR:

TRACY (v.o.)
(over the phone)
Vetter.

INTERCUTTING WITH:

31A INT. PRECINCT - NIGHT

31A*

Tracy on the phone... alarmed by what she's hearing.

VACHON
Tracy? ...I know who's doing
this... I know why that body was in
the Raven...

A particularly agonizing wave of pain strikes him. He cries out as the phone falls from his hand. He slides down to one knee... fighting some terrible onslaught...

Tracy rises, on alert...

TRACY
Vachon?

Vachon has collapsed to the floor, as we HEAR:

TRACY (cont'd v.o.)
(over the phone)
...Vachon? ...Vachon...?

Tracy hangs up, grabs her coat and heads for the exit, and we:

FADE OU*

END OF ACT TWO

ACT THREE

FADE IN:

32 EXT. NICK'S LOFT - NIGHT - ESTABLISHING 32

33 INT. LOFT - NIGHT 33

Nick has stopped off, mid-shift... something about the case, about Lacroix's mood... has him worried. He moves to the fridge, produces a bottle, works the cork as he crosses to the stereo and turns on the radio... Lacroix's on the air. Maybe something in tonight's diatribe will give Nick a hint as to what's going on.

LACROIX (v.o.)

The cruelest evil... Is not some
wretched entity manifest in cloven
hooves and bleating goat's head.

34 INT. RADIO BOOTH - NIGHT 34

Lacroix at the mic.

LACROIX

But how like a child, it's soft
cries the sound of all that must be
cherished and protected. A father
draws his child to his heart in
pure love... unawares.

He looks off a moment, and we FLASHBACK TO EP. #225, "A MORE
PERMANENT HELL", SCENE 19:

35 INT. BROTHEL - ANCIENT ROME - NIGHT 35

We HEAR laughter, as the curtained entrance draws open.
SELINE, the proprietor of this establishment, steps in.

SELINE

(to Lacroix)

Lucius, you've returned safely.
Are you finding the Proconsul's
company agreeable?

FLAVIUS

General. I shall leave you two
alone.

He moves off. Seline steps up to Lacroix, her body language
is cool.

(CONTINUED)

35 CONTINUED:

35

LUCIUS

Hardly a day passed that I did not think of you and... your daughter. I had word that she was sick. Then healed as if by magic.

SELINE

Indeed. There came a healer, an ancient one sent by the Gods. He asked to be alone with her... Divia rose from her bed that very night.

LUCIUS

She's well then?

SELINE

Very.

LUCIUS

The Gods be praised. I must see her.

SELINE

No, Lucius. I'd rather you did not.

A beat. Something painful here between them... then:

SELINE (cont'd)

Well, I must see to my other guests.

LUCIUS

Seline, we must spend time.

SELINE

We shall, Lucius, we shall.

She exits. Lacroix watches her go. Flavius returns, shakes his head.

FLAVIUS

If that girl be alive and well then I am a gladiator. She is pale and silent, and never plays in the sunlight. There's a menace to her. I tell you that...

Flavius stops abruptly, looking o.s., seeing:

A young girl, DIVIA, has appeared in the shadows. She moves through the shadows, watching Lacroix with interest.

LUCIUS

Divia?

(CONTINUED)

35 CONTINUED: 2

35

The girl lingers a beat, we note she is wearing a cameo around her neck, one fashioned in her likeness.

LUCIUS

Divia...

She turns and disappears through the curtains. Flavius breathes a nervous sigh, hastens to change the subject.

FLAVIUS

Strange girl. Let us have another drink, General.

(raising his goblet to Lacroix)

May the Gods confer strength to your armies, power to our invincible empire and prosperity to our eternal city. Welcome back, General...to Pompeii.

As they drink... we return to:

36 INT. RADIO BOOTH - NIGHT

36

Lacroix comes out of his far off look...

LACROIX

A child's purity and innocence knows no limits... neither does its cruelty when evil descends upon its soul.

He produces Divia's cameo... studies it a moment... reacts to the sound of one of his lines ringing. As he reaches to punch up the line -

INTERCUT WITH:

37 INT. NICK'S LOFT - NIGHT

37

Nick reacts, HEARING:

*

DIVIA (v.o.)

Hello, Lucius... it's been a very long time.

PUSH IN on Nick for his reaction - he knows that voice.

Now on LACROIX for his reaction... chilled at the recognition of Divia's voice. But he knows that a good many vampires, probably including Nick, are listening in.

(CONTINUED)

37 CONTINUED:

37

LACROIX

(beat, then)
Shouldn't all good little girls be
in bed this time of night?

DIVIA

But I'm not that kind of girl. You
know that.

NICK reacts. Who is this girl? Why did she say "you know
that"?

DIVIA (cont'd)

But do you know what it's like to
be betrayed by your own child? To
be left alone in darkness?

