due SOUTH

"VICTORIA'S SECRET"

Written by

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&
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Revised Pages (17): 24,25,67,73,78-79,83-86,90,93-94A,95,97,103
**Regular Cast**

- FRASER
- RAY
- DIEFENBAKER
- WELSH
- HUEY
- GARDINO
- ELAINE

**Recurring Characters**

- ROBERT FRASER
- MR. VECCHIO
- FRANCESCA VECCHIO
- ESTHER PEARSON
- MARIA
- TONY
- FATHER BEHAN
- JASMINE

**Guest Cast - Speaking Roles**

- VICTORIA METCALF
- JOLLY HUGHES
- LOUISE ST. LAURENT
- ANNOUNCEMENT
- BONILLA
- BOWELL
- BROWN
- CABBIE
- CONCERNED WOMAN
- CRIMINALIST
- CUSTOMER
- DESK CLERK (Seedy Hotel)
- FELSTINER
- FRONT DESK CLERK (King Edward)
- HOTEL TENANT
- KRABBE

- LENNOX
- MAINTENANCE MAN
- MOLNAR
- MORAN
- MORTIMER
- MOTHER
- MUSTAFI
- PEDDLAR
- STAFF SERGEANT MEERS
- UNIFORMED COP
- VIDEO CLERK
- WAITER
## INTERIOR - DAY

- ANIMAL RECOVERY ROOM
- APPLIANCE REPAIR SHOP
- BONILLA'S APARTMENT
- CONSULATE - FRASER'S OFFICE
- CONSULATE - RECEPTION
- COUNTY JAIL - HALLWAY
- COUNTY JAIL - VISITING ROOM
- Diner
- FRASER'S APARTMENT
- FRASER'S TENEMENT
- FRASER SR.'S CABIN
- JOLLY'S CAR
- KING EDWARD HOTEL
- MALL - FOYER
- MALL - THROUGH DOORS
- POLICE STATION - BULLPEN
- POLICE STATION - WELSH'S OFFICE
- RCMP NORTHERN SUBSTATION
- SEEDY HOTEL - BATHROOM
- SEEDY HOTEL - HALLWAY
- SEEDY HOTEL - JOLLY'S ROOM
- SEEDY HOTEL - LOBBY
- ST. MICHAEL'S CHURCH
- ST. MICHAEL'S CHURCH - CONFESSIONAL
- THIRD FLOOR OF APARTMENT BUILDING
- VECCHIO HOUSE
- VECCHIO HOUSE - BASEMENT STAIRS
- VECCHIO HOUSE - DINING ROOM
- VECCHIO HOUSE - FRANCESCA'S ROOM
- VECCHIO HOUSE - UPSTAIRS HALLWAY
- VIDEO DUO
- ZOO - AMERICA'S PAVILION
- ZOO - BARBARY SHEEP TUNNELS
- ZOO - PATHWAY - LEOPARD CAGE
- ZOO - POLAR BEAR EXHIBIT
- ZOO - POLAR BEAR TUNNEL

## INTERIOR - NIGHT

- FRASER'S APARTMENT
- FRASER'S APARTMENT - KITCHEN
- FRASER'S TENEMENT - HALLWAY
- INTERNAL AFFAIRS OFFICE
- MUSTAFA'S APARTMENT
- POLICE STATION - BULLPEN
- POLICE STATION - CORRIDOR
- POLICE STATION - INTER. ROOM - FRASER
- POLICE STATION - INTER. ROOM - RAY
- POLICE STATION - LINE UP ROOM
- POLICE STATION - LINE UP - OTHER SIDE
- POLICE STATION - LUNCH ROOM
- POLICE STATION - WELSH'S OFFICE
- RAY'S CAR
- RCMP NORTHERN SUBSTATION
- SKYLARK
- TRAIN STATION
- TRAIN STATION - LOCKERS
- TRAIN STATION - PLATFORM
- TRAIN STATION - STEPS TO PLATFORM
- TRUNK
- VECCHIO HOUSE - FRANCESCA'S ROOM
- VECCHIO HOUSE - HALLWAY
- VECCHIO HOUSE - LIVING ROOM
- VECCHIO HOUSE - RAY'S ROOM
- VETERINARY HOSPITAL
- VETERINARY HOSPITAL - WAITING ROOM
- WAREHOUSE
- WAREHOUSE - ADJOINING ROOM
- WAREHOUSE - STAIRWAY
- WHOLESALE DIAMOND STORE
- X-RATED BOOKSTORE
- X-RATED BOOKSTORE - BACK ROOM
- X-RATED BOOKSTORE - CLOSET/ROOM
EXTERIOR - NIGHT
ALLEY
APARTMENT BLDG. ACROSS THE STREET
CHICAGO - ESTABLISHING
COUNTY JAIL
DIAMOND DISTRICT
DOWNTOWN STREET
FRASER’S APARTMENT BUILDING
KING EDWARD HOTEL
NEIGHBORHOOD STREET
RAY’S HOUSE
SKYLARK
STREET AND RAY’S CAR
STREET CORNER - BLOCKS AWAY
TRAIN STATION
WAREHOUSE DISTRICT
WAREHOUSE STREET
ZOO - ENTRANCE & PARKING

EXTERIOR - DAY
ANGLED PARKING
APPLIANCE REPAIR SHOP
CHICAGO - ESTABLISHING
DINER AND STREETS
DOWNTOWN STREET
FRASER SR.’S CABIN
KING EDWARD HOTEL
MALL
PHONE COMPANY HEADQUARTERS
REVOLVING DOORS
SEEDY HOTEL
STREET
STREET ACROSS FROM FRASER’S
STREET NEAR KING EDWARD HOTEL
VECCHIO HOME
ZOO (LINCOLN PARK)
ZOO - BARBARY SHEEP MOUNTAIN
ZOO - BESIDE POLAR BEAR POOL
ZOO - ENTRANCE
ZOO - MAYAN TEMPLE AND WATERFALL
ZOO - PATHWAY
ZOO - POND

SCRIPT DAYS
Sc. 1-3............. Day 0
Sc. 5-9D........... Day 1
Sc. 10-24......... Night 1
Sc. 25-31......... Day 2
Sc. 32-39A ...... Night 2
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Sc. 177-178...... Day 7
Sc. 179-253...... Night 7
ACT ONE

FADE IN:

1 EXT. FRASER SR.'S CABIN -- ESTABLISHING SHOT -- DAY

A crisp, clear day in the Yukon. A light snow falls.

2 INT. FRASER SR.'S CABIN -- CONTINUOUS

PAN THE ROOM from floor level. The dusty room lies eerily quiet. Then we notice something odd: a clear liquid spills slowly across the floor. Stop at the base of a cabinet. A GAS LAMP falls into fame and shatters, and the room bursts into flames.

3 EXT. FRASER SR.'S CABIN -- DAY

Flames appear in the cabin window.

FADE TO WHITE:

FADE TO WHITE:

4 OMITTED

5 INT. VACUUM REPAIR SHOP -- DAY (DAY 1)

Start CLOSE ON A SNOW GLOBE that reads "Chicago". Ray picks it up, turns it upside down and replaces it on the counter.

RAY
(rhetorical)
You know how long that pool table's been sitting in pieces in our basement?

FRASER
Fifteen years.

RAY
My old man brought it home for mother's day. For Father's Day my mother let him back in the house. Every year until he died he swore this was the year he'd bring it back up.

MORTIMER
(calling from back)
What's the name on it?

FRASER
Mustafai.

RAY
Wait a minute--this isn't even your vacuum?
CONTINUED:

Ray and Fraser are at the counter.

FRASER
I borrowed it from my neighbor, apparently he wasn't aware it was malfunctioning.

RAY
You borrow a vacuum, you get it repaired before you return it? Fraser, the guy would have been thrilled to get it back with the cord coiled.

MR. MORTIMER, the proprietor emerges from the back room, carrying the ancient Kirby vacuum.

MORTIMER
Eighty.

RAY
Eighty what?

MORTIMER
Dollars.

Fraser pulls out his wallet.

RAY
To fix that thing?! You can buy a new one for that!

MORTIMER
Not like this one. This one has character. Not a common commodity among vacuums.

FRASER
(searching wallet)
Oh, dear, I seem to be a little--

RAY
(not surprised)
How much?

FRASER
Sixty dollars.

Ray coughs it up.

EXT. APPLIANCE REPAIR SHOP -- MOMENTS LATER

Ray and Fraser exit and head off down the street, Fraser holding the vacuum cleaner. It's lunch time and the sidewalks are crowded as business people spill out of the office towers.
CONTINUED:

RAY
So you're going to help me bring it up from the basement?

FRASER
Won't your mother miss her dining room set?

