

Episode #03

Project - SC1003

due **SOUTH**



"MANHUNT"

written by

Paul Haggis

SHOOTING SCRIPT

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PROLOGUE

FADE IN:

1 EXT. MAXIMUM SECURITY PRISON -- LONG SHOT -- NIGHT 1

The superimposed title reads: WHITE ISLAND MAXIMUM SECURITY PRISON, NORTHERN CANADA. They built this place on this barren hunk of rock for a reason. This is where they put prisoners that they want to forget ever existed. Headlights appear from deep inside. A prison bus pulls up to the gate.

2 INT. PRISON BUS -- CONTINUOUS 2

The BUS DRIVER's face is obscured in shadow, but the GUARD in the booth who controls the gate still recognizes him. He takes the clipboard that the driver offers.

GUARD AT GATE

Going back empty?

BUS DRIVER

Mm-hm.

GUARD AT GATE

Say "Hi" to Sarah.

The Guard pushes the button that opens the gate, the driver gives a cursory wave and pulls out.

3 EXT. MAXIMUM SECURITY PRISON -- CONTINUOUS 3

The van drives off down the deserted road.

4 INT. PRISON BUS -- STILL MOVING -- CONTINUOUS 4

We notice something odd about the bus driver: he stares dead ahead, unmoving except for his arms. A tiny drop of blood runs out of his ear. The driver's left hand raises to his face and gives it a push -- and the driver's lifeless body falls on it's side -- his left hand still steering the van! From behind the seat a PRISONER appears -- it's his hands that are steering, his arms shoved through the driver's sleeves like that old party trick. The prisoner yanks his arms out of the driver's sleeves, shoves the driver's body aside and takes over the driver's seat. The prisoner's name is GEIGER. He's in the area of sixty, his body hard as a rock and his eyes dead and soulless. He removes the guard's overflowing ashtray and tosses it out the window.

It clatters across the road as the bus disappears into the barren landscape.

5

INT. BASEMENT OF RCMP HQ (NORTHERN ONTARIO) -- NIGHT

5

Standing inside the window of the Evidence Lock-Up cage, SGT. DUNCAN "BUCK" FROBISHER gives a very tired and overweight OFFICER a hard time about the evidence he wants Buck to take. From the long-suffering tone of the officer's voice, we realize this happens every time he brings Buck evidence.

FROBISHER

You want me to file this as evidence? *

OFFICER

It was picked up at the scene of the crime. *

FROBISHER

It's a whoopi cushion, Jack. You want me to file a whoopi cushion. *

OFFICER

It was picked up at the scene of the crime. *

FROBISHER

What kind of crime are we talking about, Jack? Murder? Bank robbery? Did they toss it into the crowd to make a clean get-away? *

OFFICER

It was picked up at the scene of the- *

The phone on Buck's desk rings. *

FROBISHER

You're right, I'll just do my job. Do you want me to unload it before it's stored? Because if it goes off in here I can't be held responsible. *

OFFICER

Can you please just-- *

FROBISHER

Hold that thought--
(answers phone)
RCMP Evidence Room, Sgt. Frobisher.

GEIGER'S VOICE

...How's your leg?

A chill shoots up Frobisher's spine, his grip tightens on the phone. He tries to pretend he doesn't recognize the voice.

5 CONTINUED:

5

FROBISHER
...Who is this...?

GEIGER'S VOICE
(seeing through him)
Oh, you haven't forgotten.

FROBISHER
(turning so Jack can't
see how scared he is)
...Geiger?

6 EXT. ROADSIDE PHONE BOOTH - NIGHT

6

Silent, empty. The phone swings back and forth.

6 CONTINUED:

6

FROBISHER (V.O.)
...Geiger...?

Suddenly the grill of the prison bus smashes into the phone booth, pulverizing it, as the bus rides through it and disappears.

7 INT. BASEMENT OF RCMP HQ -- CONTINUOUS

7

Dial tone. Frobisher replaces the phone on its cradle and retreats into the evidence lockup deperately trying to figure a way out. The officer waiting at the window realizes something is wrong. *

OFFICER
Buck...? You okay, Buck? *

FROBISHER
(covering)
Just leave it there, Frank, I have to, uh... *

A moment of indecision, then Frobisher turns abruptly and walks out, leaving the officer staring after him. *

8 INT. BAR NEAR DOCKS -- SAULT STE. MARIE -- NIGHT

8

A grizzled SCOW CAPTAIN eyes the man across from him. He

SCOW CAPTAIN
This is a scow, not a cruise ship. I take you across the border, Immigration finds out, they seize my boat.
(beat, reluctantly)
Where do you want to go?

A hand pushes a crumpled wad of cash and an antique watch across the table. We tilt up to see Frobisher.

FROBISHER
As far as this will take me.

FADE OUT:

ACT ONE

FADE IN:

9 EXT. SCHOOL - DAY

9

FRASER (V.O.)

--which makes the border between Canada and the United States the longest undefended border in the world.

10 INT. SCHOOL CLASSROOM -- DAY

10

Fraser, dressed in his reds, stands at the front of the class.

FRASER

So, that since their formation, our countries have found a peaceful way to co-exist. Except of course for The War of 1812, where your country invaded ours--but that's hardly worth mentioning. So, at this point I'll open the floor to questions.

WE ANGLE to see the faces of FIRST GRADERS staring at him. One boy has his hand up.

FRASER (CONT'D)

Yes?

LITTLE BOY

Do you have to undo all your buttons to go to the bathroom?

FRASER

Ah. Well. No. Another question? Yes?

LITTLE BOY #2

How many do you have to undo?

FRASER

Just enough to get my trousers undone-- yes?

LITTLE BOY

Do they have bathrooms in Canada?

FRASER

Yes, we do. At the back?

We see a woman standing in the doorway with her hand raised. It takes Fraser a second to recognize her.

10 CONTINUED:

10

JULIE

When's the last time you were home?

This is the last face Fraser expected to see here.

FRASER

...It's been much too long.

A moment, he smiles.

11 INT. SCHOOL CORRIDOR - DAY

11

JULIE

I'm afraid I ruined your talk.

FRASER

No, it was perfect timing, I think I was losing control of my audience.

JULIE

(laughs, then)

I need your help, Fraser.

It doesn't take an Inuit Seer to realize she's deeply troubled.

12 EXT. SCHOOL PLAYGROUND - DAY

12

Julie offers Fraser a current photo (of Frobisher) from her wallet. *

JULIE

He just disappeared. His car was still in the garage, he hadn't taken anything from the apartment. I checked all the buses and trains. Finally someone at the dock remembered seeing him get on a barge that was headed here. I still can't believe he'd just leave without saying something or...

(beat)

I've been looking for a week, I can't find him, Fraser. I was hoping maybe he'd called you or...

FRASER

...No, I'm sorry.

JULIE

I just knew how close he and your dad were.

12 CONTINUED:

12

FRASER

...Yeah. They went back a long way.

12 CONTINUED:

12

JULIE

I want to stay and keep looking, but my job--they won't give me any more time, and if I lose it -- it's just me and Pattie, you know.

FRASER

I was sorry to hear about...

JULIE

Bruce? That's okay, it was my fault. I just married the wrong man. I was in love with someone else.

And we realize who she was in love with. And Fraser doesn't.

FRASER

Ahhh.

(realizes she's talking about him)

Oh.

(suddenly embarrassed)

Well... Oh. I didn't...I never...Do you mean...?

JULIE

No, Fraser, it wasn't you.

FRASER

(relieved & then a little disappointed)

Oh, good -- I mean, it's not "good". I just meant...um, well. Indeed.

JULIE

(has to smile)

You haven't changed a bit: You're just like my father. You could track a man five-hundred miles over sheer ice, but put either of you within arm's length of a woman and you are completely lost.

(beat)

Or put you in an office and you'd die. That's what was happening to him, and it was so hard to watch. I don't know what's happened, but I don't want to lose him, Fraser. I can't. Will you help me? Will you find him?

FRASER

I'll do everything I can.

*
*

12 CONTINUED: (2)

12

JULIE

I haven't seen you in ten years, but somehow...I knew if there was one person in the world I could count on, it was you.