LACROIX is silent at this question...

DIVIA (cont'd)

I didn't think so. But you will
know soon enough. As your friends
die... and the fear of death drives
those still alive away from
you. ...Then you will understand
how it feels to be betrayed. And
alone.

She hangs up... HEAR the dial tone a moment. Then Lacroix
shuts it off. He draws his hand away from the phone,
doesn't notice that his hand is trembling.

NICK turns off the radio, now suddenly in a hurry. He grabs
his coat, heads for the elevator, reacts with annoyance as
we HEAR his buzzer sound. He presses the intercom button.

NICK

Yeah?

URS (v.o.)

(over intercom)
It's Urs. I have to talk to you.

Nick doesn't reply, just hits the entrance button on the
intercom and waits, precious time ticking by.

38 INT. NICK'S ELEVATOR - NIGHT

38

With Urs as she ascends in the elevator, a concerned
expression. Suddenly she gets a huge vampsense. She whirls
to find:

DIVIA... suddenly there. Looking up calmly at her, grins
that grin.

(CONTINUED)

38 CONTINUED:

38

Urs instantly senses the danger she's in - vamps out, fangs bared. Divia does the same... and attacks. PUSH IN rapidly on her as she blurs PAST CAMERA... and...

ANOTHER ANGLE

*

Divia has grabbed Urs by the throat - has lifted her up, and now pins her up against the wall. Urs tries to break her grip, but can't... and Urs is yanked away OUT OF SHOT, and:

*

*

*

39 INT. LOFT - NIGHT

39

Silence as Nick waits. The elevator arrives. But no one emerges. Out of patience, Nick throws open the door, reacts... steps back, seeing:

URS. A dead bloody mess... (NOTE: Just a glimpse, we will want to state later that she was torn apart) Divia has vanished. On Nick's look we go to:

40 INT. VACHON'S CHURCH - NIGHT

40

On Vachon, suffering, shaking, curled up in the fetal position on the floor.

TRACY (o.s.)

Vachon?

VACHON's eyes snaps open... he's vamped (NOTE: No fangs, yet).

Tracy has stepped into the room, sees his distressed condition and moves to him, alarmed. She sees the bite marks on his neck, his gashed and bloodied shirt...

TRACY (cont'd)

Vachon. What happened?

Vachon has closed his eyes, and when he opens them now, he's no longer vamped. He's in pain, it's a struggle to speak.

VACHON

What the hell are you doing here?
You have to get out. Now.

No way Tracy's leaving.

TRACY

Who did this to you?

He struggles to prop himself up... she helps him. His breathing is quick and shallow.

(CONTINUED)

40 CONTINUED:

40

TRACY

Talk to me, Vachon. You said you
know who the killer is...

*

He startles her by grabbing her by the shoulders, hard.
He's frightened, losing control. His eyes are vamped.

VACHON

Her thoughts are becoming my
thoughts.

She looks at him, she's suddenly very aware of the danger
she's in. But rather than attack, he wraps his arms around
her and holds her tight. She's disturbed by his
desperation, doesn't know what it means. But she knows he
needs her right now. She holds him.

TRACY

(almost a whisper)
It's all right. It's okay. Your
wounds will heal.

VACHON

(more himself, desperate)
I'm not healing. I'm dying.

Tracy reacts, still holding him. And we go to:

41 INT. MORGUE - NIGHT

41

Nick lowers a sheet over the grisly remains of Urs. Nat
peers into a microscope.

NICK

Maybe Urs is better off where she's
gone...

(CONTINUED)

41 CONTINUED:

41

NATALIE

A bit of a lost soul, was she?

NICK

She hated what she was. But she never could find the strength to fight it. It's a wonder she was so gentle.

NATALIE

(looking up from the microscope)
I don't know why you of all people should find that so amazing.

NICK

(he looks her in the eye)
Unlike Urs, I found someone who cared enough to push me.

There's a silent moment between them. Then Nat gets back to the matter at hand.

NATALIE

Well, I'm afraid I don't know what killed her.

NICK

Could it be what killed Hamid Karam?

NATALIE

I'd say the probabiltiy is high.

*

(CONTINUED)

41 CONTINUED: 2

41

*

NICK

*

But why didn't Urs regenerate?
How could she have died if she
wasn't staked or decapitated? What
exactly are we dealing with?

NATALIE

(a shot in the dark)
This may sound ridiculous... but
maybe a new breed of vampire?

Nick remembers... hearing:

DIVIA (v.o.)

Hello, Lucius... it's been a very
long time.

The memory stops him... it had been bubbling under vaguely
for a while now and now he's sure.

NICK

A new breed... or a very old one.