EXT. DOWNTOWN STREET -- CONTINUOUS
As they round the corner:

RAY
She might, but it's my house now, and if I want a pool table in my dining room, that's where it goes.

FRASER
(onto him)
How long is she going away for?

RAY
A week.

Fraser smiles and looks ahead as Ray explains.

FRASER'S POV - TRACKING
Across the street, a WOMAN in a beautiful black faux-fur coat walks toward an intersection. Maybe it's something about her walk...

CLOSE ON FRASER AND RAY - TRACKING
that strikes Fraser as familiar.

RAY (CONT'D)
For years my mother is saying how she'd like to visit her sister in Florida, how she misses her, how hard it is to be apart; soon as I book the hotel room she suddenly remembers why she isn't speaking to her. I think she's going just to glare at her.

FRASER
So when do you want to do it?

FRASER'S POV -- LONG LENS -- TRACKING -- THE WOMAN
She hesitates at the light, then crosses with the other pedestrians.
RESUME FRASER AND RAY

RAY
Wednesday we pull it out of mothballs,
Friday we christen it --

FRASER'S POV -- THE WOMAN -- LONG LENS -- TRACKING
tosses her hair to one side as she steps out into the street --
and we see a quick glimpse of her face. Fraser only sees
her face for a split second as a man in a dark coat wipes
frame --

WITH FRASER
He can't have seen her.

RAY (CONT'D)
-- I get one evening of pleasure and
three days to make it look like a
dining room set.

Fraser steps into the street, leaving Ray behind.

ANGLE ON STREET
Fraser trots across the busy street.

HIS POV -- TRACKING
Ahead in the next block, the woman turns left through some
pillars.

CU -- FRASER ON OPPOSITE SIDEWALK
hurries his step, moving off.

ANGLE FROM REVOLVING DOORS
The woman in black wipes through frame and through a set of
revolving doors. Fraser trots up in background until he's
at the doors.

HIS POV -- LOOKING INTO THE MALL THROUGH THE REVOLVING DOORS
No sign of her.

INT. MALL -- THROUGH DOORS -- ON FRASER
He pushes in through to the lobby. He looks around.

HIS POV
no sign of her.
CONTINUED:

RESUME FRASER

as Ray catches up with him.

RAY
What's going on?

FRASER
I just thought I saw...a woman I used

to know.

RAY
You thought she could use the vacuum?

FRASER
No, it was--I was mistaken.

Fraser turns and walks back toward the revolving doors. Ray
hesitates a moment, looking around, then follows.

EXT. MALL -- LOOKING THROUGH REVOLVING DOORS

As Fraser and Ray come out toward us.

RAY
So, you'll pay me back by Friday,
right?

FRASER
Yes. Thank you, Ray.

RAY
Forget it.
(beat)
Until Friday.

They walk on. We follow a passing shopper back to the

revolving door and slowly push in, watching people enter and

exit.

INT. FRASER'S APARTMENT -- NIGHT (NIGHT 1)

DIEFENBAKER watches Fraser make spaghetti. Fraser finishes
and scrapes half into Dief's bowl on the counter. He starts
to put the other half on his plate and realizes he's lost
his appetite. He gives it all to Dief, and puts his bowl on
the floor. Dief doesn't eat, he keeps watching Fraser.
Fraser walks to his bed and sits, then looks back up at Dief.

FRASER
It wasn't her.

Dief isn't convinced. Fraser barely convinces himself.
ECU - FRASER (FRASER'S APARTMENT -- NIGHT)
He closes his eyes. A beat and they start to move rapidly under the lids.

EXT. REVOLVING DOORS -- SLOW MOTION -- DAY
She brushes her hair aside and we get a glimpse of her face before she's obscured by an exiting businessman.

ECU -- FRASER (FRASER'S APARTMENT)
His eyes flash open.

INT. THE BUILDING FOYER -- SEEN THROUGH THE REVOLVING DOOR
The crowds of business people exiting in BLURRED SLOW MOTION don't seem to notice the snow that falls in the building. Neither do the people waiting at the elevators.

ECU -- FRASER watching.

INT. THE BUILDING FOYER -- SEEN THROUGH THE REVOLVING DOOR
The WOMAN in the black coat stands in the middle of the crowd, snow falling all around her as she stares right at the camera. She mouths the word "why".

INT. FRASER'S APARTMENT
We pull back to see that he's lying, partially-clothed on the bed, and the camera is directly over him. And it's snowing.

ECU FRASER, LYING ON HIS BED
His eyes open. He tries to mouth an answer.

INT. THE BUILDING FOYER -- CLOSE ON THE WOMAN
Again she mouths the question.

ECU FRASER, LYING ON HIS BED
Unable to face her, he draws his palms up to his head and closes his eyes.

INT. THE BUILDING FOYER -- ECU -- THE WOMAN
This time we hear her.

VICTORIA
Why?
ECU FRASER, LYING ON HIS BED
He drops his hands, his eyes closed, he has no answer.

INT. THE BUILDING FOYER
She gives him a look of derision and turns and walks away.

ECU FRASER, LYING ON HIS BED
Fraser opens his eyes and calls to the woman he sees. He calls "Victoria", but no sound comes out.

We pull back up to WIDE. It's no longer snowing in his room, no evidence that it ever did. Dief, who wasn't there when we last saw it, lies on the bed. He snuggles up close to his troubled master. Fraser pats him.

FRASER
(to Dief)
...How ya doing?
(beat)
That's good.

Fraser stares up at the ceiling.

INT. VECCHIO HOME -- FOYER -- DAY (DAY 2)
Ray stands inside the open front door, trying to shoo everybody out.

RAY
(yelling into the house)
Okay everybody in the car. Time to go, don't want to hit traffic!

FRANCESCA (V.O.)
(yelling from upstairs)
Where's my make-up kit?! Who's got my make-up kit?!

RAY
(yelling upstairs)
It's on the car, I strapped it to the roof, it wouldn't fit inside -- you want to move it people?!

Maria struggles down the stairs and past him carrying two large suitcases.

MARIA
Where's Ma?
CONTINUED:

RAY
In the front seat, she's been there for an hour and a half, she can't wait to get down there and not talk to her sister.

Tony comes down the stairs carrying a cooler.

TONY
You want to help me with this?

RAY
Yeah, hop on my back, I'll carry you, too.
(as Tony exits)
Franny, you coming or what?!

FRANCESCA (O.S.)
Is Fraser here?

RAY
How many times do I have to say "no"?

Franny clumps down the stairs, her hair in huge rollers.

FRANCESCA
If he is, I'll kill you.

Two horn honks.

RAY
She's coming, Ma!

FRANCESCA
Is she in the driver's seat? (yells)
Ma, you're not driving! We're not going thirty-five all the way to Florida!

RAY
(yelling out door)
Have a great trip!

Ray closes the door.

INT. DINING ROOM -- DAY

Ray opens the door, looks at the dining room table, smiles.
26A  INT. VECCHIO HOUSE -- BASEMENT STEPS -- DAY

Fraser and Ray carry the frame for the pool table up the stairs. Fraser doesn't look like he slept much last night.

RAY
Mustafi appreciate the vacuum repairs?

FRASER
I believe so, he insisted on loaning me his power drill.

RAY
Broken?

FRASER
Oddly, yes.

27  INT. VECCHIO DINING ROOM - DAY

As Ray and Fraser lay the top in place over the felt.

RAY
Is that a thing of beauty or what?

Ray takes the screw driver and works at securing it.

FRASER
Are you sure the room is large enough?

RAY
Hey, if it's a little tight it just makes the game more interesting.
Look at the patina on this thing.
One thing my old man knew, it was quality in wood.

FRASER
(eying it)
I'm not sure that you have it level.

RAY
Dinner time would come, Ma'd start saying how the roast is going to be ruined again, I'd always volunteer to go down to Fanelli's to bring him home. I'd stand there and watch him from the corner, where he couldn't see me. He was a lousy father, but he had this thing, guys loved to be around him. And could he play pool.

(MORE)
RAY (CONT'D)
It was the one thing in his life he did well. Standing there one time, I remember actually being proud that I was his son. I went over to the table, gave a little wave to the guys, cool-like, you know. Then I whispered in his ear that ma wanted him home, so as not to embarrass him. He turns to his friends and tells them he has to leave because I wet my pants. Everybody laughed. Everybody loved my old man.

FRASER
...It's a beautiful table, Ray.

As Ray racks the balls:

RAY
I shoulda burned this thing. (an excuse:)
But I figured it'd be a waste of beautiful wood. (beat)
You're not going to forget my money, right? I need it to buy a deli platter. Or should I get pizzas and beer? Hell, I'll get both, how many times do I have the guys over? You're coming right, Friday night?