How this guy can't see she loves him is beyond me.

12A INT. SERVICE STATION HALLWAY -- DAY

12A*

One of those sterile service centers along Highway 401. The door to the MEN'S ROOM is locked. We know this because a MOTORIST tries the door. MOTORIST #2 waits beside the door.

MOTORIST #2

Someone's in there.

MOTORIST

(settles in to wait)

See the tie up at the border? What's that all about?

Motorist #2 shrugs. The restroom door opens and Geiger steps out, now dressed in a blue shirt, tie and leather jacket. He pulls the door closed behind him and walks away. Motorist #2 tries the door. Locked. He calls after Geiger:

MOTORIST #2

Officer?...

(Geiger stops, turns)

Can I have the key?

GEIGER

(key in hand)

No. I wouldn't go in there. It's a real mess.

He puts his cap on, the BORDER PATROL badge prominent, and walks off.

13 INT. POLICE STATION -- BULLPEN -- DAY

13 *

Ray is on the phone at his desk.

*

RAY

...And you think this is the man who stole your cat?... Paw marks on his cardigan? That's pretty conclusive, all right. Well, ma'am, it's difficult for me to break away from the case I'm on right now, but let me suggest you call back and ask for extension 312, Detectives Huey or Gardino,

*
*
*
*
*
*
*
*

(more)

13 CONTINUED:

13

RAY (CONT'D)

they've been specially assigned to
all animal related offenses. No
trouble at all, Ma'am.

(to Fraser)

How's it going?

FRASER

I need your help.

RAY

Does it involve domestic animals?

FRASER

Not that I'm aware.

RAY

(rising)

Then I'm your man.

They exit past Huey and Gardino. Gardino answers his phone.

GARDINO

Violent Crimes, Detective Gardino...

(deadpan)

Cat, ma'am?

14 EXT. DOCKS NEAR CHICAGO -- DAY

14

Ray's car cruises the docks.

*

RAY

(into cell phone)

Thanks, Elaine.

(to Fraser)

Seven freighters came in from Northern
Ontario last week, none carrying
passengers. You still think your
Mountie friend came in on one of these?

*

*

*

FRASER

Seems likely. Did any come in from
Sault Ste Marie?

*

*

RAY

Two. The Lady of the Lake, and a
garbage scow called The Bon Vivant.

*

*

FRASER

We'll try the scow.

*

14 CONTINUED:

14

RAY

There are 1700 places to drive across
the border between Canada and the U.S.
Why would anyone in their right mind
travel by "scow."

*
*
*

FRASER

I don't know, Ray. I don't know.

*

Ray and Fraser drive off.

*

15 INT. BRIDGE OF A GARBAGE SCOW -- DAY

15

The CAPTAIN of the garbage scow hands the photo of Frobisher
back to Fraser.

SCOW CAPTAIN

Sorry.

FRASER

You're sure.

SCOW CAPTAIN

I'm sure.

FRASER

...He was my father's best friend.
If he's in trouble...

SCOW CAPTAIN

(with sarcasm)

I'm sure he'll call your dad.

FRASER

I'm sure he would, if he was alive.
Since he's not, he probably doesn't
know who to trust. It's never an
easy question.

SCOW CAPTAIN

Yeah, life is a series of conundrums.

RAY

Maybe Immigration would like to know
you're running in snowbacks here.

*

BARGE CAPTAIN

Their office is right there, see the
guy in the hat, name's Len, now get
the hell off my bridge.

FRASER

We won't bother you any further.

15 CONTINUED:

15

They turn to walk out.

FRASER (CONT'D)

By the way, who do you know in the
Force?

15 CONTINUED: (2)

15

SCOW CAPTAIN

(annoyed)

What?

Pointing to the watch on his wrist.

FRASER

The watch. RCMP field issue, circa 1950, spring wound, consecutively numbered. Civilians couldn't buy them, only a few people still own them.

(removing his own)

This was my father's. Want to show me yours?

The captain hesitates, knowing he's caught. Nods to Ray:

SCOW CAPTAIN

He leaves.

FRASER

He isn't here to give you trouble.

RAY

(speaking of himself)

But push him and he might. *

SCOW CAPTAIN

....You really his friend?

FRASER

I am.

SCOW CAPTAIN

If I ever saw a man who needs one...

(considers, decides)

Some of the men billet over at the St. John Hotel. Try there. *

15 CONTINUED: (3)

15

FRASER

Thank you.

RAY

Yeah, you're a prince.

Fraser and Ray exit.

16 INT. THE ST. JOHN HOTEL LOBBY -- DAY

16

Ray and Fraser step into the lobby of the flop house.

RAY

You know, I was thinking of going to Maui, but now that I've seen this place...

They approach DONALD, the man behind the front desk.

*

FRASER

This man...

(shows the photo)

Is he registered here?

*

*

*

DONALD

Never seen him.

*

Ray flashes a twenty. Donald takes it.

*

DONALD (CONT'D)

Carney. One bag, no tip, room 202.

*

RAY

You sure?

*

DONALD

I'm here twenty-four hours a day, I sleep here, I eat here. I see every face that comes in here.

*

*

*

RAY

Do you know if he's in?

DONALD

For twenty more I'll ring the room.

*

RAY

That's okay.

*

They cross over and climb the stairs.

*

16A INT. HOTEL HALLWAY -- DAY

16A*

Fraser and Ray come up the stairs and down the hall.

*

16A CONTINUED:

16A

RAY

(sotto)

What's this guy like?

FRASER

What do you mean?

RAY

I mean, if this guy is unhinged I don't want to knock on a door and be met by a bullet.

FRASER

It's okay. He knows we're coming. *

RAY

How could he? *

CRUNCH. Ray stops and looks down at his feet. He just stepped on several small shards of broken glass. Ray looks to Fraser. Fraser gives him a "That's how" look and walks to the door.

17 INT. HOTEL ROOM -- DAY

17

One of the hotel's less charming rooms. There's a knock at the door. No response. The handle turns and the door opens, revealing Fraser and Ray. What they see is:

17 CONTINUED:

17

REVERSE ANGLE

Frobisher sits on the floor in the corner of the room, a revolver resting in his lap, a can of beer in his other hand, his crumpled shirt stained with sweat.

FROBISHER

You track a man about as quietly as I pass wind.

Fraser is shaken by the sight. Ray understands.

RAY

I'll wait for you downstairs.

Ray moves off. Fraser steps into the room.

FRASER

Julie asked me to find you.

FROBISHER

Yeah. I'm gonna send her a postcard. *

FRASER

She's worried. *

FROBISHER

Nothing will happen to her if she just stays away from me. *

FRASER

I don't think she's worried about herself. *

FROBISHER

Tell her I'm fine. *

FRASER

...Who is it? You're waiting for someone or you wouldn't be carrying that.

Fraser nods toward the gun in Frobisher's hand.

FROBISHER

(mocking him)

What, you going to protect me?

FRASER

I'd do whatever I could.

FROBISHER

I'm Buck Frobisher, you little pissant.
(more)

17 CONTINUED: (2)

17

FROBISHER (CONT'D)

I brought more men down than you've
ever met. The day I need help from a
boy like you is the day I put this to
my head. You want to do something
for me? *

(tosses him a silver
dollar)

I'm almost out of beer.

Fraser looks at the coin at his foot. He stoops to pick it
up.

FRASER

I'll have them send it up.

17 CONTINUED: (3)

17

Fraser turns and exits. Frobisher cranes to check the window, then takes another drink.

18 INT. FRASER'S APARTMENT -- NIGHT

18

Fraser lies in his sleeping bag, reading his father's diary by the desk lamp provides the only light. Diefenbaker lies sleeping under the desk as Fraser reads his father's diary.

FRASER SR. (V.O.)

February 13. Ten years ago I would never have walked into something like this. A bear trap, so poorly camouflaged a child would have seen it. But I didn't. I pried it open and got my leg out, but there was no way I could make it back. I was prepared to die out here, and to be honest, felt I deserved it. A man gets too old for a job, he should know it and stop. But then Buck found me. I don't know how, no one knew where I was going. But he found me and carried me back -- three days over terrain a mule couldn't navigate, laughing his ass off the entire way. Riding like that, completely helpless, slung over Buck's shoulder and staring down his back, I came to understand two things. One: at a certain point in life a man's hips spread and there's nothing you can do about it; and two, there's a very easy way to define friendship. A friend is someone who won't stop until he finds you and brings you home.