Nat looks to him, puzzled... Nick looks over to Urs' covered
remains. Then HOLD ON NICK... and we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

42 EXT. RAVEN - NIGHT - ESTABLISHING (STOCK)

42

43 INT. RAVEN - NIGHT

43

Open for business, but the crowd is pretty sparse; mostly, if not all, human. CAMERA FINDS Nick, moving with purpose through the crowd, scanning for Lacroix. He sees him sitting alone, isolated at a table.

Lacroix sits, staring off at nothing, a dark expression. He hardly reacts as Nick approaches and studies Lacroix briefly.

NICK

Who is she?

(off his non reaction)

The young girl, Lacroix, what is she to you?

Lacroix continues to stare off. Nick moves quickly to him, angry, turns Lacroix to face him, but relents when he sees the anxiety that preys on his master.

NICK (cont'd)

(softer)

What is it?

LACROIX

"It"... is something I've never told you. Something too painful for even me to discuss.

NICK

She said you go back a long way. Did you bring her across?

LACROIX

...You're still listening to my show. I'm flattered.

NICK

(cut the crap)

Urs is dead.

Lacroix reacts, this news hurts him. He shakes his head.

LACROIX

(beat, then:)

You see what my young friend is doing... One by one those around me will be killed...

(MORE)

(CONTINUED)

43 CONTINUED:

43

LACROIX (cont'd)
and I will be alone... and as
isolated as I caused her to be.
(a glance out to the Raven)
The word is out. Being in Lacroix's
company can be fatal.

Nick follows Lacroix's gaze to the club, then:

LACROIX
She'll kill all of you because of me.

NICK
Because you brought her across?

Beat, as Lacroix considers whether to tell the story.

LACROIX
No. I did not bring Divia across.

NICK
(perplexed)
Then who is she?

On Lacroix as he FLASHES BACK TO:

44 INT. BROTHEL - POMPEII (SCENE 31 of EPISODE 225)

44

The camera finds Lacroix, flat on his back, asleep. His eyes
flutter open, REVEAL Divia standing over him. Flavius was
right - there's a lot of menace about her.

DIVIA
Do I frighten you?

LACROIX
Of course not.

DIVIA
(a simple statement, not an
accusation)
They say that as the army of Gaul lay
dying, you ordered your men to rape
their women.

LACROIX
That was to crush the enemy... and
reward my men.

(CONTINUED)

44 CONTINUED:

44

DIVIA

(smiles)

Naturally.

(beat, her smiles fades)

I must get my vicious streak from you.

LACROIX

Where is your mother?

DIVIA

She is doomed. But, I'm going to live forever. Do you want to live forever?

The room begins to SHAKE! A distant RUMBLE quickly becomes a deafening ROAR. Divia remains unperturbed, Lacroix struggles to his feet, as:

Flavius runs in to the room, panicked.

FLAVIUS

General, General, come quickly...! The mountain! Vesuvius is on fire!

DIVIA

(to Lacroix)

Do you want to die, or live? You have only moments to decide.

The room continues to shake. The intensity of the quake builds rapidly. Lacroix rages against the Gods.

LACROIX

The Gods cannot destroy me. They don't have the power! I am the greatest General in the Empire! Nobody has power more than me!

But the shaking intensifies, the room begins to crumble, a column crashes down.

FLAVIUS

Lucius! A moment longer and we will be buried alive!

Flavius stumbles out of the room. Lacroix's bravado is dissolving, but still he shouts at the heavens:

LACROIX

Come on! Come on! I have defeated enemies more powerful than you.

He turns, looks on, stunned, as:

(CONTINUED)

44 CONTINUED: 2

44

His beloved bust crashes to the floor, smashes into pieces. He moves to it, the motion of the room knocks him to his knees. He looks in disbelief at the fragments. Perhaps he isn't invincible after all. He looks up, Divia is suddenly right beside him. No fear in her eyes, just that intense malevolence.

DIVIA

Let go your mortal bonds, General. We must survive at any cost. Life can cheat death. It will always find a way.

She puts a hand on his shoulder, grips him, like a vice. He reacts to her astonishing strength.

DIVIA

Live or die. What is your decision?

LACROIX

(terrified)

To live, Divia. To live.

Divia YANKS his head to the right, VAMPS OUT, and sinks her fangs into his neck. He cries out, and we RESUME:

45 INT. RAVEN - NIGHT

45

Lacroix comes out of his memory. Nick has listened to the tale in fascination...

NICK

...She brought you across.

Lacroix rises, agitated, moves toward the bar for a "drink" during:

LACROIX

Spared me the dreadful fate of countless thousands... buried alive under a mountain of ash.

NICK

Why did Divia save you?

LACROIX

(beat)

She was my daughter.

(off Nick's look)

Now you understand why I've never told you who my master is.

(beat, a slight smile)

I suppose you could say you're related.