FRASER
I wouldn't miss it. (beat)
I should really get back.

RAY
Yeah, yeah, go ahead. Thanks for the help.

Fraser exits. Ray takes his time to line up the rack just right. Then he lifts the triangle and the balls immediately roll to one side of the table.

INT. CONFESSIONAL -- DAY

FATHER BEHAN sits on one side of the confessional, listening to a man torturing himself. The man is Fraser.

FRASER
I guess I'm not really sure if I saw her, or I just wanted to see her. Or maybe I saw her because she's the one person I couldn't face.
FATHER BEHAN

...Why?

FRASER
Because of what I did to her. A decision I made.

FATHER BEHAN
Come back to haunt you, so to speak?

FRASER
Yes.

FATHER BEHAN
Feelings of regret, guilt, remorse, these are pretty powerful emotions. You're not Catholic, are you, Constable?

FRASER
No, sir.

FATHER BEHAN
Too bad, you have the makings of one.

(beat)
You're asking if these feelings could take on a human shape, I don't know. But I know you'll carry them with you in one form or another until you deal with them.

(beat)
This decision you made, you feel it was the wrong thing to do?

FRASER
Yes. No. Both. I suppose that's why I'm having such a hard time with it.

FATHER BEHAN
Son, I'm a Catholic from Belfast. Every good decision you make there is the wrong one. And each one is impossible. You still have to make them and live with it. And try and forgive yourself.

FRASER
She drove the getaway car.

FATHER BEHAN

...I'm sorry?
FRASER

She and two men robbed a bank in Alaska. One of them died, the other fled south. She came across the border in a light plane. It was forced down by weather, the pilot abandoned her. I tracked her into a place called Fortitude Pass. A storm had been blowing for days. By the time I found her I'd lost everything -- my packs, my supplies. She was huddled in a crag on the lee-side of the mountain, almost frozen and near death. I staked a lean-to with my rifle, draped my coat across it. I covered her body with mine and held her while the storm closed in around us. I kept talking to her so she wouldn't slip away. It snowed for a day, and a night, and a day. When I couldn't talk anymore, I took her fingers and put them in my mouth, so they'd thaw. I don't know when I lost consciousness, but I do remember being aware that I was dying. And then I heard her voice. She was reciting a poem, over and over. I couldn't make out the words, but I couldn't stop listening -- she had the most beautiful voice. When the storm broke, we were alive. After a day we found my pack, I made a fire and we gorged ourselves, ate everything I had in one meal. We had four days trek to reach the nearest post, but neither of us thought of that. Nothing else mattered other than that moment. And that's how we lived the next four days, moment by moment. I'm sure we must have been hungry, but all I wanted was what I had, to be with her. The fifth night we camped outside of town, within sight of the church's steeple. I held her in my arms, I kissed her fingers, and we lay there in silence. And she asked me to let her go. No one knew that I'd found her, the police didn't even know her name. She could walk away that night, and within a few months she could return and we could be together. She only asked me the once, and then fell asleep. I was her one chance. She may have been mine.
28 CONTINUED: (3)

The two men sit there in silence. Father Behan reaches for his rosary beads and folds them into the palm of his hand.

FRASER SR. (V.O.)
You did the right thing.

29 INT. DINER -- DAY

Fraser sits across from ROBERT FRASER, his late father who is attired in his dress reds, but the back of his stetson is cut off. Fraser has barely touched his food.

FRASER SR.
(with sympathy)
You did your duty. That was the only thing you could have done.

FRASER
She was the only woman I ever loved, and I sent her to prison. "Duty" is a pretty pale excuse.

FRASER SR.
She was a criminal, you had no choice but to bring her to justice. If you'd let her go you would have been just as guilty as her. You going to eat those fries?

FRASER
Be my guest.

Fraser Sr. picks one up, looks at it then tastes it. Fraser notices his father's hat.

FRASER (CONT'D)
What's wrong with your hat, Dad?

FRASER SR.
It's the one they buried me in. They had to snip off the back so that I'd lie flat. I'm sure they meant well, but they don't realize how embarrassing these things can be in the afterlife.

FRASER
(after a beat)
She was in a desperate situation. She was living with Hughes, the man who planned the robbery--

FRASER SR.
(recognizes the name)
Jolly Hughes?
(MORE)
FRASER SR. (CONT'D)
No wonder she found you so appealing,
the man sleeps with a knife between
his teeth.

FRASER
--he gave her no choice.

FRASER SR.
I'm sure the judge took that into
account, that's his job. Yours was
to bring her in. You know, I suspect
it may be your fault.

FRASER
What is?

FRASER SR.
The hat thing. Was this your last
image of me?

FRASER
It was your funeral, dad. I couldn't
exactly hold my hand over my eyes.

FRASER SR.
Can't be helped.
(biting another fry)
You know these things taste like
nothing.

FRASER
Try some ketchup.

FRASER SR.
(re: bottle)
Would you mind?

FRASER
Sure.

Fraser pours some ketchup on them for him.

FRASER SR.
You know, I arrested your mother once.

FRASER
You did not.

As Fraser Sr. keeps eating:

FRASER SR.
Honest to God. I gave her a speeding
ticket.
FRASER
(finding it hard to believe)
You pulled her over knowing it was her car?

FRASER SR.
No, I was right there in the passenger seat. She was doing 45 in a 30. I kept warning her I'd do it, but every time I did she kept speeding up, it made absolutely no sense. I finally had to arrest her for reckless driving. Of course somehow she had it figured to be my fault. Women. Have you been able to figure them out, son?

FRASER
...I'm seeking your advice, Dad.

FRASER SR.
(bites another fry)
Still no taste.

FRASER
Then stop eating them all.

FRASER SR.
(eating the last fry)
You know in my 57 years of living and 14 months of being dead, there is only one thing I've learned about women. And that's that I don't know a damn thing about them.
(getting up)
Sorry I couldn't be of more help.

FRASER
Thanks, Dad.

FRASER SR.
Good luck, Son.

Fraser Sr. walks out of shot. A beat later Fraser hears the bell on the door ring. He looks, but the doors are still and his father is gone. Fraser goes back to his thoughts, picking at a french fry. The WAITER comes over.

WAITER
Anything else?

FRASER
No. Thank you.
CONTINUED: (3)

WAITER
...You want that to go?

FRASER
...Yes. I'll give it to--

He stops short as he sees:

FRASER'S POV -- THROUGH THE WINDOW

Across the busy street he sees VICTORIA getting out of a
cab. A truck passes -- and when it clears she's gone.

FRASER
jumps to his feet and races to the door. Two men entering
the diner and TALKING cause a momentary delay.

CUSTOMER
She says to me, "You know what you
did." I say, "I have no idea."

Fraser pushes past them, with uncharacteristic rudeness.

CUSTOMER (CONT'D)
Hey! Hey!

But Fraser is out the door.

EXT. DINER AND STREETS -- DAY

The cab pulls a U-turn and heads off toward the intersection.
Fraser looks frantically up and down the street -- can't see
her. The cab is getting away. Fraser runs over a parked
car -- parked bumper to bumper with two others and dashes
through the traffic, after the cab. A car brakes hard to
keep from running him down. Fraser catches the cab near the
intersection, stopped one car back, reaches through the open
window and grabs the driver by the shirt.

FRASER
Where is she?!

CABBIE
What the hell you doing?!

FRASER
Where did she go?! -- The woman in
your cab!

Fraser notices another Yellow Cab right beside this one.
Did he get the wrong one? The cabbie takes the opportunity
to pull a gun.
CONTINUED:

CABBIE
Get your hands off me!

Car horns blare behind them as the traffic in front moves.

FRASER
Did you have a woman in this cab?!

The cabbie opts for gunning it rather than going through with all the fuss of a manslaughter charge. Fraser chases it out into the busy intersection, looks up and down the street.

HIS POV -- BOTH DIRECTIONS

Horns blare as the traffic speeds by, the cars streaking past him in the surreal manner of his earlier nightmare.

CU -- FRASER

Snow flutters past his face as he looks up and down the street, then back the way he came -- maybe she went that way. He bolts back toward the restaurant.

ANGLE THROUGH RESTAURANT WINDOW

Fraser stops out front in the middle of the street.

HIS POV

No one in sight.

RESUME SCENE

The Waiter knocks on the diner window. He points to the check.

FRASER

runs back to the diner.

INT. DINER -- DAY

Fraser runs in, and over to the register, hurriedly pulling his money from his hat. He looks over his shoulder:

His POV -- THE STREET, THROUGH THE WINDOW

No sign of her.