*

Fraser reacts to someone banging on his apartment door.

19 INT. APARTMENT HALLWAY -- CONTINUOUS

19

Fraser opens the door to find Ray.

RAY

I sure wish you'd get a phone.

FRASER

Good evening, Ray.

RAY

I think I know who's after the old man.

He hands Fraser an FBI bulletin, a photo of Geiger prominent.

20 OMITTED 20 *

21 INT. FRASER'S TENEMENT STAIRWELL -- MOMENTS LATER 21 *

Fraser pulls on his leather jacket as Ray follows him down the stairs from the second floor landing. *

RAY *

It came over the wire. As usual, I decided to drop my life and bring it over. *

FRASER *

I appreciate it. *

RAY *

The guy must be sixty years old, he doesn't look that dangerous to me. *

Fraser turns and stops on the steps, looking up at Ray: *

21 CONTINUED:

21

FRASER

In 1978, Harold Geiger held up a bank in Southern Michigan. A guard tried to stop him, he shot him and two other employees. The police and FBI pursued him across five states. Before he crossed into Canada, he'd killed two FBI men, a state trooper and a highway patrol officer. Once over the border, he broke through a massive dragnet, killing a local officer, two Provincial Police officers, and two members of the RCMP's emergency response team. In short, he killed every cop who got close to him. Except one: Buck Frobisher. Sgt. Frobisher tracked him to Whitehorse, caught up with him on a railroad bridge. A struggle ensued, Geiger fell over the edge, Frobisher grabbed him by the arm at the last second. Dangling there two hundred feet above the gorge, Geiger reached into his boot, pulled out a hunting knife and jabbed it hilt deep into Frobisher's leg. Sgt. Frobisher managed to pull him up, cuff him and take him in.

*
*
*
*
*
*

RAY

...And now he's coming here, to my city?

*
*

FRASER

I believe so, yes.

*

RAY

(turns to keep walking)
God, I hate tourists. So, what the hell is your Mountie friend still doing here?

*
*

FRASER

He wanted to be found, Ray.

RAY

By Geiger??

FRASER

By me. He came to Chicago because a part of him still wants to stand and fight. I hope.

*
*
*

22 INT. ST. JOHN HOTEL -- FROBISHER'S ROOM -- NIGHT 22 *

START CLOSE ON PHOTO OF GEIGER as Fraser sets it onto *
Frobisher's lap. *

FROBISHER (O.S.)

So he is coming.

Widen to see Fraser standing over Frobisher who sits in his *
ratty armchair. On the bed lies a half-packed suitcase. *

22 CONTINUED:

22

FRASER

A few hours ago they found the body of a Border Patrol officer in a service station washroom. They sealed the bridge immediately, but can't be sure he didn't make it across.

FROBISHER

He made it.

FRASER

...I came to offer you...

Frobisher stiffens. Fraser changes tact.

FRASER (CONT'D)

My friend, Detective Vecchio, is waiting downstairs. He's willing to place you in protective custody until Geiger is apprehended.

FROBISHER

That long, eh? They must have quite the budget.

FRASER

The FBI has been notified, the state police are watching the roads, as soon as they know he's--

FROBISHER

Coming after me? They want proof? Show them this.

(puts his leg up on a chair)

Show them my leg.

Frobisher pulls a plastic container from his pocket. He slaps it on the end table, it pops open and pills scatter everywhere.

FROBISHER (CONT'D)

Ten years ago I didn't need these to walk on it. That's what it cost me to bring him in. He's been on the road a week; how many cops has he killed?

FRASER

Two that we know of.

FROBISHER

That brings his total to twelve.
(more)

FROBISHER (CONT'D)

Your friend have twelve more cops he's
willing to lose? I put Geiger away;
he's not going to stop until he finds
me and does the same.

FRASER

(challenging him - re:
suitcase)

So what are you going to do, keep
running?

FROBISHER

You came, you warned me. I appreciate
that. Now, what I do or where I go,
is none of your damn business.

FRASER

I read my father's diary today: it
was the day you found him on the
icepack.

FROBISHER

I was thirty years old then! Look at
me! Do I look thirty? Do I look
forty? That was...

(It's hard for him even
to think of himself
back then)

...Back then, your father and I, we
thought we were immortal. But we're
not. Look what happened to him. Look
what happened to me.

22 CONTINUED: (3)

22

FRASER

You're still the man who brought in
Geiger when no one else could.

*
*

FROBISHER

No. I used to be. Now I'm just a
guy who sits behind a desk...who is
running for his life...and is ashamed
of who he's become.

Fraser lets this sink in, then stands.

FRASER

No, you're not. You're Buck Frobisher;
and you know exactly who you are.
The question is, do you have the
courage to act on it?

*
*
*

Fraser waits, but Frobisher can't rise to the moment.
Instead, he looks down at the table, unable to face himself
or Fraser. Fraser realizes he's asking too much of his fallen
hero, and feels ashamed of himself for making him try.

FRASER (CONT'D)

If...if you need money, a plane ticket--

FROBISHER

(a small smile)
...I'm moving on tonight. I'll send
you a postcard.

*

- 22 CONTINUED: (4) 22
- Fraser stands there, wishing there was something else to say. There isn't. And he can't let Frobisher see the pity in his eyes. He nods and walks out. *
- 22A EXT. ST. JOHN HOTEL -- FRONT DOOR -- NIGHT 22A*
- Fraser walks out the front doors. Ray is leaning against the car waiting for him.
- RAY
Did he go for it? *
- FRASER
No. *
- RAY
What do you want to do? *
- FRASER
Nothing. There's nothing we can do for him.
(beat)
Could you drop me at home? I have to be at work early tomorrow.
- Ray nods; he reads his friend pretty well by now. They get in the car and drive off. *
- 22B INT. ST. JOHN HOTEL - FROBISHER'S ROOM -- NIGHT 22B*
- FROBISHER
- alone in the corner. He sees the pills scattered over the table top and attempts to put them back in the case, but they only remind him of what he's become.
- DISSOLVE TO:
- 23 INT. FRASER'S APARTMENT -- NIGHT 23
- Lying in his sleeping bag on the floor, Fraser reads his father's diary by lamp-light. He closes it and blows out the lamp.
- 24 INT. ST. JOHN HOTEL -- FROBISHER'S ROOM -- NIGHT 24
- Frobisher packs his small bag. The last item he drops in is the small framed photo of his daughter, Julie, as a little girl. He picks it up and studies it, then slips another photograph out from behind it -- this photo is much older and very yellow and worn. It's him as a young man, a new recruit in his working uniform, somewhere way up north.

24 CONTINUED:

24

It takes a lot to look at this photo. Too much. He tosses them back in the suitcase and shuts it.

DISSOLVE TO:

25 EXT. CANADIAN CONSULATE -- MORNING

25

Fraser stands silent sentry beside the front door, as a tourist sidles up to him to have her picture taken by her husband. Flash. Then she hears something and looks off down the street. So does her husband.

25 CONTINUED:

25

ANGLE ON STREET -- MOVING CAMERA

looking down, and slightly ahead, at the PAVEMENT as the road flies past below. Clippety-clop, clippety-clop. What's that sound? CAMERA TILTS down until it's looking STRAIGHT DOWN at the road -- and now we see the hooves of a pair of horses, riding at full canter.

THE TOURISTS

are thrilled. The husband lifts his camera to shoot. Passer-bys stop and turn to stare at:

BUCK FROBISHER

decked out in full Mountie reds, riding high in the saddle down the middle of the street toward them, a second horse beside him held by the reigns. Frobisher yanks the horses to a halt at the Consulate steps, and turns to:

FRASER

who still stands stone-faced sentry. But even Fraser can't keep from smiling, and it grows ear to ear.

FROBISHER

Hop on, son. We have a villain to catch.

Fraser takes a giant step forward and throws himself up into the saddle.