(CONTINUED)

45 CONTINUED:

45

NICK

(ignoring this)

But she saved you back then. Why does she want to hurt you now? Where has she been?

LACROIX

Twenty years after Pompeii, I thought her dead and buried. Along with the guilt... and the secret one dares not share.

(beat)

But perhaps it is time to share it.

ON LACROIX, as he remembers:

46 INT. BURIAL CHAMBER - NIGHT

46

Lacroix and Divia. A short while later. Lacroix stares down at the sarcophagus. He's still absorbing the news that Divia killed her own master... it troubles him greatly.

He startles as her hand appears, touches his shoulder. She has moved up behind him... now stands close beside him. A little too close.

DIVIA

I have upset you. I didn't mean to.

Lacroix glances down at her hand, which is now caressing his arm. He looks to her... suddenly he's quite uncomfortable.

LACROIX

Does it not trouble you to have killed your own master?

DIVIA

Why should it?

LACROIX

He was an ancient. His knowledge of the past, of our very beginnings, was worthy of respect.

Divia's expression darkens at this. She moves away from Lacroix, annoyed, during:

DIVIA

You think I was wrong. You think I'm cruel and unfeeling.

LACROIX

I didn't say that--

(CONTINUED)

46 CONTINUED:

46

DIVIA

(angry)

Yes you did. I see how you're looking at me. After all I've done for you, how can you stand in judgement?

LACROIX

Divia. I know I'm here because of you. And eternally grateful. But... he made you.

DIVIA

(anger flaring)

...and thought he controlled me. He said he brought me across because I was young and my evil was as pure as he had ever seen. But then he tried to harness it. To make me in his image. That could not be. I would choose my own way. I did what I had to do to ensure that.

Her anger levels off somewhat... she moves to him, puts her hand on his arm.

DIVIA (cont'd)

Lucius. I want us both to experience everything our nature offers. Without restriction.

(off his silence)

You don't understand, do you. We are free to do as we please. To kill as often as we desire. Bathe in mortal flesh and blood. To do everything that is forbidden.

He is disturbed by her words and by her touch. He tries to step away, but her other hand comes up and grabs his other arm. Her grip nails him to the spot.

DIVIA (cont'd)

No one can stop us. Everything we lust after can be ours.

(beat)

Including love.

To Lacroix's utter astonishment, she moves to kiss him... forces his head down... forcing his lips to meet hers... and an instant before their lips touch...

DIVIA (cont'd)

Let us do what must not be done...
Make love to me, Father.

(CONTINUED)

46 CONTINUED: 2

46

That's it - Lacroix's heard enough. He startles her with his sudden retreat, breaking free of his grip.

LACROIX

Divia! No!

She staggers back a bit as he pushes away. He looks at her, speechless, sees:

That she has VAMPED... and she is very angry.

DIVIA

(an even tone)

Come to me, Lucius. Do as I say.

LACROIX

You are my daughter.

She moves slowly towards him, during:

DIVIA

Daughter... Mother... Lover. Why
can't I be all three? You need
someone to love, Lucius. And I
need... you.

She reaches out to touch his face... and he VAMPS, bares his fangs. She misinterprets this at first. There's a childlike quality to:

*
*

DIVIA (cont'd)

Yes... Come. Touch me.

But Lacroix lets out a cry of disgust as he whirls to grab the burial sickle. Divia has no time to react. There's just a puzzled look on her face, as:

*
*

Lacroix slashes at her with the sickle... aiming for her head.

ON DIVIA'S surprised look just before she is decapitated.

*

ANGLE ON A TOMB WALL... the shadow rendition of the above, as the sickle separates Divia's body from her head, then return to:

*
*
*

47 INT. RAVEN - NIGHT

47

Nick and Lacroix, now at the bar. Nick reacts to the last detail of Lacroix's story. A pause, then:

LACROIX

What can be said of a man who kills
his own daughter?

(CONTINUED)

47 CONTINUED:

47

Nick has no answer to this. Lacroix stares off...

LACROIX (cont'd)

I put her remains in the sarcophagus.
The symbol of the sun god on the lid
acted on her in much the same way the
cross acts on us. That grave robber
must have broken the seal.

*

NICK

You had no choice but to destroy her.

LACROIX

(anger flaring)

I had a choice. I could have done
as Divia asked--

NICK

And despised yourself for it.

LACROIX

No moreso than I do now.

(beat)

As a General in the Emperor's army I
visited suffering upon my enemies in
unspeakable ways. I have seen evil in
the world in many forms. But there
was an evil in my child that I could
not bear to look upon. An evil she
inherited from my mortal side.
Magnified a hundred fold by the one
who brought her across.

(beat)

...My beautiful daughter...

NICK

But how did she regenerate, let
alone survive for so long?