FRASER

He slaps a few bills down on the counter. As Fraser turns to run back out he sees:
CONTINUED:

ANGLE

Victoria standing between the doors. She seems as stunned as he is. He slowly steps toward her and opens the door, unsure if she's real or a vision.

VICTORIA

...Hi.

FRASER

Victoria.

VICTORIA

I thought I saw you in the street. You were standing in the middle of the road, I thought for a second I was...

(the last person she expected to see)

...What are you doing here? (Fraser can't answer)

I never thought I'd see you again.

FRASER

Neither did I.

(beat)

Where were you...

Prison.

VICTORIA

FRASER

(suddenly embarrassed)

Going. Where were you going?

VICTORIA

...It doesn't matter.

They just stare at each other. The Waiter walks in with his plate.

WAITER

You still want this to go?

FRASER

(not taking his eyes off her)

No.

ANGLE ON BOOTH -- NIGHT (NIGHT 2)

The two of them sit at the booth, picking the carcass of the chicken, drinking coffee. What's not being said is more important than what is.
CONTINUED:

VICTORIA
...just a couple of days. My sister died just after I got out--

FRASER
I'm sorry.

VICTORIA
After that, there wasn't much to keep me in Alaska. Figured I'd head to Dallas, maybe Austin, someplace warm, get a fresh start. After being...<in prison>...I could never get warm in there. The temperature was always the same, you know, seventy-two degrees, but it always felt...
(abandons the thought)
Warm sounds good to me right now.

FRASER
I can understand that.

Another awkward silence.

VICTORIA
Anyway, I'm glad I saw you before I pushed on.
(smiles)
You look great. As always.
(beat)
I better go. Thanks for the--

She rises to leave, reaching for her wallet.

FRASER
I've got it.

VICTORIA
(smiles)
Figure you owe me, huh?

She puts her money away, turns and starts to go. Fraser just sits there watching her leave, debating with himself.

FRASER
(decision made)
Victoria?

She stops as Fraser approaches.

FRASER (CONT'D)
Do you think I could see you again?

VICTORIA
When?
... Now?
She smiles.

You hungry?

Starving.

Fraser and Diefenbaker enter. Fraser carries bags of groceries. Victoria is in the kitchen cooking. Under the following he places the bags on the counter and they unpack them.

Sorry, it took me a while to find the cilantro.

Tracked it down, did you?

(taking the question seriously)
The second grocer said he never stocked it, but I founded traces of the leaf on the floor in the produce section and there was a boot imprint on it and--

--You found it?

(gets that he's being teased)
No.

So what did you get?

Ice cream.

As he unpacks it and a bunch of other groceries.

Great.
(re: stuff on counter)
I found brown beans, a pork chop, spaghetti sauce and rice.
CONTINUED:

FRASER
So what are we making?

VICTORIA
All of it. How much do I owe you?

FRASER
Oh no, you were right. I owe you.

An awkward beat. Fraser puts the list and his wallet down on the counter.

FRASER (CONT'D)
What can I do?

VICTORIA
(re: soup pot)
Can you stir?

FRASER
It's one of my many areas of interest.

She hands him the stirrer, their hands touch... Fraser looks into her eyes, and is transfixed. And... the tomato sauce boils, spitting bubbling sauce their way.

FRASER (CONT'D)
Sorry.

He starts to stir much too vigorously. She takes the spoon from his hand, again touching it with hers.

VICTORIA
How about you set the table.

FRASER
I'm actually quite a good cook.

VICTORIA
I know. You cooked for me before. Set the table.

Fraser goes to the dish cabinet, opens it.

HIS POV: THE CABINET

One set of camping dishes, one dog dish.

FRASER
looks at the cabinet, looks at Diefenbaker, who would shrug if he could. Fraser takes out the camping dishes and heads for the table.

VICTORIA
watches him while stirring, surveys the apartment to appreciate his lifestyle.

VICTORIA (CONT'D)
You were never one for overstatement.

Fraser smiles and returns for the cutlery and glasses. When he exits to the dining room, Victoria notices his wallet on the counter. She peaks into it -- two singles. She takes four twenties from her purse and slips them into his wallet. As he returns:

VICTORIA (CONT'D)
You wouldn't have any candles, would you?

Fraser opens the cabinet again.

THE CABINET -- SHOOTING FROM BEHIND THE WALL LOOKING OUT

Camera moves up to the second shelf full of emergency candles. Victoria looks to him.

FRASER
(somewhat embarrassed)
...In case of power disruption.

VICTORIA
Always prepared for anything.

FRASER
...No.

A long beat. Fraser takes an arm full of candles and closes the cabinet into camera.

INT. FRASER'S APARTMENT -- LATER THAT NIGHT

PAN ACROSS APARTMENT. And all around the room we see the source of the eerie lighting, dozens of flickering candles. We finally find Fraser and Victoria, on the floor, propped up at the end of the bed, watching television. Dief lies nearby, staring at them.

VICTORIA
I would have never figured you for a television.

FRASER
I borrowed it from my neighbor, Mr. Mustafi.

ANGLE TO INCLUDE TELEVISION
CONTINUED:

On it plays North By Northwest. It's the train scene. But there's no sound. Instead, the closed captions show the dialogue.

VICTORIA
Why doesn't it have any sound?

FRASER
I'll have to have it repaired before I return it. If it's a problem, I have other neighbors.

VICTORIA
It's okay.

FRASER
You sure you don't want to go out?

VICTORIA
Shh. (beat)
This has always been my favorite movie. I always wanted to be Eve Kendal.

FRASER
She sent Cary Grant to be killed.

VICTORIA
She had no choice.

Beat, she looks away at the screen, he does, too. Fraser seems very content.

WIDE SHOT

As they watch TV, we notice it's snowing outside the windows.

FRASER
It is a terrific movie.

BACK TO FRASER AND VICTORIA

Victoria looks to Dief, who lies there staring at her.

VICTORIA
I'm not sure he knows what to think of me.

FRASER
Diefenbaker, don't stare.
(he pays no attention)
Sorry.
It's okay.
(she pulls her coat around herself)
You're not cold?

FRASER
No.
(realizes)
Oh, pardon me.

He rises to go the window.

ANGLE ON WINDOW
It's not snowing. He smiles to himself and shuts the window.

HIS POV -- FROM WINDOW
The street is dark and quiet, no sign of snow.

EXT. KING EDWARD HOTEL -- NIGHT
Fraser and Victoria walk up to the doors to the lobby.

INT. KING EDWARD HOTEL LOBBY -- CONTINUOUS
Fraser and Victoria cross the lobby. She stops and turns to him.

Thank you.

FRASER
You sure I can't walk you up to your room.

VICTORIA
I think I'll be safe from here.

An awkward beat as they gaze in each other's eyes. Do they kiss? No. She looks at him for another moment.

VICTORIA (CONT'D)
I had a nice time...

FRASER
So did I.

And she's gone. Fraser lingers for a moment watching her go.

EXT. KING EDWARD HOTEL -- MOMENTS LATER
Fraser emerges, turns as he hears a STREET PEDDLAR's voice:
PEDDLAR
Twenty bucks for genuine Eskimo soapstone sculpture.

The man, sitting on the sidewalk in front of a cardboard box displaying small white sculptures of polar bears. Fraser takes the one being offered and inspects it.

FRASER
Actually, it isn't soapstone. It isn't even stone. It's soap.
(checks bottom)
Also, you should know that Inuit aren't indigenous to Taiwan.

PEDDLAR
Weren't they supposed to have crossed the Berring Straight?

FRASER
Point taken. I'm afraid I only have--

Fraser opens his wallet, sees the twenties, looks to the lobby, smiles and shakes his head.

PEDDLAR
Your lucky day.

He hands a twenty to the peddler. Fraser throws one last look at the lobby, his melancholy returning.

INT. FRASER'S APARTMENT -- NIGHT

Dirty dishes sit in the sink. Fraser lies on his bed, still half dressed, watching another scene from North by Northwest. But what we see on his face isn't a fond remembrance of a pleasant moment. It's the pain of loss. There's a knock on the door. Fraser checks his watch and heads for the door, opening it to...

VICTORIA

standing in the hallway, exactly as we last saw her, except her face is tear stained.

VICTORIA
You think we can just act like nothing happened? How could you do it? How could you do that to me?

Fraser reaches for her, pulls her tight, seeks forgiveness in her. She throws her arms around him and takes refuge in the embrace. The embrace turns into a kiss, and the kiss never ends.
CONTINUED:

The camera circles, as they turn into the living room, passing the dining room wall, and when we see them again, snow is falling all around them.

ANGLE FROM HALLWAY

The door opens again, Dief is evicted and the door is closed behind him.