FRASER

You ran away, but you brought your dress uniform with you?

FROBISHER

No, I rented it. If we don't catch him by Tuesday I have to pay extra. Ready?

FRASER

Ready.

Frobisher yanks back hard on the reigns.

THE HORSES

whinny and rear in the air, nostrils flaring, then charge off camera and down the street! HOLD FRAME. A beat, Frobisher stands up into the frame, dusts himself off, looks around and hails:

25 CONTINUED: (2)

25

FROBISHER

Taxi!

An off-screen cab screeches to a halt.

AT THE FAR INTERSECTION

A bus wipes frame and we see Geiger standing there, watching.

FRASER AND FROBISHER

get into the waiting taxi and drive off, leaving the baffled tourists holding the reigns of the horses.

FRASER (V.O.)

So where do we start?

FROBISHER

The south-side. Everything I know tells me that's where we'll find him.

BACK WITH GEIGER

He spits his gum out onto the street and watches them drive away.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

26 EXT. POLICE STATION -- DAY

26

Just your standard establishing shot, over which we hear ELAINE'S VOICE.

ELAINE (V.O.)

Geiger, Harold...Ooo, he's a nasty one...

27 INT. BULLPEN -- DAY

27

Fraser, Ray and Frobisher stand over ELAINE at her terminal. On her screen is Geiger's rap sheet.

RAY

I need known accomplices, cellmates, girlfriends, anyone in the city he could try to hook up with.

*

ELAINE

Local boys, here we go: Ho, Walter, armed robbery, multiple counts, currently on parole. Trager, James, armed robbery, manslaughter, currently on parole. Welker, George, murder one, attempted murder, mayhem, armed robbery, assault with a deadly weapon...

*

RAY

(as if he has to ask)
On parole?

ELAINE

Escaped and at large. I'm printing out last knowns, but the parole office could have more current addresses.

(hands Fraser print-out)

I'll call when I get them.

27 CONTINUED:

27

FROBISHER

We appreciate your thoughtfulness,
miss.

The Mounties tip their hats and follow. A FEMALE OFFICER
joins Elaine, both watching the guys leave.

OFFICER #1

Now there's a country that knows what
to export.

28 EXT. CHINATOWN STREETS -- DAY

28

Ray's car cruises the streets, all aboard, including Dief,
who rides with his head out the window.

RAY (V.O.)

Ho, Walter, 311 Kimble Street...

*

29 INT. RAY'S CAR -- CONTINUOUS

29

Ray reads the list as he drives.

RAY (V.O.)

Oh yes, we're right up to date, it
says he lived there in 1983.

FRASER

I really would feel more comfortable
if I could stop off and change into
my work uniform.

FROBISHER

Son, we're looking for a man who is
looking for us. You want someone to
find you, you can't dress
inconspicuously.

RAY

I'm driving through Chinatown with
two mounties and a deaf wolf. Blind
men are dropping their canes and
pointing as we pass. "Inconspicuous"
is not the word on their lips.

FRASER

(notices a building)
Ray, isn't that --

RAY

The apartment we blew up? Yes.

29 CONTINUED:

29

FRASER
(pointing ahead)
So that would be--

RAY
The bar we blew up, yes.

As Ray turns the wheel to park:

FRASER
And we're going back there? Do you
think that's a good idea?

RAY
No, but it's the only idea I have.
(stops car. He checks
his large chrome
automatic under:)
Okay, listen up, cause this is going
to take teamwork; here's how we do
this. I go to the front door, you
stay in the car; I go into the bar,
you stay in the car; I question the
locals about the whereabouts of Walter
Ho, you stay in the car; I come back
here, and where do I find you?

FRASER
In the car?

RAY
Exactly.

Ray exits the car and heads for the bar. Frobisher reaches
for the door handle.

FROBISHER
Let's go.

FRASER
Right.

They get out and head down the street.

FRASER (CONT'D)
But before we go in there there's
something I should tell you.

30 INT. BAR -- DAY

30

Ray enters the bar, it's the same hangout for ex-cons and
low-lifes that we saw in the pilot. Ray spots CHUCK THE
BARTENDER.

30 CONTINUED:

30

RAY

Hey, Chuck, long time no see.

30 CONTINUED:

30

CHUCK

Get outta here, Vecchio, get the hell out of my bar! I don't need any more trouble!

*
*

RAY

Oh, come on Chuck, you worry too much.

*

CHUCK

I just got this place put back together! You know what it cost me?! I can't get insurance anymore because of you. Somebody throw this goof out!

*
*
*

A big guy grabs Ray by the shirt and walks Ray backwards toward the door. Ray plays it tough:

RAY

Police, pal, don't make me use my gun.

Still moving, the big guy holds up a gun with his free hand.

RAY (CONT'D)

(still the tough guy)

That's it, that's my gun, don't make me use it.

THE BACK DOOR

is kicked in, and there stands Frobisher and Fraser.

FROBISHER

May I have your attention please?

Everybody stares, mouths open..

FROBISHER (CONT'D)

Thank you.

FRASER

(aside to Frobisher)

Could I have one quick word?

FROBISHER

Anyone carrying illegal weapons, if you'd place them on the bar, you are under arrest.

All patrons pull guns and point them at the Mounties.

30 CONTINUED: (3)

30

FROBISHER (CONT'D)

That's good, now place them on the
bar.

They cock their weapons.

30 CONTINUED: (2)

30

FRASER

(to Frobisher)

You see, I've been here before, and I found that this may not be...

FROBISHER

Ah. Right. Local customs.

(to thugs)

All right, we are prepared to overlook the firearms infractions, it being hunting season and all--

A knife imbeds itself in the post inches from his head.

FROBISHER (CONT'D)

No, no, you keep that, sir. All we need from you is information on the whereabouts of one Walter Ho. *

BIG THUG

(still holding Ray;
incredulous)

You want to know where Walter Ho is? *

FRASER

(to Frobisher)

You see, this is the point where they usually begin shooting, so if I might suggest standing behind that pillar...

BIG THUG

(to Chinese thug)

Vincent! Tell him where your father is.

CHINESE THUG

956 Dearness Street.

FROBISHER

Thank you, young man.

(to Fraser)

Shall we?

Frobisher and Fraser walk through the crowd toward the front door.

FROBISHER (CONT'D)

Excuse me. Thank you. Pardon us.

(to Fraser)

Nice people, these Americans. And you hear all these stories.

The big thug lets go of Ray as they pass and Ray walks out with them.

30 CONTINUED: (3)

30

FROBISHER (CONT'D)
(to Ray as they exit)
You know, that man had a gun just
like yours.

Ray comes back in, snatches his automatic from the Big Thug
and exits.

31 INT. BUILDING FOYER -- DAY

31

As they enter:

RAY
This is a waste of time! There's no
way he gave you the right address. I
mean, this is the man's father!

FROBISHER
You're right, we could be walking
into a trap. We go in ready for
trouble.

Frobisher halls back and kicks open the door.

32 INT. HALL -- CONTINUOUS

32

The doors fly open as the boys step in.

FROBISHER
All right, nobody move!

REVERSE ANGLE

to see that they are standing in the doorway of a BINGO HALL,
set up in the Multi-Purpose room of a RETIREMENT HOME. The
geriatric patrons stare back at them, with mouths frozen
open. Even the Bingo Caller is stunned into silence.
Unphased by this, Frobisher swaggers into the room. *

FROBISHER
Hands on the table! Keep those daubers
where I can see them!
(to Asian man standing
with walker)
You, pops! Hands in the air!

The Asian man with a walker holds his hands up and starts to
tip over. We cut away before he hits the floor. Ray and
Fraser cringe at the THUMP.

FRASER
Ooo. Sorry.

33 EXT. RETIREMENT HOME -- DAY

33

Attendants wheel Walter Ho (the Asian man) to the ambulance, oxygen mask over his face. As they wheel past our heroes:

RAY

Did anyone check this guy's birthdate before we started on this manhunt? Walter Ho was ninety-one years old! Would you say this trail was just a tad cold?

FRASER

He must have worked with Geiger early in his career.

RAY

Early in his career?? This guy started out with the James Gang! Where next??