LACROIX

Perhaps the evil that permeated the
tomb sustained her, I can't say. And
does it really matter...?

NICK

Do you think she'll come for you?

LACROIX

Not just yet. There is more killing
to be done, after all.

Nick is silent a moment, then:

(CONTINUED)

47 CONTINUED: 2

47

NICK

If you need me...

LACROIX

Thank you, Nicolas.

A beat, then Nick turns and exits. HOLD ON Lacroix, then go to:

48 INT. VACHON'S CHURCH - NIGHT

48

Vachon is struggling valiantly against the horrific images that are bombarding his mind. Tracy looks on, worried.

VACHON

I can't stop it, Tracy. Her visions are rotting away my insides.

(beat)

You have to do it.

(off her puzzled look)

You have to kill me.

TRACY

No.

VACHON

I'll die anyway. I know that, now. Please, Tracy.

TRACY

Vachon, no. Don't ask me again.

VACHON

There's a wooden stake over there in that box. Get it.

He indicates an antique jewelry box of some kind on a table. She hesitates. He suddenly grabs her, all but shakes her.

*

VACHON

Get it.

The fury in his eyes scares the hell out of her. He means business. She crosses to the antique box and removes the stake. She studies it a moment, dreading what might happen next.

*

(CONTINUED)

48 CONTINUED:

48

She looks to him... Beat. Then she crosses to him.

VACHON (cont'd)
Bury it deep. It has to go right
through my heart.

TRACY
(near tears)
I can't.

VACHON
You have to.

She knows he's right.

TRACY
Vachon...

There's so many things she wants to say to him, but no words come. Then she kneels beside him, looks down at him. He looks to her, manages a slight grin though the pain that's wracking his body.

Tears stream down her face. It's time. She takes the stake in both hands, holds the pointed end just above his chest. Her hands are trembling.

Then she closes her eyes, raises the stake over her head to strike. But:

Vachon VAMPS OUT. Fangs beared. He looks up at Tracy.

Tracy opens her eyes, sensing the change somehow, looks down sees:

Vachon's vamped condition. He's staring at her, a wild murderous look. He's lost control. Maybe she's too late. Maybe she's toast.

ON TRACY... suddenly afraid for her very life. And she buries the stake in Vachon's chest.

Vachon cries out, Tracy stumbles back and away from him, looks on, frozen to the spot, as:

...The "life" in Vachon slips away. Just before the very end, a calm comes over him... he opens his eyes, looks up to Tracy... a look on his face like we've never seen. A look of... peace.

VACHON
...Wish me luck.

(CONTINUED)

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45.

48 CONTINUED: 2

48

And Vachon dies. HOLD ON TRACY... And we:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

49 EXT. PRECINCT - NIGHT - ESTABLISHING (STOCK)

49

REESE (v.o.)

I don't want to hear this, Knight.

50 INT. PRECINCT BULLPEN - NIGHT

50

Reese and Nick cross toward Reese's office.

NICK

We've had no leads... no luck tying
Lacroix to Hamid Karam or the Valley
of the Kings or Egypt or anything...
we've got nothing on him.

REESE (cont'd)

You telling me Lacroix doesn't exist?

NICK

To us he doesn't. He's clean.

REESE

And his staff?

NICK

We've checked, all accounted for, all
clean.

REESE

So we just shrug and write it off?
Put it down to ghosts or aliens? The
truth is out there, Nick.

NICK

Yeah... it just may not be in our
jurisdiction.

Reese just glares at him. Nick notices that Tracy is not
around.

NICK

Where's my partner by the way?

REESE

She didn't tell you?

(answers his own question)

No of course not, why should she?

She's only your partner. She said
something about going to see a
snitch...

(CONTINUED)

50 CONTINUED:

50

As Reese heads into his office Nick reacts to this bad news. If Divia should come a callin' on Vachon while Tracy was there... But of course Nick doesn't know it's too late for that anyway. He hurries toward the exit and we go to

51 EXT. NIGHTSKY VAMCAM - STOCK

51

Nick in flight.

52 INT. VACHON'S CHURCH - NIGHT

52

Tracy sits beside Vachon's body, looking at it, not quite believing that he's dead.

ANOTHER PART OF THE CHURCH

Nick has just whooshed in. He moves quietly towards where Tracy sits with Vachon; he hasn't seen what's happened yet.

TRACY has not heard Nick... she's so lost in her pain right now. She begins to speak to the dead Vachon, fighting her emotion.

TRACY

I never got to tell you how I really
felt about you...

NICK listens, can't figure out why she's saying what she's saying until he steps around another crate and sees the strange tableau that is playing out.

TRACY (cont'd)

But maybe you knew... I hope you did.
You opened my eyes... you changed
me... I'll always...
(hell, she's going to say
it)
... love you for that.