36A  INT. FRASER'S APARTMENT -- NIGHT 36A*

They fall onto his bed, lost in a kiss. He reaches for her fingers, places one of them in his mouth. The camera moves off them to black, and finds them again:

37  ANGLE ON BED -- LATER THAT NIGHT 37 *

The camera moves in from black to find Fraser asleep. Victoria sits and pulls on one of his shirts. She moves to the window, which is propped open by a book. She slides the window closed. And then something outside catches her eye.

38  VICTORIA'S POV -- THE APARTMENT BUILDING ACROSS THE STREET 38

Across the street, a window at the end of a well lit hallway. A man stands silhouetted at the window staring right back at her. He drags on a cigarette. It could be Jolly.

39  RESUME FRASER'S BEDROOM 39

Victoria turns and crosses back into the room, glancing at Fraser as she crosses to

THE KITCHEN

where she dons a pair of rubber gloves and begins to scrub the dishes and the counter. She notices the polar bear soap, smiles, picks it up and scrubs it into the sponge.

39A  EXT. APARTMENT BUILDING ACROSS THE STREET -- CLOSER 39A*

Jolly stubs out his cigarette on the window sill.

40  EXT. CHICAGO -- ESTABLISHING SHOT -- MORNING (DAY 3) 40 *

41  INT. FRASER'S TENEMENT 41

Ray climbs the stairs and approaches Fraser's apartment. He notices Dief lying outside the door. That's odd. He knocks. No answer.

RAY  
(yelling through door)
Fraser?
He tries the door, it's locked. That's also odd.

RAY (CONT'D)
(more yelling)
You okay?...Fraser?

Still no answer. He prepares to kick in the door but Fraser preempts him by opening the door just a crack.

FRASER
(through the crack)
Good morning, Ray.

RAY
Consulate said you didn't show up, I figured you had to be pretty sick. (gesturing to Dief)
Is it contagious?

FRASER
I'm fine, Ray.

RAY
(can't believe this)
...You're not sick?

FRASER
I'm fine.

RAY
But you're not at work.

FRASER
I must have slept in.

RAY
(concerned and jumping to the only logical conclusion)
What kind of trouble are you in?

FRASER
I, um...An old friend is visiting and...

RAY
You have a woman in there???? (wait a minute)
Why are you lying to me?

FRASER
I'm not, honestly.
RAY
(not quite sure how to
react)
Oh, well, that's great, really that's
great, good for you... Really?

FRASER
(shutting the door)
Thanks for dropping by, Ray.

RAY
Way to go, buddy.

Ray turns and walks away, sharing his stunned amazement with
a neighbor who peeks out of her door.

RAY (CONT'D)
He has a woman in there.

The neighbor closes the door.

INT. FRASER'S APARTMENT -- CONTINUOUS
Fraser turns to Victoria who finishes dressing.

VICTORIA
Do you have to go to work?

FRASER
Well...I do I have something like
eighty-two sick days coming to me.

VICTORIA
So you could afford to get really
sick.

FRASER
...Yes.

VICTORIA
Then you should get back into bed.

As they kiss, we cut to...

INT. CONSULATE RECEPTION AREA -- NEXT DAY (DAY 4)
Start on an FTD bouquet on Jasmine's desk. She hands it to
Fraser as he enters for work.

JASMINE
Feeling better?

FRASER
Yes, thank you.
CONTINUED:

JASMINE
Twenty-four hour bug, was it?

FRASER
...Yes.

JASMINE
Mmm. Line three is for you. A Staff
Sgt. Meers.

He exits into his office.

INT. FRASER'S OFFICE -- MOMENTS LATER

Fraser's desk is stacked with paper work that he's been
neglecting. The room is filled with flowers and "Get Well"
notes. Fraser speaks on the phone.

FRASER
(concerned)
I appreciate your calling, Sergeant.

INT. RCMP NORTHERN SUBSTATION -- AT THAT MOMENT

STAFF SERGEANT MEERS speaks to Fraser.

STAFF SERGEANT MEERS
We don't know what caused it yet.
Could have been lightning. I'm sending
someone up there tomorrow to see if
there's anything we can salvage.

INT. FRASER'S OFFICE -- (INTERCUT)

FRASER
I don't think there's anything of
value.

STAFF SERGEANT MEERS
Still, we'll have a look.
(an afterthought)
Did your Dad keep any gunpowder in
the place, something that might have
caught a spark?

FRASER
No.

STAFF SERGEANT MEERS
Okay, well, I'll call if I find out
anything.

FRASER
Thank you.
He hangs up, letting the bad news sink in.

FRASER (CONT'D)
Your cabin burned down last week.

REVEAL FRASER SR., still in his dress reds, still in half a hat -- How did he get in here?

FRASER SR.
Hm. Well, I don't use it much anymore.
(sniffs some flowers)
I can't smell, either.
(beat)
Not much left behind to remember me by now, is there?

FRASER
...No.

FRASER SR.
Just don't start picturing me on that fishing trip. All I need is to start tromping around in hip-waders.
(re: cabin)
I'm sorry. I know you loved the cabin.

FRASER
(fakes a smile)
I wasn't using it much anymore.

Fraser looks his father straight in the eye. Behind him, Jasmine enters, bearing a florist box.

JASMINE
Another well-wisher. No card.

He opens the box. It's a single purple rose. A smile slowly crosses Fraser's face. He looks up at Jasmine.

JASMINE (CONT'D)
Go. I'll cover for you.

FRASER
Thanks.

Fraser grabs his coat and exits. Fraser Sr. looks around, notices Fraser's spare stetson on a chair, picks it up and throws a furtive look to the door.

EXT. VECCHIO HOME -- NIGHT (NIGHT 4)

Cars in the driveway and parked out front.

LOUEY (V.O.)
I can't get an angle on this ball.
CONTINUED:

RAY (V.O.)
Will you shut up and shoot?

INT. VECCHIO LIVING ROOM -- AT THAT MOMENT

Louey is shooting. Because of the proximity of the wall, his cue is almost vertical to the ball.

LOUEY
How am I supposed to shoot like this?
All I can do is drill the ball straight through the table.

He shoots, the ball hops and goes nowhere. Welsh returns from the kitchen with a glass of water.

HUEY
You miss, you have to pull up a ball.

LOUEY
We've been playing for twenty minutes and we haven't sunk one!

WELSH
Didn't I hear something about pizza and a deli platter?

RAY
I got caught a little short.
(offering a jar)
Another caper, sir?

WELSH
Leave the "sir" at the office.
(to Ray)
You have anything else other than water?

HUEY
(trying to aim)
I can't remember, are we spots or stripes?

LOUEY
You sink anything, you win!

Despite his efforts, Huey miscues and the ball just hops. Welsh takes his cue and lines up a shot, his back to the window.

WELSH
So where is the big red one?
CONTINUED:

RAY
Oh, he's got himself some mystery woman.

HUEY
(a little surprised)
You haven't met her?

RAY
-covering
Oh, yeah, sure.

WELSH
So what's she like?

RAY
She's, you know... Canadian.

HUEY/LOUEY/WELSH
Ohhh.

Ray throws a glance at the one cue left in the rack, covering the fact that he's really upset. Welsh lines up his shot, his backswing bumps the window.

WELSH
Detective Gardino...

Louey opens the window and holds it open as Welsh takes advantage of the additional room to make a clean shot, sinking a ball. It goes right through the pocket and hits the floor.

INT. FRASER'S APARTMENT -- NIGHT

Fraser and Victoria are asleep. A small clock beside the bed shows 4 a.m.

Suddenly, there's a loud KNOCKING on the door. Fraser stirs, Victoria doesn't. He looks at the clock, looks to Victoria, and slides out of the tiny bed.

INT. FRASER'S TENEMENT HALLWAY -- AT THAT MOMENT

Ray bangs on Fraser's door, then looks to Dief, curled up in the hall.

RAY
(annoyed)
Has he let you meet her?

Finally the door opens, revealing Fraser, wearing only his pants.

RAY (CONT'D)
What's tonight, buddy?
FRASER
Friday.
(realizes)
Oh... Ray, I am so sorry.

RAY
(petulant)
Hey, no problem, it was nothing
special.

FRASER
I simply forgot. I got involved in
some things--
(reaches for his wallet)
I have your money.

Fraser hands him three twenties.

RAY
Thanks, this makes all the difference.

FRASER
I really meant to be there.

RAY
So, she in there?

FRASER
Yes, I'm sorry, would you like to
meet her?

RAY
Don't do me any favors.
(walking away)
I wouldn't want to embarrass you.

FRASER
(calling after)
Ray....
(he keeps walking)
Ray.

Ray heads down the stairs. Fraser goes back inside.

INT. FRASER'S APARTMENT -- CONTINUOUS

VICTORIA
I take it that was Ray.