*

FROBISHER

(not taking the question as rhetorical)

907 Mill Street Road. This man I've run into before, and he won't be at any bingo parlour. Trager, James...

34 EXT. PARK-LIKE SETTING -- DAY

34

As Fraser steps into frame in close up.

FRASER

Born February 13, 1937...

REVERSE ANGLE -- A HEADSTONE

that reads James Trager, Born Feb. 13 1937, and:

*

FRASER (V.O.)

...Died November second, 1993.

*

BACK TO SCENE

As Fraser, Ray, Frobisher and Diefenbaker stare at it.

RAY

Alright, I'll get the shovel, you handle the interrogation.

FRASER

(checking list)

There's no whereabouts on George Welker.

(more)

34 CONTINUED:

34

FRASER (CONT'D)

He escaped from Pelican Bay eight
months ago, the FBI might have a lead.

34 CONTINUED:

34

FROBISHER

(looking at grave)

The man was several years younger than me.

(to Fraser)

I always thought I'd want to see my enemies in their graves before I died. It's a strange feeling when it actually happens.

(beat)

I think we covered enough ground for one day.

As he walks away, Ray and Fraser share a look

THE HIGH ANGLE

reveals that the small cemetery was pressed between two major freeways. The guys get in their car and drive off.

35 EXT. ST. JOHN HOTEL -- NIGHT

35

Ray's car pulls up out front, Frobisher gets out.

FROBISHER

Thanks again.

He heads across the street toward his hotel. Fraser gets out.

FRASER

(to Ray)

I'll walk from here.

RAY

You sure?

FRASER

Thanks.

(to Dief)

Come on.

Dief hops out and Fraser closes the door. Ray gives him a last look and drives off. Fraser catches up with Frobisher on his front steps.

FROBISHER

...Yes?

FRASER

We will find him.

35 CONTINUED:

35

FROBISHER
(covering)
We always do. Good-night.

Frobisher turns and enters the foyer. Fraser watches him pass the front desk and disappear up the stairs. Fraser turns to Dief.

FRASER
Think you can find our way home?

Dief turns and leads the way, Fraser follows.

36 INT. ST. JOHN HOTEL - STAIRWAY AND HALL -- NIGHT

36

Frobisher climbs the steps and heads down the hall to his room.

37 EXT. STREETS -- NEAR ST. JAMES HOTEL -- NIGHT

37

Fraser and Dief walk along, side by side. Fraser stops with a thought:

FRASER
"I'm here twenty-four hours a day".
(Dief looks to him)
Where was the man behind the desk?

Fraser turns and charges back toward the hotel.

38 INT. ST. JOHN HOTEL - AT FROBISHER'S DOOR -- CONTINUOUS

38

Frobisher searches his tunic for his keys.

FROBISHER
Too many damn pockets.

He finds it and

CLOSE ON LOCK

puts the key in and turns.

39 INT. LOBBY OF ST. JOHN HOTEL -- CONTINUOUS

39

Fraser and Dief burst through the front door and run for the front desk. Behind it, the DESKMAN lies unconscious or dead. Fraser looks up the stairwell and calls...

FRASER
Stop!

- 40 INT. HOTEL ROOM -- CONTINUOUS 40
The door CLOSES at that second, the thud masking Fraser's voice. As Frobisher walks to the window, we reveal Geiger standing behind the door in the darkness.
- 41 INT. LOBBY AND STAIRWELL -- CONTINUOUS 41
Fraser charges up the stairs.
- 42 INT. HOTEL ROOM -- CONTINUOUS 42
The glint we see is Geiger's huge knife coming out of its sheath as he moves silently across the room. Frobisher, his back to the door, sees the glint of the knife reflected in the window and turns...just as the knife is coming down. He grabs the arm just before the tip digs in.
- 43 INT. HOTEL ROOM HALLWAY -- CONTINUOUS 43
Fraser throws his body into the door and it cracks.
- 44 INT. HOTEL ROOM -- CONTINUOUS 44
Geiger and Frobisher struggle for the knife. Geiger throws his elbow into Frobisher's jaw and Frobisher goes down. The door gives way under Fraser's boot and smashes open. Geiger dives through the window, glass shattering, and...
- 45 EXT. HOTEL FIRE ESCAPE -- CONTINUOUS 45
Geiger lands on his back on the fire escape landing one floor below. He grabs the railing and heads for the roof.
- 46 INT. HOTEL ROOM -- CONTINUOUS 46
Fraser checks Frobisher, he's dazed by the punch. Fraser checks the window, turns to Dief in the doorway.
- FRASER
The roof!
- Diefenbaker goes.
- 47 INT. HALLWAY AND STAIRS -- CONTINUOUS 47
Diefenbaker takes the stairs three at a time.
- 48 EXT. HOTEL FIRE ESCAPE -- CONTINUOUS 48
Fraser leaps out the window and lands on his feet on the fire escape. He flies up the fire escape to the roof.

- 49 EXT. ROOF OF THE HOTEL -- CONTINUOUS 49
Fraser leaps over the parapet and lands on the rooftop. A pipe swings right at his head! He blocks it with his forearm, but the impact knocks him back and off the roof!...landing on the fire escape below.
- 50 INT. STAIRWELL -- CONTINUOUS 50
Dief hits the top of the stairwell, the door is locked. He claws at the door.
- 51 EXT. HOTEL FIRE ESCAPE -- CONTINUOUS 51
Fraser shakes off the blow, rights himself and charges back up the stairs. As his head clears the roof top the pipe comes right at him again, to jab him in the face. He moves fast and ducks the blow, grabbing the pipe and yanking it out of Geiger's hands. Fraser jumps onto the rooftop, pipe in hand.
- 52 UP ON THE ROOF 52
Geiger yanks another pipe loose and swings it at Fraser. Fraser blocks it and parries -- he's done this before. But so has Geiger, who brings the pipe up into Fraser's stomach. Fraser goes down on one knee. Geiger smashes him in the ribs.
- 53 INT. STAIRWELL -- CONTINUOUS 53
Dief claws at the emergency release on the door, but it won't give.
- 54 OUT ON THE ROOF -- CONTINUOUS 54
Geiger swings and knocks the pipe out of Fraser's hands. It clatters across the roof. Geiger swings for his head. Fraser rolls and it misses. He rolls again and grabs for his pipe. Geiger brings the pipe down on his hand! Fraser twists on his back and kicks -- Geiger's pipe goes flying. Geiger grabs for his knife and yanks it out of its sheath. Fraser leaps to his feet and throws a kick at Geiger's head. Geiger catches his foot and brings the knife down into Fraser's leg -- it lands hilt deep in his thigh.

FRASER

AHHHH!!!

Fraser falls on his back. Geiger grabs for his knife and yanks it out.

55 INT. STAIRWELL -- CONTINUOUS

55

Dief claws at the door release and the door springs open. One flight behind him, Frobisher starts up the stairs.

56 ON THE ROOF

56

Geiger lifts the knife for one last blow. He looks up just in time to see DIEFENBAKER hurling toward him through the air. Dief hits him chest high, Geiger falls backwards and over the roof.

Geiger catches the edge of the roof and hangs for a second, then drops...onto the fire escape below, landing on his feet. He quickly throws himself over the rail and lands like a cat on the lid of a dumpster.

57 BACK ON THE ROOF

57

Winded, Frobisher looks over the rooftop to see:

58 HIS POV -- THE ALLEY BELOW

58

Geiger runs off into the night.

59 FROBISHER

59

struggling to catch his breath:

FROBISHER

He's been working out.

Frobisher turns to Fraser, sees the blood, and realizes that he is badly hurt. He kneels beside him.

FROBISHER (CONT'D)

Oh, my God.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

60 INT. HOSPITAL CORRIDOR - FOURTH FLOOR -- MORNING 60

Ray bursts out of the elevator, a spring wound tight, a UNIFORMED COP behind him.

RAY

Stay here! No one gets on this floor!

61 ANOTHER CORRIDOR 61

Ray runs up to find Frobisher in the hall. Frobisher tries not to let on he is as shaken by this as he truly is.

RAY

How is he?