She loses it here. She sobs gently as Nick watches, very much affected by her grief. He wants to help her, to comfort her, but he knows he can't.

TRACY

(composing herself)
I'll take you to Screed. Down by the
water. To be with your friend.

Nick decides he better get out of there. He gently moves off:

53 INT. MORGUE - NIGHT

53

Natalie and Nick. Nat is closing down shop for the night.

NICK

(saddened)

There was nothing I could do for her.
...And there's no one she can talk to
about Vachon...

NATALIE

Poor Tracy...

(beat)

You know Nick, it's a situation that I
could find myself in.

(off his look)

You've got a 2,000 year-old 12
year-old who's killing other
vampires... at will.

She stops him; a hand on his arm, a concerned look. He's
seen this look before.

NICK

Don't worry. I'll watch my back.

She holds his look a moment, then he moves to the door,
exits. Beat, she looks disturbed, hits the lights, and we
go to:

53A EXT. LOFT - NIGHT - ESTABLISHING (STOCK) 53A

The caddy heads for the garage.

54 INT. NICK'S ELEVATOR - NIGHT 54

Nick in transit... We know what happened to Urs in here, and that's probably very much on his mind right now. We get the sense that something's about to happen here... This sense of forboding builds... then Nick turns, and:

There's no one behind him. He shakes off his anxiety, as the elevator arrives at his floor. He opens the door, enters:

54A INT. LOFT - NIGHT 54A

Nick moves from the door into the room... Still troubled. He stops to toss his jacket on the table (or chair, whatever)... and takes a moment to push the events of the day out of his mind. A beat. He takes a deep breath. There. Better now. Then:

CAMERA ADJUSTS as the fire ignites in the fireplace behind him. *

He suddenly gets a HUGE VAMP SENSE, turns and sees: *

Divia has arrived. She has activated the fire using the remote. She stands across from him, expressionless, watching him. Nick holds her look. *

NICK

...Divia.

DIVIA

(a slight grin)

He told you about me.

(off Nick's silence, fixes him with a look)

You know why I'm here.

NICK

You've come to kill me.

DIVIA

(a slow nod, then:)

Don't take it personally.

(beat)

But you are Lacroix's "son". Your death will be the final blow. ...It will be worse for you if you fight me. But that's up to you. ...Ready?

Nick VAMPS... if he's going to die... it won't be without a fight.

(CONTINUED)

54A CONTINUED: 2

54A

NICK

...Whenever you are.

A beat... Divia VAMPS... then she RUSHES AT HIM...

DIVIA'S POV

Charging at Nick... then:

Divia grabs Nick and hurls him into the fireplace. The fire ignites Nick's sleeve. He rolls himself away from the fireplace, in pain, beating the fire out on his sleeve. As he does this:

Divia is on him; on his back, just as she attacked Vachon.

We HEAR the same deep guttural sounds as we did during the previous attacks, and it's over in seconds. (NOTE: The "death" of Nick should be accorded its due... a dizzying series of rapid cuts, pov's aplenty, this is a violent attack. We have to believe that Nick has suffered lethal damage).

Divia rises from lunching on Nick's neck, a wicked expression. Nick doesn't move. He looks dead. And that's what she leaves him for. She WHOOSHES o.s..

HOLD ON NICK... He lies still. And go to:

56 EXT. VAMCAM OVER THE CITY - (STOCK)

56

(NOTE: Perhaps with a different look, i.e. vampvision SFX)

57 EXT. THE RAVEN - NIGHT (STOCK)

57

Deserted entrance.

58 INT. THE RAVEN - NIGHT

58

Lacroix sits alone at the bar. He's the only patron tonight. He sips on a glass of "wine", stares straight ahead. Waiting. Lacroix gets the buzz, reacts, a subtle take, puts his glass down. CAMERA ADJUSTS TO FIND Divia as she steps from the shadows, a stylish black bag slung over her shoulder. Beat. He turns to face her. Play their silence a moment, then:

LACROIX

If I didn't know better I'd almost say
you'd grown, my dear.

(CONTINUED)

58 CONTINUED:

58

DIVIA

(a brief look around, then:)

In all the centuries I had to think of
you, of what you might be doing...

(MORE)

(CONTINUED)

58 CONTINUED:

58

DIVIA (cont'd)
(as she lowers her bag to
the floor)
I never imagined you would rise to the
lofty position of... inn keeper.
(off Lacroix's look)
But then in my as-yet brief taste of
freedom, I have found that nothing in
the world is as I expected. Or ever
dreamt.

*
*

LACROIX
Why have you come, Divia? To gloat?

DIVIA
Why not? I've won. You're alone.
(beat)
Now perhaps you can begin to feel
what it was like for me. The
centuries I had expected to spend
loving you and caring for you... spent
instead in darkness and isolation.