Fraser nods as he scrambles to quickly put on some clothes.

VICTORIA (CONT'D)
I'm sorry.
CONTINUED:

FRASER
It's not your fault.

And he grabs a coat and hurries out the door.

EXT. FRASER'S APARTMENT -- MOMENTS LATER

Ray's car pulls away from the curb. A beat later, Fraser emerges. He sees Ray half a block away and chases after.

ANGLE ON JOLLY

in the window of the building across the road. He butts out his cigarette on the window ledge.

EXT. STREET CORNER SEVERAL BLOCKS AWAY -- MOMENTS LATER

Ray is stopped at a red light. He glances into his rear view mirror.

RAY'S POV -- THROUGH REAR VIEW MIRROR

Fraser runs toward him down the middle of the street.

RESUME RAY

The light changes to green. Ray waits. Fraser catches up to him and leans in the window, out of breath.

FRASER
I'm sorry, Ray.

RAY
Yeah.

FRASER
It's just that...I made a mistake once. I can't do it again.

INT. FRASER'S APARTMENT HALLWAY -- AT THAT MOMENT

Dief comes around the corner, returning to the apartment. He stops, noticing the door is open. Then moves forward.

INT. FRASER'S APARTMENT -- CONTINUOUS

Dief peeks around the door, sees something, snarls.

ECU -- THE BARREL OF A REVOLVER

aimed right at him. The muzzle explodes into flames as the bullet leaves the chamber.
56  EXT. STREET AND RAY'S CAR
The faint echo of the gunshot. Fraser dismisses it.

FRASER
There are some things in your life
that you always regret, losing your
friendship would be one, losing
her... Gunshot.

Fraser runs back toward his building. Ray swerves around.

57  INT. FRASER'S APARTMENT -- MOMENTS LATER
Fraser charges in to find Dief on the floor, bleeding. He
drops to his knee, checks his pulse, then moves into the
room -- the window to the fire escape is open. Furniture is
upended, and there are other signs of a struggle. Victoria
is gone. Fraser grabs a blanket and drops to cover Dief, as
Ray runs down the hall and sees what's happening.

RAY
The car's out front, let's go.

Fraser cradles the wounded wolf and follows Ray quickly out
the door.

FADE OUT:

END OF ACT ONE
ACT TWO

58  EXT. CHICAGO -- ESTABLISHING SHOT -- NIGHT

59  INT. VETERINARY HOSPITAL WAITING ROOM -- AT THAT MOMENT

Fraser paces as Ray enters, bag in hand. Fraser looks to him with a question.

RAY
I put out her description. She might have gone to a police station--

FRASER
--She wouldn't.

RAY
--They're checking the hospitals--

FRASER
I called them.

RAY
You have any idea who it could have been?

FRASER
No.

RAY
...I'm sure she's okay.
(No he's not. He nods toward surgery.)
Any word?

FRASER
They got the bullet out. It missed his major organs, but it punctured his spleen. They had to remove it. As soon as he's conscious they'll have a better idea.

RAY
Welsh is sending a Crime Scene Unit over.
(Fraser nods. Beat)
I got some donuts; you should eat something.

FRASER
I'm fine, thanks.
RAY
Got one for Dief, too. Cherry filling, right?

Fraser nods.

RAY (CONT'D)
You think they'll let him eat it?

They sit there.

INT. ANIMAL RECOVERY ROOM -- MORNING (DAY 5)

Dief lies in a cage (or whatever's appropriate), his torso completely bandaged, a saline solution drip attached to his leg, his eyes closed. Fraser sits beside him, stroking his fur. Eventually Dief opens a groggy eye. Fraser offers a small, sad smile and pets him.

EXT. STREET NEAR KING EDWARD HOTEL -- MORNING

Fraser runs up the street. As the pedestrians clear, half a block ahead he sees:

VICTORIA

in front of the hotel, a cabbie putting her bags into the trunk of a waiting taxi.

FRASER

doubles his pace and gets there just before she steps into the back seat, grabbing her arm.

FRASER
Where are you going?

VICTORIA
Please, just let me go.

FRASER
I want to know what happened.

VICTORIA
(looking around fearfully as she speaks)
I'm sorry. I'll call you, please let me go.

FRASER
What happened?!
CONTINUED:

VICTORIA
...It was Jolly.

She glances behind her, obviously afraid. Fraser looks around for someplace to take her. A man and his two kids pass carrying bright zoo balloons.

FRASER
(with compassion)
...Come on.

He takes her by the arm and leads her into the street.

EXT. LINCOLN PARK ZOO -- EXTREME HIGH & WIDE ANGLE -- DAY

Fraser and Victoria are just specks on the sidewalk heading for the zoo entrance, his left hand on her elbow, guiding her.

OMITTED

INT. ZOO -- POLAR BEAR EXHIBIT -- DAY

A polar bear dives under the surface of the water. We follow it to find Fraser and Victoria at the glass. A couple of kids run out past them with zoo balloons. Fraser looks back to her.

VICTORIA
About a month after I got out Jolly turned up at my sister's place, in Skagway. Threatened me...I testified against him.

FRASER
He should still be in prison, he got thirty years.

VICTORIA
I just packed up and left. I don't know how he found me again, maybe he followed me, I don't know. I wasn't sure if I saw him one night.

FRASER
Why didn't you tell me?

VICTORIA
I've been seeing his face every night for the last month. Then I looked up and he was standing over me, he grabbed me by the throat, I couldn't scream, I couldn't fight, if Diefenbaker hadn't come in....Is he dead?
Continued:

FRASER
He's badly hurt.

VICTORIA
I ran for the fire escape, made it out. You have to let me go.

FRASER
...What does he want from you?

VICTORIA
I don't know!

FRASER
What aren't you telling me?

VICTORIA
Nothing!

Fraser just looks at her. Victoria struggles with it, then tells.

VICTORIA (CONT'D)
They never found the money we stole. Over half a million dollars. When I got out, I went to find it.

FRASER
I don't suppose you were planning on returning it?

VICTORIA (a bitter half-smile)
It wasn't there. I assumed Jolly got there first. He thinks I did.

FRASER
Did anyone else know where he hid it?

VICTORIA
Jolly has a pretty big mouth, but I can't believe he'd be stupid enough to tell anyone.

FRASER
You told no one?

VICTORIA (defensive)
I'm not exactly the most trusting person in the world. People tend to let me down.

Fraser knows she's talking about him.
CONTINUED: (2)

FRASER
...Not this time.

INT. RAY'S HOUSE -- FRANCESCA'S ROOM -- DAY
Ray swings open Francesca's bedroom door and enters with Victoria.

RAY
You can stay here till they get back, then we'll work out something. This is my sister's room.

VICTORIA
You sure this is okay?

RAY
(not completely)
Hey, any friend of Fraser's is a friend of mine.

VICTORIA
So... you're Ray.

RAY
Yeah.
(beat)
How did you two meet?

VICTORIA
He arrested me.

RAY
Ah. He meets a lot of people that way.
(beat, matter of fact)
You hurt him, I'll kill you.
(as he heads to the door)
My room is just across the hall. You hear anything funny, you bang on it.

VICTORIA
I don't think--

RAY
(deadly serious)
You hear anything, see anything, you bang on the door.
(handing her card)
I'm not home, you call this number. Nothing happens to you while you're under my roof. Understand?
CONTINUED:

VICTORIA

...Thanks.

RAY
I'll have a patrol car check in every--

VICTORIA

No.

RAY
It's no trouble.

VICTORIA

(inafter)
You do, and I leave.

Ray can't figure this one. She softens.

VICTORIA (CONT'D)

(in way of explanation)
I don't know how Jolly found me, but
a squad car stopping out front every
hour is like putting a flashing sign
on the roof.
(the real truth)
I haven't had really good experience
trusting cops.

RAY

(re: he and Fraser)
Then you really are hanging out with
the wrong people.

VICTORIA

...I appreciate what you're doing.

RAY
I'm not doing it for you.

VICTORIA
You made that real clear. But I
appreciate it.

Ray nods and exits.

INT. UPSTAIRS HALLWAY -- CONTINUOUS

Ray exits Franny's bedroom as Fraser comes upstairs with her
bags.

FRASER

Thanks, Ray.
CONTINUED:

VICTORIA (O.S.)
Fraser? Why are all these pictures of you in here?

On Fraser's reaction, we...

INT. FRASER'S APARTMENT

Huey and Louey along with the Crime Scene Unit (dusting for prints, taking blood samples, etc.) are packing up as Fraser and Ray enter.

LOUEY
Just two sets of prints, if you discount the paw marks.
(realizes his joke is in poor taste)
Sorry. How is the little guy?

FRASER
We won't know for a while.

HUEY
Is anything missing?