FROBISHER

We got the bleeding stopped right away, it looks like he's out of danger. *

RAY

He got him with a knife?

FROBISHER

It's pretty deep. But the doctors seem to know what they're doing.

RAY

He in there?

FROBISHER

Recovery. He's just coming around. As soon as they know he's come through okay they'll move him.

RAY

(finally stands still)
God, I can't believe this. I mean, Fraser, it sounds stupid but it's like he was invincible. I mean --

FROBISHER

Yeah. It happens to the best of us.

An awkward moment.

61 CONTINUED:

61

RAY

Yeah.

Frobisher walks to the window and looks out.

62 EXT. HOSPITAL - HIGH ANGLE -- DAY

62

An ambulance turns the corner and heads for the back entrance.

63 INT. MORGUE -- DAY

63

The doors open and an ambulance attendant wheels a body in covered in a sheet.

MORGUE ATTENDANT

D.O.A.?

We angle to see that the ambulance attendant is Geiger.

GEIGER

Knife wound.

Still on the move, Geiger tosses back the sheet. He grabs the coil of chain and rope that sits on the body and swings it up into the morgue attendant's jaw. The attendant goes down like a rock. Geiger doesn't even miss a step.

64 INT. HOSPITAL ROOM -- FOURTH FLOOR -- DAY

64

The HEAD NURSE adjusts the traction on Fraser's leg.

HEAD NURSE

You got the room all to yourself.
You really a Mountie?

FRASER

Yes, Ma'am.

HEAD NURSE

I have a nephew in Canada. Gerald
Simpson, you know him?

FRASER

I don't think I've made his
acquaintance.

We angle to the door as Ray enters.

HEAD NURSE

You aren't supposed to be in here
yet.

64 CONTINUED:

64

RAY

I know, there's a cop outside, report me.

The Nurse exits.

RAY (CONT'D)

So, how's it going?

FRASER

They tried to cut off my boots.

RAY

Nooo.

FRASER

Right up the side.

(smiles)

I wouldn't let them.

RAY

I don't blame you, I mean, lose a leg, sure, but boots are not that easy to replace.

(beat)

Does it hurt?

FRASER

Yes, Ray.

RAY

(beat, re: IV)

...You want a little extra fluid or anything?

FRASER

No, thanks. How's Dief?

RAY

I rented him "Rin Tin Tin", he's thrilled.

FRASER

Thanks, Ray. Is Sgt. Frobisher out there?

RAY

You want me to send him in?

FRASER

Please.

64 CONTINUED: (2)

64

RAY

(stops at door)

I'm going down to the store, want anything?

FRASER

Like what?

RAY

Yukon Today, The Sledding Report...?

FRASER

I'm fine.

Ray exits, opening the door right into the camera. On black we cut to:

65 INT. ELEVATOR SHAFT -- AT THAT MOMENT

65

Blackness, until the elevator doors are pried open from the other side and we see Geiger in the basement, using his large knife as a pry bar. He sticks the blade into the doorjam to keep them ajar and looks up into the elevator shaft.

Up in the shaft, the elevator is descending. It stops at the floor above. Geiger reaches back for the coil of rope and chain, a hook on the end. He flings it up and it catches. The elevator starts up, Geiger yanks his knife out of the doorjam as the chain pulls him up into the shaft.

66 INT. HOSPITAL ROOM -- AT THAT MOMENT

66

Frobisher steps up beside Fraser's bed.

FROBISHER

You doing okay?

FRASER

I wanted you to know, it wasn't your fault.

FROBISHER

How do you figure that?

FRASER

He surprised me, too. I walked right into it.

FROBISHER

If I recall, you kicked your way into it. You won't be doing that again too soon.

*
*

66 CONTINUED:

66

FRASER

No. It doesn't look like it.

*

FROBISHER

(a beat)

It'll heal, if you keep off it. That's
the hard thing to do. When it happened
to me, I said to myself get back up,
get out there, or they'll put you
behind a desk.

*

FRASER

I can't even imagine that.

(realizing)

I'm sorry.

*

*

*

66 CONTINUED: (2)

66

FROBISHER

There are worse places. We visited one of them yesterday.

FRASER

I think...I think you should take Ray's offer.

FROBISHER

...Protective custody?
("accepting it")

Yeah, it'd be the smart thing to do.
(beat)

Listen, you rest up, get well.

FRASER

Yeah. It'd be the smart thing to do.

FROBISHER

Yeah.

(beat)

You know that wallet you stitched for your father when you were little?

FRASER

He showed you that?

FROBISHER

He used it until it fell apart, and even then he kept carrying it. When I carried it back that time, it fell out of his pocket and it was lost. First thing he did when he got out of the hospital was go back up there to find it.

FRASER

...Did he?

FROBISHER

(a lie)

...Yeah.

Frobisher exits.

67

INT. ELEVATOR SHAFT -- AT THAT MOMENT

67

Geiger rides the chain up, holding on with one hand. The elevator clanks to a stop.

68 INT. HOSPITAL CORRIDOR NEAR ELEVATOR-- FOURTH FLOOR

68

The uniformed cop stationed on the fourth floor keeps a sharp eye out. The elevator doors open and two attractive nurses step out and walk off down the adjoining hall. As the elevator doors close, the cop saunters over near it to get a better look at the nurses walking away. Then he hears something odd -- it sounds like something scratching on the door of the elevator. He leans in closer to it to listen.

The doors spring open and Geiger reaches out, grabbing the cop and pulling him into the elevator shaft.

Geiger swings out, leaving the elevator doors jammed open. He looks both ways, no one watching.

69 INT. HOSPITAL FOYER -- AT THAT MOMENT

69

Ray punches the elevator button. He checks out the stack of magazines, books and candy he picked up for Fraser; can't resist eating a jujube.

70 INT. HOSPITAL CORRIDOR -- FOURTH FLOOR -- AT THAT MOMENT

70

Geiger comes down the hall, looking in rooms. The Head Nurse steps out of one of them, spots Geiger and heads for the nurses station. Geiger turns and opens a door, looks in. Not there. Opens another. Not there. He opens Fraser's door and sees him. Fraser's eyes are closed. Geiger takes a step in -- and that's as far as he gets --

FROBISHER

grabs him from behind, twists the arm with the knife and slams him into the doorframe.

FROBISHER

I don't think so.

Fraser opens his eyes just in time to see Geiger twist out of Frobisher's grip. He swings the knife, Frobisher slips it and the knife digs deep into the wall. As Fraser frantically tries to sit up and get his leg out of traction, Frobisher knees Geiger in the stomach and the fight is on.

71 INT. ADJOINING HOSPITAL CORRIDOR -- AT ELEVATORS

71

The second elevator opens and Ray and others step off. Ray spots the open elevator shaft and drops the magazines. At the desk, the Head Nurse is on the phone.

HEAD NURSE

Down there! Down there!

71 CONTINUED:

71

RAY
(already running)
Call it in!

72 INT. HOSPITAL CORRIDOR AND FRASER'S ROOM -- CONTINUOUS

72

Frobisher and Geiger struggle, but it's a mismatched fight. Geiger shoves Frobisher back and goes for the knife. Just as he yanks it out of the doorframe, Ray charges around the far end of the corridor and levels his gun.

RAY
Drop it!

Geiger knows he only has a split second. He turns and hurls the knife at Frobisher! CHUNK! It misses his head by an inch. Geiger turns and runs straight for Ray! Ray cocks his weapon. A patient steps out in the hall between them!

RAY (CONT'D)
Get clear! Get clear!

Not enough time -- Geiger shoves past the patient and slams into Ray, knocking him to the floor. Geiger turns and flees toward the elevators. Ray turns on his stomach and aims.

ANGLE ON ELEVATORS

Geiger lunges into the open elevator...

73 INT. ELEVATOR SHAFT

73

slamming into the cables, wrapping his arms and legs around them and plummeting into the darkness.

74 INT. HOSPITAL CORRIDOR -- AT ELEVATORS

74

Ray slides up to the edge and looks down. Just darkness. Fraser comes limping down the hallway in his hospital gown.

FRASER
Ow...ow...ow...ow....
(looking down shaft)
He make it?