*

And WHOOSH... she's right in front of him... all but spitting
her words at him.

*
*

DIVIA (cont'd)
You can't imagine the hatred I have
for you.
(beat, she fights back
emotion)
How could you have done that to me,
Father? I loved you.

*
*
*
*
*
*
*

On "loved", she has struck him about chest high with her open
palm. He is knocked off his feet... sprawls on his back. He
rises to his feet, during:

*
*
*

LACROIX
You were a depraved, sick little
girl. I thought evil was a finite
entity, but you showed me otherwise.
Even I had a threshold, Divia.

*
*
*
*
*

She WHOOSHES to him... is suddenly in his face again.

*

DIVIA
Then you're as weak as those we preyed
upon.

*
*
*

She smashes him across the face with the back of her hand,
and down and away he goes, and:

*
*

WHOOSH... she's suddenly kneeling on his chest, holding him
by the collar, staring daggers at him:

*
*

(CONTINUED)

58 CONTINUED: 2

58

DIVIA (cont'd)

Say you're sorry.

*
*

Lacroix hears the hint of the sweet 12-year-old he loved in these words. He shakes it off.

LACROIX

You should have stayed dead.

DIVIA

You're in pain. How I've wished to see that.

LACROIX

(beat)

Well, then. Your wish has come true.
All that is left is to kill me.

She's thinking about it... but then she releases her grip, steps away from him a few feet, during:

*
*

DIVIA

And deny you the pain and loneliness?
No, you must exist forever with the
knowledge that you destroyed everyone
who was dear to you. Your friends,
lovers, daughter, mother...
(a satisfied look)
and now your son...

Lacroix has pulled himself to his feet by now... He reacts to her words... moves to her.

*
*

LACROIX

(dreading what's to come)
...What have you done...?

DIVIA

Nicolas, I believe was his name.
(off his horrified
realization)
One always recognizes family. But he
was your favourite wasn't he?

LACROIX

Where is he? If you have harmed
him...

*
*
*

DIVIA

He's gone, Father. He's dead. At
my hand.

*
*
*

Lacroix rears back to strike her, but as his arm comes down, she grabs his wrist... VAMPSTRENGTH with EXTREME predudice... Lacroix is instantly immobilized, and in pain.

*
*
*

(CONTINUED)

58 CONTINUED: 3

58

His eyes register his surprise at her strength...

*

DIVIA (cont'd)

*

That was bad, Father.

*

And she forces him down to his knees.

*

DIVIA (cont'd)

*

20 centuries I've waited for this moment. You pathetic old man, I've taken him from you. Your son is dead. How does that feel? Tell me how that feels!

*

*

*

*

*

*

*

LACROIX

*

I won't let you leave here, Divia.

*

There is enough misery in the world as it is.

*

*

DIVIA

*

Oh, but there's always room for more.

*

And Divia shifts slightly and throws him...

*

And he sails over the bar, crashes in to various items beyond on the wall, and falls o.s.

*

*

58A BEHIND THE BAR

58A*

Lacroix, dazed, pulls himself to his knees, HEAR an o.s. WHOOSH, and Divia is right there. She grabs him by the collar, starts to drag him out from behind the bar, during:

*

*

*

DIVIA (cont'd)

*

Are you going to stop me, General?

*

You and... as they say...

*

They're out from behind the bar, now. She whips him around to face her, for:

*

*

DIVIA (cont'd)

*

... "who's army"?

*

And she hurls him o.s. toward:

*

58B ON THE RADIO BOOTH

58B*

Lacroix crashes head-first through the radio booth glass window. The window erupts in a sea of glass shards, and Lacroix comes to rest half in, half out of the booth, face down. For a moment, he doesn't move.

*

*

*

*

(CONTINUED)

58B CONTINUED:

58B

ON DIVIA

Whooshing o.s. to:

58C INT. RADIO BOOTH - NIGHT

58C*

Divia is now inside the booth, facing out. Lacroix is sprawled half on the table (NOTE: And on some additional heretofore unseen objects if need be to support him).

She grabs him by the collar as CAMERA ADJUSTS TO REVEAL...

That not quite all of the glass has smashed. In the lower corner, there is an unsmashed section, with jagged edges; it is roughly the shape of a guillotine blade... Lacroix is helpless as she slowly drags his neck towards the edge of the glass...

DIVIA

Poor Father. Does it hurt?

Lacroix is badly dazed. She has him at her mercy.

DIVIA (cont'd)

(a viscious tone)

Tell me where it hurts.

She jams his neck up against the edge of the glass... not enough force to slice his head off, yet, but enough to give him the general idea.

DIVIA (cont'd)

Do you feel this?

He cries out...

DIVIA (cont'd)

Say you're sorry. Tell me that you love me. Go on. Say it.