Fraser looks around. TV and VCR are still there.

FRASER
 Doesn't appear to be. Not much of value in here.

Fraser checks his trunk, it's still locked.

HUEY
We'd like to talk to your lady friend.

FRASER
I'll bring her in.

As they exit, Louey pulls a folded report out of his jacket pocket.

LOUEY
Oh, you wanted this.

RAY
Thanks.

And they're gone. Fraser tidies up, as Ray reviews the report, which comes with a photo.

RAY (CONT'D)
Chuckles ain't no clown, is he?
CONTINUED:

FRASER

Jolly?

RAY
Quite a history, manslaughter, attempted murder, assault with a deadly weapon. He killed a guard on that bank job with your girlfriend. She get a lighter sentence for testifying against him?

FRASER

Yes.

RAY
Now she's sleeping in my sister's room, very nice.

FRASER

So, how did he get out?

RAY
Looks like he didn't trust your little friend. He escaped the same week she got released.

He passes the report over to Fraser who reads it as he wanders over to his window.

RAY (CONT'D)
No offences in Chicago; not even any known associates.

FRASER
He only has one reason to be here.

Fraser looks out the window. Ray wanders over and joins him.

RAY
You were only gone for a few minutes, he must have been staking her out.

EXT. STREET ACROSS FROM FRASER'S -- THEIR POV

Just a few shoppers, homeless people, addicts and passers-by. Fraser and Ray cross the street (into their own POV)

ANGLE ON SIDEWALK

Fraser steps into a storefront alcove, turns around to look up at his apartment window. Fraser stoops to inspect some of the debris on the pavement. Ray looks down the street at two homeless people with carts full of soda cans and "collectables".
RAY
Lotta homeless people here. He could have blended in and watched from anywhere.

FRASER
(looking up over their heads)
The merchants won't let them camp here during the day. He'd have to keep circling the block, and he wouldn't want to do that.

Fraser enters a nearby apartment building. Ray follows. PAN UP from the front door to a window on the first floor as they speak.

RAY (V.O.)
So, he sat on the bus bench; who would notice?

FRASER (V.O.)
I would.

Ray and Fraser appear in the window. Fraser looks around briefly, then moves off.

INT. THIRD FLOOR OF APARTMENT BUILDING

Fraser and Ray arrive on the third floor landing and turn down the hall. Behind them, the hallway stretches forever -- dozens of apartments. They head for the window at their end of the hall. Ray looks out the window as Fraser stoops and examines the dozen crushed cigarette butts.

RAY
Yeah, this'd do it.

Fraser picks up one of the cigarette butts and gives it a good sniff.

FRASER
Canadian.

Ray holds open an evidence bag for Fraser.

ANGLE ON NEIGHBOR'S DOOR -- SECONDS LATER

He knocks on a door. It's answered by TENANT #1.

RAY
Police Officer. Have you noticed--

The door is slammed shut on him. Fraser knocks on the door across the hall. It's opened a crack by TENANT #2.
CONTINUED:

FRASER
Excuse me, I was wondering if you could help--

SLAM. The scenario is repeated two or three more times.

INT. APARTMENT BUILDING -- LATER

They have made it all the way down to the distant far end of the hall. They wait for the final door to be answered.
TONY BONILLA, a lonely middle aged man, answers the door.

FRASER
Excuse me, we were wondering...
(waits for the slam, it doesn't come)
--if you had seen a man loitering at the far end of the hall the last few days?

BONILLA
Just the private detective. I let him use my phone.

Ray looks to Fraser.

INT. BONILLA'S APARTMENT -- MOMENTS LATER

Ray is on the phone.

RAY
(to Bonilla)
555-9732?

BONILLA
My mother.

RAY
Seven times.
(from phone, to Bonilla)
555-seventy-three thirty-three?
(Bonilla shakes his head. Into phone)
Want to pull out your reverse directory?

EXT. SEEDY HOTEL -- DAY

Ray and Fraser pull up across the street and get out.

INT. SEEDY HOTEL LOBBY -- AT THAT MOMENT

The DESK CLERK, virtually blind, wearing the world's thickest glasses has Jolly's photo about half an inch from his face. Finally, he looks away from it.
CONTINUED:

DESK CLERK
(sarcastic)
Oh sure, I'd recognize him anywhere.

RAY
What's his room number?

INT. HOTEL HALLWAY -- MOMENTS LATER
Ray and Fraser come down the hall.

FRASER
Why would he call his own hotel?

RAY
Probably picking up messages.

FRASER
No known associates.

Ray knocks on the door, then slips a pick into the lock.

RAY
Maybe he has a girlfriend.

FRASER
Maybe.

The door pops open.

FRASER (CONT'D)
Don't you need a warrant to go in there?

RAY
(removing matches from a pocket)
Not if there exists imminent danger.

FRASER
What imminent danger would that be, Ray?

RAY
(lighting the match)
Something like fire.

He reaches in the room...

INT. JOLLY'S HOTEL ROOM -- CONTINUOUS

Ray's arm reaches through the door and drops the lit match in the garbage. The waste paper catches fire.
INT. HOTEL HALLWAY -- CONTINUOUS

Ray closes the door, calmly proceeds to the door across the hall and knocks. Ray waits calmly until it is answered by HOTEL TENANT.

RAY
How ya doing?

HOTEL TENANT
Fine.

RAY
We wanted to ask you a few questions about your neighbor across the hall.

HOTEL TENANT
I just checked in.

Ray puts a foot in the door before the tenant can close it.

RAY
You haven't noticed anything strange about him?

HOTEL TENANT
I've never seen him.

RAY
Any odd smells coming from his room?

HOTEL TENANT
(sniffs)
Fire!

RAY
Really? Where?

The Hotel Tenant flees.

RAY (CONT'D)
(loud and stagey, for Hotel Tenant to hear)
Oh, look, whoever's in that room will be in imminent danger.

INT. JOLLY'S HOTEL ROOM -- CONTINUOUS

Ray kicks open the door and enters, a hanky to his face. Fraser looks in.

FRASER
So, according to the law, we can now look around?
CONTINUED:

The fire in the trash can is really burning.

RAY
Yeah, look for something to put out
the fire!

Fraser goes to check out the drawers.

FRASER
("in on it")
Ah, yes, I understand.

RAY
No, I mean it!

Ray tries to stamp out the fire in the waste paper basket,
which is threatening to get out of control. He finally grabs
the flaming basket and runs down the hall to the bathroom...

RAY (CONT'D)
(burning his hands)
Ah-ah-ah-ah-ah!

INT. HOTEL BATHROOM -- CONTINUOUS

Ray dumps the flaming trash into the sink and turns on the
water, dousing the flames.

FRASER (V.O.)
Ray.

Ray turns around to face
FRASER
standing behind him, holding a large worn scabbard with
shoulder holster.

RAY
Where's the knife?

FRASER
Not here.

Ray turns back to turn off the water -- notices a half-burnt
piece of cigarette pack. He picks it up.

RAY
(re: cigarettes)
Canadian.

He turns it over and his face goes chalk-white.

RAY (CONT'D)
Oh my God.
INT. RAY'S HOUSE -- MOMENTS LATER

The phone rings. Victoria answers it.

VICTORIA
Hello?

INT. JOLLY'S HOTEL ROOM -- AT THAT MOMENT

Fraser is on the phone, the cigarette pack in his hand.

FRASER
Get out of the house!

Fraser puts the cigarette pack down on the end table. Written on the inside is VECCHIO and 2926 North Octavia Ave.

VICTORIA
What's --

FRASER
He has your address! Get out of there, go someplace public -- the zoo, where I took you. I'll meet you there!

INT. RAY'S HOUSE -- DAY

She slams down the phone and runs out.

INT. JOLLY'S HOTEL ROOM

Fraser does the same.

INT. HOTEL LOBBY -- MOMENTS LATER

Ray questions the Desk Clerk as Fraser bounds down the stairs.

DESK CLERK
Maybe fifteen minutes ago.

Ray and Fraser run for the exit past several FIREMEN entering.

EXT. VECCHIO HOME -- AT THAT MOMENT

Victoria rushes out and desperately hails a cab. She gets in and they go.

ANGLE DOWN THE STREET

Jolly, just stepping out of his car. He spots her, gets back in and follows.

FADE OUT:

END OF ACT TWO
ACT THREE

FADE IN:

86 EXT. LINCOLN PARK ZOO -- EXTREME HIGH ANGLE -- DAY

A cab pulls to the curb, the door opens immediately and Victoria gets out. She doesn't run, but even from way up here her quickened pace betrays her fear.

87 EXT. STREET -- LONG LENS SHOT -- CONTINUOUS

As Victoria wipes through frame we see Jolly's car pull up to the curb. He watches for just a second before he steps on the accelerator.