RAY
He threw himself down an elevator shaft!

FRASER
He made it. Where's Buck?

They start off back down the hall.

74 CONTINUED:

74

FRASER (CONT'D)

Ow-ow-ow-ow-ow...

The Head Nurse comes out from behind the station.

HEAD NURSE

You get back in bed! What are you doing, are you a crazy boy?...

Another nurse joins her to look as she makes it to the hallway. From their expression, we don't have to see what they're suddenly appreciating.

HEAD NURSE (CONT'D)

Oh, now I've seen a lot of them, but that's a cute one.

75 INT. HOSPITAL CORRIDOR -- NEAR FRASER'S ROOM

75

Frobisher picks himself up off the floor, wincing from the pain in his leg. He spots the emergency exit and heads for it, limping more than he did before. Fraser and Ray turn into the hall in time to see the emergency door close. Ray jogs up and looks down the stairwell.

RAY

Where's he going?

FRASER

(exiting into his room)
After Geiger.

*

Ray follows Fraser into his room...

76 INT. HOSPITAL ROOM -- CONTINUOUS

76

and sees Fraser pulling his uniform out of the closet.

RAY

Where are you going?

FRASER

After Frobisher.

*

RAY

Now this makes sense. Half of the Chicago police department is after this guy, but is he going to worry about that? No. He has two limping Mounties on his tail.

Fraser has his hat on, the rest of his clothes he carries.

76 CONTINUED:

76

FRASER

Come on.

77 INT. HOSPITAL CORRIDOR -- CONTINUOUS

77

In hat and gown, Fraser limps down the corridor, leaning on Ray.

FRASER

Ow-ow-ow-ow...

Right past several nurses, including the head nurse, mouths gaping, heads turning as Fraser passes.

FRASER (CONT'D)

(re: the back of his
gown)

Ray, could you hold that...

Ray holds the back of Fraser's gown shut, but can't believe he's doing it.

78 INT. BASEMENT OF HOSPITAL -- AT THAT MOMENT

78

Frobisher leans into the open elevator shaft and feels the cables. Blood. He turns and exits.

79 EXT. HOSPITAL -- AT THAT MOMENT

79

Geiger runs out the front doors and hears the sirens coming. He rips the white smock off a stunned male attendant and wraps his bleeding hands in it. The attendant runs into the hospital, as Geiger runs off down the street. Seconds later, two squad cars and a motorcycle officer screech to a halt at the entrance. The cops run into the hospital, guns drawn, passing Frobisher on his way out. Frobisher looks around, spots something on the curb. He crosses and kneels, touches it: a drop of blood. Frobisher turns and sees:

THE HARLEY DAVIDSON POLICE MOTORCYCLE

at the curb, a boy standing next to it. Frobisher steps up, throws his leg over the seat, turns the ignition key and the engine roars to life.

FROBISHER

Stand back, young man, there's a
villain on the loose.

He pops the throttle, the engine screams...

79 CONTINUED:

79

LOW ANGLE

The front wheel shoots high in the air as the big cycle does a wheelie and fires off down the road. HOLD FRAME. Frobisher stands up, dusts himself off and hails:

FROBISHER

Taxi!

The wheels of the o.s. taxi screech to a halt.

ANGLE ON TAXI

Frobisher climbs in and takes off in pursuit of his villain.

ANGLE ON FRONT OF HOSPITAL

Fraser and Ray exit through the glass doors, Fraser still wearing his hat and gown. They pass a small crowd that has gathered near the sidewalk.

FRASER

Excuse me, have you seen...?

A blind man in the crowd points his cane.

FRASER (CONT'D)

Thank you.

As Fraser limps off down the sidewalk, holding onto Ray, Ray holding the back of Fraser's gown closed...

FRASER (CONT'D)

Ow-ow-ow-ow-ow...

RAY

Oh yeah, he's panicking now.

80 INT. A MERCEDES -- AT THAT MOMENT

80

Waiting at a stop light. Geiger opens the door, yanks the driver out, gets behind the wheel and takes off through the light. He reaches for the car phone, dials and picks it up.

GEIGER

George? Harold. I need some help...
You owe me, don't make me collect....
Where?... I'll find it.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

81 EXT. WAREHOUSE DISTRICT -- NIGHT 81

Fraser and Ray cruise slowly along in Ray's car.

82 INT. RAY'S CAR -- CONTINUOUS 82

Back in his uniform, Fraser leans out the window, staring intently at the ground as Ray drives.

FRASER

Slow down a little.

RAY

What? You spot another "bent twig"?

Fraser opens the door and picks up something. Fraser stares intently at it. *

FRASER

A gum wrapper. There appears to be something inside.

RAY

Of course there is -- disease, it was in someone's mouth! Don't open that!

He does, of course.

FRASER

Geiger gave up smoking in prison by using nicotine gum.

RAY

That's good, because God forbid he'd have any bad habits. You're not going to...

(as Fraser tastes it
with the tip of his
tongue:)

Oh, God, you tasted it! That is the grossest thing a person could do!

82 CONTINUED:

82

FRASER
Nicotine, all right.
(looking ahead)
I see it.

RAY
More gum??

FRASER
No, a red uniform.

83 EXT. STREET CORNER -- CONTINUOUS

83

Pressed up against the corner of a building, his back to them, stands Frobisher, watching something off screen. Behind him, Ray and Fraser get out of their car and approach as stealthfully as possible, what with Fraser limping and all.

FRASER
Ow-ow-ow...

Frobisher waves them over without looking back. They join him.

FROBISHER
He's in there.

*

THEIR POV

an abandoned warehouse, a building set all to itself. A small panel truck is parked near the door.

BACK TO SCENE

*

FROBISHER
And he has company.

THEIR POV

A man gets out of the truck and enters the building.

BACK TO SCENE

FROBISHER
(to Fraser)
You find the gum?

83 CONTINUED:

83

FRASER

Yes. How many are there? *

FROBISHER

Five, heavily armed. *

RAY

Okay, we call in the tactical team. *

FROBISHER

Call anyone you want, but I'm going
in there now. *

FRASER

Do you think that's wise? *

RAY

There is no discussion here!

FROBISHER

A week ago that man in there stole my
self respect, at least I let him steal
it. Now I want him to know I'm taking
it back. I'm going in there alone. *

Fraser considers this, then:

83 CONTINUED: (2)

83

FRASER

...I understand.

RAY

You understand?! Let me suggest another interpretation: that is the stupidest reason I have ever heard in my life!

FROBISHER

(to Fraser)

All right, then.

Frobisher turns to move around the corner.

FRASER

One thing... If we happen to feel that he's stolen something from us? *

FROBISHER

(quickly)

Oh, then you can come too. *

FRASER

Good.

RAY

Okay, this has gone far enough. Let me point out something to you that your sharp Mountie eyes may have missed. *

THEIR POV - THE WAREHOUSE

RAY (V.O.)

There are men in those windows with sniper scopes and high powered rifles. *

BACK TO SCENE

RAY (CONT'D)

Do you see any cover between there and here? No. Which means, there is no way to get from here to there without being seen and killed. *

83 CONTINUED: (3) 83

FRASER
He's absolutely right. *

RAY
Which is a shame, because if there
was, I'd be the first to say lets do
it. *

FRASER
Hm... Unless...

Fraser and Frobisher look to each other, Fraser looks down
at his feet, so does Frobisher. They're standing on a
manhole. They turn and look down the street.

84 THEIR POV - AN ARMY-NAVY SURPLUS STORE 84

sitting a block away, most of its lights out for the night.

85 BACK TO SCENE 85

Fraser and Frobisher look back to each other.

FROBISHER
Exactly.

86 INT. A STORM SEWER -- NIGHT 86

filled with water. The canoe comes into view, Frobisher and
Fraser paddling, Ray in the middle holding the lantern.

RAY
I have never felt so ridiculous in my
life.

FRASER
Can you hold the lantern a little
higher? If we bump into the wall
we'll have to return it scuffed.

RAY
Do you have any idea what's in this
water??

FRASER
I suspect a higher percentage of
amonia, phosphorous and cyanide.