LACROIX

If you kill me, my suffering will end.

She pauses... considers, then tosses him o.s. as if he weighed almost nothing.

ANOTHER ANGLE

Lacroix lies on the floor, dazed. Divia, now outside the booth, moves to her bag, reaches inside it, during:

(CONTINUED)

58C CONTINUED:

58C

DIVIA (cont'd)

You know... I'm not sure that's true.
Damnation, when I come to think of it,
is a fitting sentence for your crime.

Lacroix's strength is waning... He pulls himself to his
knees, head hanging down...

And she produces... the sickle... the same one he killed her
with. She moves to him, stands over him.

DIVIA

Recognize this, Father?

He looks up, sees the sickle... he knows its over...

LACROIX

(beat, then:)

When we were mortal, I loved you more
than the Gods. But now... How can one
love a thing as grotesque as you...?

Well, wrong thing to say. She wields the sickle high, is
about to cut off his head - but CAMERA ADJUSTS as...

Her eyes suddenly go wide in surprise, as:

A long wooden stake is driven through her chest... She is
frozen there a moment, then she falls, and CAMERA ADJUSTS TO
REVEAL NICK... messed up but alive... He stands back from her
as she falls.

Divia cries out, her hands trembling wildly as she tries to
pull the stake free, but it's a futile effort, her strength
is waning rapidly. And now fear come into her eyes...

DIVIA

Father. Help me. Don't let me
die - Father - please!

Lacroix's instinctive reaction is to try to pull himself up
to one knee, to go to his daughter's aide.

LACROIX

Divia.

But Nick steps in front of him, restrains him.

NICK

No.

Lacroix holds Nick's look... there is desperation in
Lacroix's eyes...

(CONTINUED)

58C CONTINUED: 2

58C

DIVIA
(one last plea)
Father...!

And Nick and Lacroix look to her... as her hands fall away to her sides... her body twitches, then goes still.

And Divia dies.

ON LACROIX... he looks from Divia to nowhere in particular.
Deeply saddened.

ON NICK, watching him... feeling for him. And we:

FADE OUT.

END OF ACT FIVE

TAG

FADE IN:

59 EXT. JUNKYARD - NIGHT

59

We are in a small open area, surrounded by a roughly circular "monument" constructed of junked cars and scrap metal, piled as high as possible. The urban decay version of Stonehenge, so to speak. At the centre of the open area:

Nick and Lacroix look on as Divia's body, wrapped in a shroud, burns on a funeral pyre (NOTE: All their wounds have healed). The pyre itself can be a collection of scrap metal, covered with wood and/or other combustible agents, then atop this layer, the body in the shroud. Nothing is said for a moment, then:

LACROIX

They say there is no greater suffering for a parent than to outlive his child. Happily, there are exceptions.

(beat, then:)

I never thought I'd say this, Nicolas, but for once I am glad for your relentless pursuit of your humanity. Perhaps the resurgent goodness in you was all that was necessary to fight off Divia's evil.

Nick looks to him, pleased, but he's not so sure that was the reason:

NICK

Urs and Vachon were young. They didn't know how to deal with it.

(beat, then)

I'm sorry for your loss, Lacroix.

LACROIX

(beat, then:)

Thank you.

They watch the fire a moment, we see the pain in Lacroix's eyes.

LACROIX (cont'd)

Urs' body?

NICK

Natalie's taken care of that.

LACROIX

(nods)

And Vachon?

(CONTINUED)

59 CONTINUED:

59

NICK

Tracy buried him beside Screed.
(off Lacroix's look)
She knew what they were.

LACROIX

Indeed. Will she be a problem?

NICK

Vachon once told me she's a resister.
But... I've seen you work around that.

He's asking for Lacroix's help. Lacroix grins, pleased.

LACROIX

Experience does count for something.
What exactly do you want her to
remember?

NICK

That Vachon was a good friend. A
vampire who decided it was his time to
move on.

LACROIX

A vampire?

NICK

The knowledge that we exist was
Vachon's gift to her... we don't have
the right to take it away.

LACROIX

(a beat, nods, then:)
If that is what you wish.

It's his way of saying "I owe you one".

LACROIX (cont'd)

(beat)

I will stay here until Divia's body is
reduced to ashes. Then commit them to
the wind.

(beat)

I might even say a short prayer.

Nick hears the sadness in his voice, even though Lacroix is
maintaining a brave front. He puts a hand on Lacroix's arm
briefly, then:

NICK

Goodnight, Lacroix.

(CONTINUED)

59 CONTINUED: 2

59

LACROIX

(nods)

Nicolas.

And Nick turns and moves off, stops to look back at Lacroix briefly, then continues on his way.

ON LACROIX, gazing into the fire... and we:

FADE OUT.

THE END