87A EXT. ANGLED PARKING SPACE -- CONTINUOUS

A car pulls out, Jolly pulls in. He opens the door, pulls a large ugly-looking knife from it's hiding place between the seats and slips it into a scabbard inside his jacket before exiting the frame.

88 EXT. ZOO -- ENTRANCE -- DAY

Victoria pushes open a pavilion door and heads off down the path. (N.B. Locations: This is Australasia Pavilion) We push in on the doors until we're very tight. We wait until finally Jolly's hand comes up to the glass and shoves open the door.

89 OMITTED

90 EXT. STREETS -- AT THAT MOMENT

Ray swerves madly through the busy streets. He slams on his brakes and barely misses slamming into the bumper of the car in front.

AHEAD

Traffic snarls the intersection.

RAY

whips the wheel around and mounts the curb, taking the car down the sidewalk and around the corner, where it lurches back onto the road.

91 OMITTED

92 INT. POLAR BEAR TUNNEL -- AT THAT MOMENT

A polar bear dives into the water and swims right by us.
CONTINUED:

Small fish sink slowly, reminiscent of snow, to be eaten by the voracious bears. PAN to reveal Victoria, alone, scared.

The romantic tunnel of yesterday, somehow seems frighteningly eerie now. She throws a look to the end of the tunnel -- a Mother and a couple of kids enter. The Mother, who looks a little like Victoria, holds up the smaller child to the window. The sight of Mother and child pulls at something deep and long repressed in Victoria, and she acknowledges them with a small smile.

EXT. STREETS -- ANOTHER LOCATION

Ray takes a corner at sixty, wiping out a post box in the process.

INT. POLAR BEAR TUNNEL -- AT THAT MOMENT

The unheld child decides to run for the far exit.

MOTHER

Jenny!

The Mother chases after her child, holding the smaller child in her arms. Victoria watches them exit. Then turns back to check the other end of the tunnel.

JOLLY

stands right in front of her. She throws open her mouth to scream, he clamps a huge hand over her throat before a sound comes out and tosses her up against the window.

JOLLY

I thought you wanted to see me. Don't tell me I thought wrong.

INT. ZOO ENTRANCE -- AT THAT MOMENT

Fraser pushes through the entrance door, Ray through the "exit only".

INT. POLAR BEAR TUNNEL -- AT THAT MOMENT

JOLLY

Just tell me where the money is, love.

VICTORIA

I told you, I don't have it.

JOLLY

Did I mention I don't believe you?
CONTINUED:

VICTORIA
You never told me where you were going
to stash it!

JOLLY
Ed knew.

VICTORIA
Ed's dead.

JOLLY
I'm thinking he told you. I'm thinking
maybe you told someone else. Someone
who could pick it up for you when
things went bad. And somehow things
went very bad, didn't they? Poor Ed.

Her eye is caught by a shadow at the end of the tunnel.

VICTORIA
Fraser!

Jolly whips his head around to see the entrance--but she's
wrong, it's only a man and his son. He twists back to face
her.

JOLLY
Fraser?

Victoria jabs her fist into his stomach.

CLOSE ON HER FIST
she drives her silver pen knife into his gut and

JOLLY
doubles over, as Victoria shoves him away breaks for it.
Jolly yanks the tiny knife out of his stomach, folds it and
puts it in his pocket. He sheaths his own knife as he exits
past a family on its way in to see the bears.

INT. ZOO PATHWAY -- LEOPARD CAGE -- AT THAT MOMENT

Ray and Fraser run along the pathway, passing a pacing
leopard, who trots after them into close up.

INT. POLAR BEAR TUNNEL

Fraser and Ray burst into the tunnel -- scaring the family
at the window, who quickly head for the exit. Fraser doesn't
apologize. He runs to the far end, sees she's not there,
trots back.
CONTINUED:

FRASER
How long would it take to get here from your place?

RAY
(checking his watch)
Not this long. You think maybe she went to the wrong place?

FRASER
No.

Fraser spots a drop of something on the floor, stoops, touches it with his finger.

CLOSER ON FRASER
Blood on his finger. He looks back up to Ray.

RAY
(springing into action)
I'll take from here to the lagoon.

Ray races out one end of the tunnel, Fraser dashes out the other.

INT. AMERICAS PAVILION -- MOMENTS LATER

Victoria runs out of the darkness, crouching beside the glass wall -- through which we see an otter dive and frolic. Pan off to look through the window, to see Jolly on the bridge. As he stops and looks around, Victoria pushes away from the glass and runs back into the dark exhibit. We angle back to her pov of the bridge: only Jolly isn't there any more. A second later he steps into extreme foreground. He hears her panicked footfalls and takes off.

ECU ON GLASS CAGE
A particularly ugly looking little lizard follows the action.

INT. BARBARY SHEEP TUNNELS -- SECONDS LATER

Victoria scrambles through the tunnel, shoving aside a tourist. Sheep watching through a peephole want none of this and take off. A second later, Jolly runs through in pursuit.

EXT. ZOO PATHWAY -- MONKEY AREA -- AT THAT MOMENT

Ray dashes along, spots someone with similar hair and spins her around.

RAY
Sorry.
CONTINUED:

He hurries off. As the curious monkeys chatter and watch him go.

EXT. BARBARY SHEEP MOUNTAIN -- CONTINUOUS

Fraser runs over the rock landscape, grabs a handhold and scales the mountain.

ONCE ON TOP

He searches the horizon.

FRASER'S POV

Nothing appears to be out of the ordinary. Tourists wander about enjoying the exhibits.

EXT. ZOO - MAYAN TEMPLE & WATERFALL - A DISTANCE AWAY

Victoria runs along a pathway. Jolly takes a short cut, getting closer. He disturbs a pair of nesting geese that honk and flap at the outrage.

EXT. BARBARY SHEEP MOUNTAIN -- AT THAT MOMENT

Fraser whips his head around at the sound of the distressed geese.

OMITTED

WIDE ANGLE -- FRASER

He leaps off his perch, rolls and jumps down again. He hits the path and runs off.

OMITTED

EXT. WATERFALL -- SECONDS LATER

Victoria flees under the waterfall. She slips on the wet cement and falls. She twists back around to see if he's coming. Suddenly Jolly leaps through the corner of the waterfall. Victoria tries to push herself back, her hands find no grip on the wet concrete. Jolly steps up to tower over her.

JOLLY

You know what, love? Money isn't everything. I can always make more, right?

(pulls his knife out)

I'll settle for peace of mind.

Jolly reaches for her and suddenly...
CONTINUED:

FRASER

dives through the waterfall, tackling him to the ground.

FRASER
(to Victoria)
Run!

She does, as Jolly kicks Fraser off of him. Jolly takes a run at Fraser, Fraser sends him flying. Jolly regains his feet and lunges. Fraser neatly avoids the weapon and counter punches, sending Jolly reeling, knocking the knife from his hand. It clatters across the wet floor. Jolly looks up, wipes the blood from his mouth.

JOLLY
(smiles)
I should have known it was you.

Fraser is thrown by this just enough so that when Jolly charges like a mad bull, Fraser is off balance. Jolly head butts him and sends Fraser tumbling over the waterfall. Fraser throws out his arm and grabs a handhold.

A CROCODILE

turns and watches with some interest.

JOLLY

picks up his knife and appears over Fraser, who can't get a grip on the slimy rocks.

JOLLY
You think you know her. You're wrong.

Jolly slices the knife blade across Fraser's knuckles. Fraser screams and falls, his body smashing against the rocks as he shoots down the falls and into the pond below.

EXT. POND -- UNDERWATER SHOT

Fraser falls into the water.

ANGLE ON CROCODILE

It slips into the water.

RESUME FRASER UNDERWATER

As he pushes to the surface he looks to the top of the water fall.
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107E CONTINUED:

HIS POV -- THE WATERFALL

Jolly is gone.

FRASER

pulls himself out of the water.

108 OMITTED

108 THRU

115

116 EXT. ANGLED PARKING AT ZOO ENTRANCE -- MOMENTS LATER

Jolly runs up, looks around for Victoria, then jogs to his car, opens the door and drops into the driver's seat.

117 INT. JOLLY'S CAR -- CONTINUOUS

He is surprised to see Victoria sitting in the passenger seat. He smiles.

JOLLY
Come to your senses, have you?

VICTORIA
A long time ago.

She raises a revolver and

118 ECU -- BARREL OF REVOLVER

Fires at him point blank.

119 EXT. ANGLED PARKING AND SIDEWALK -- CONTINUOUS

After a beat, Victoria emerges from the car and strolls away.

FADE OUT:

END OF ACT THREE