RAY
Wrong! Rats! Rats this big. And
you know what they're doing? They're
laughing at us! I'm in a canoe with
two wounded mounties and I'm being
humiliated by rats!

87 INT. WAREHOUSE -- NIGHT

87

Just as Frobisher said. Five heavily armed men get ready for a confrontation. Geiger paces past GEORGE WELKER.

WELKER

It's been seven hours, Harold, he's not coming.

GEIGER

Oh, he's coming. I left a trail of clues a blind man could have followed.

ANGLE ON DRAIN IN FLOOR

As Fraser slides it aside in order to peer up into the room.

HIS POV -- GEIGER AND WELKER

WELKER

And he'll be bringing the whole damn Chicago P.D.

GEIGER

You have to know your enemy, George. I've spent fifteen years getting to know this one. He's coming alone.

Geiger walks off.

WELKER

(to sentry in top window).
You see squad cars, I want to hear about it before they get here!

Welker heads up the metal stairs to relieve one of the sentries. As he disappears, Fraser tips open the grate again and climbs out.

ANGLE ON BARRELS A SHORT DISTANCE AWAY

Fraser, Ray and Frobisher scurry for cover behind them. As they sit:

FRASER

(small)

Ow-ow-ow.

FROBISHER

Ow-ow-ow.

Perpetually annoyed, Ray pulls a small tin of aspirin from his pocket and shoves it at Fraser.

87 CONTINUED:

87

RAY

Will you please take these?

FRASER

I try not to take non-prescription medicines, Ray.

RAY

It's aspirin!

FRASER

Still, it does have side-effects.

RAY

(sotto/more frustrated)
Just take them!

FRASER

All right.

FROBISHER

...May I?
(takes two)
Thank you.

As the Mounties munch their aspirin, Ray looks for an angle.

RAY

Okay, so here's the way I see it. I have the only gun, right?

FRASER/FROBISHER

Right.

A villain is heading their way.

RAY

So, we take them one at a time.

Fraser nods, stands.

HIGHER ANGLE -- BARRELS

The villain steps up on the other side of the barrels. Fraser pops up.

FRASER

Excuse me?

As the guy turns, Fraser cold cocks him.

87 CONTINUED: (2)

87

BEHIND BARRELS

Fraser sits again before we hear the THUMP of the bad guy hitting the floor.

FRASER

Good plan.

Ray has that stunned/astonished look on his face again.

FROBISHER

Then we split up.

As they move off:

UP NEAR THE ROOF

Geiger takes over for one of the sentries at the window, sending him down the metal staircase. He doesn't see:

FRASER

leap up and grab a hand hold in the brick wall, scaling it.

ANGLE BELOW -- NEAR CRATES

A villain paces near the crates. Frobisher pops up on the other side...

FROBISHER

Excuse me.

and deliver's a lightening punch to the guy's jaw. Nothing. Again. Nothing. Again. Nothing.

FROBISHER (CONT'D)

Never mind.

Frobisher drops down behind the crates again.

ANGLE ON STAIRWELL -- AT THAT INSTANT

The sentry on his way down sees the commotion, lifts his gun to fire at Frobisher -- but Ray jumps up and grabs the guy's ankles and the villain topples head over heels. At which point...

ALL HELL BREAKS LOOSE

The villain at the crates kicks them aside to get to Frobisher and shoot him, but Frobisher has other ideas and dives for him.

87 CONTINUED: (3)

87

UP ON THE CATWALK BY THE WINDOWS

Geiger and Welker strafe the floor below with machine gun fire.

RAY

dives for cover. The guy who tripped on the stairs comes round and goes after him.

FRASER

dives from the wall to the underside of the catwalk, and flips himself over, landing behind Welker, grabbing the gun and flinging it over the side. Welker grabs a metal bar and swings it at Fraser, but Fraser isn't going to be smacked in the head twice in twenty-four hours.

ANGLE BELOW

Frobisher gets the better of the villain, but Geiger pins him down with machine gun fire. Frobisher drops down behind the crates, trapped. A beat.

FROBISHER

What the hell.

Frobisher stands and runs for the metal staircase, bullets strafing at his heels.

ANGLE ON STAIRS AND CATWALK

Frobisher charges up the stairs like a man of twenty, Geiger emptying the magazine without hitting him. Before Geiger can reload, Frobisher is up on the catwalk and on him. The two men roll on the catwalk, grappling to throw the other off.

ANGLE ON FRASER

Welker swings the bar, Fraser ducks it, grabs the end and smashes the other end into the man's stomach. Welker doubles over in agony.

FRASER

It's a trick I learned.

Fraser looks to Frobisher: he's in big trouble. Fraser looks down: Ray's in big trouble. Decisions. He flings himself over the rail of the catwalk, meaning to land on a crate below.

87 CONTINUED: (4)

87

ANGLE ON CRATE BELOW (BEHIND VILLAIN)

Instead Fraser crashes right through it, up to his neck in wood. The villain turns, to see, and that's all the edge Ray needs. Ray decks the guy flat.

RAY

Thanks.

FRASER

No problem.

Ray helps Fraser out of the crate as they look up to see:

FROBISHER AND GEIGER

locked in an epic hand-to-hand battle on the catwalk. Geiger gets the upper hand, landing a vicious punch that dazes Frobisher; one last kick should send the Mountie over the edge. Geiger's boot comes right at him, Frobisher grabs it and twists and Geiger goes over.

Geiger grabs the edge at the last second; looks down, no crates to block his fall to the concrete floor. He looks up, Frobisher stands over him.

BELOW

Fraser and Ray watch. A beat.

RAY

He's not going to...

FRASER

(calling)

...No!

ABOVE

But once a Mountie, always a Mountie. Frobisher reaches down and grabs Geiger's hand and pulls. Geiger's other hand goes to his boot, the knife comes out and swings...

FROBISHER

catches the knife hand by the wrist.

FROBISHER

Not a second time.

He twists the wrist and the knife clatters to the floor, as Frobisher pulls the beaten man up.

88 EXT. WAREHOUSE -- MORNING

88

Cops everywhere -- squad cars, unmarked cars, tactical truck, even a couple of mounted officers -- as the Chicago P.D. cleans up the mess. Fraser and Frobisher watch as Geiger is shoved into the back of a squad car. Geiger's dead eyes meet Frobisher's.

GEIGER

I'll see you again.

FROBISHER

I'll be waiting.

He slams the door on Geiger and turns to the uniformed cop.

FROBISHER (CONT'D)

Shoot him if you get a chance.

The cop nods, gets in the car and it drives off.

*

88 CONTINUED:

88

Frobisher heads to find Fraser.

*

FROBISHER (CONT'D)
You stay off that leg, now.

FRASER
I'll do that. Did you call Julie?

FROBISHER
Yeah. She's going to meet me at the airport. You know about her and Bruce?

FRASER
Yes, I was sorry to hear it.

FROBISHER
It happens. She was in love with someone else.

FRASER
...Did she happen to mention who?

FROBISHER
(knows exactly who)
I know it was a guy who'd never let a friend down.

FRASER
(still doesn't get it)
Oh. He sounds like a good man.

FROBISHER
He is. Good-bye, Fraser.

They shake hands, Frobisher steps to the curb and hails:

FROBISHER (CONT'D)
Taxi!

88 CONTINUED: (2)

88

The off-screen taxi screeches to a halt and Frobisher steps out of frame.

ANGLE ON TAXI

Frobisher gets in, closes the door.

FROBISHER
The airport, please.

The driver puts the car in gear. Fraser steps up to the window.

FRASER
Can I offer you a ride?

Frobisher looks out the window to see Fraser is holding:

TWO POLICE HORSES

FROBISHER
Absolutely.

ANGLE ON HORSES -- SECONDS LATER

Frobisher and Fraser throw themselves up into the saddles. Frobisher nods to Fraser. *

FRASER
Ready? *

FROBISHER
Then lets go, son, we have a plane to catch.

Frobisher yanks back on the reigns.

LOW ANGLE

The horses whinny, rear up and paw the air with their hooves! And charge off.

FROBISHER AND FRASER

ride off into the sun, as Ray, Lt. Welsh, Huey, Louey and others watch, mouths agape.

FADE OUT: