

Episode # 9
Project - SC1010

due SOUTH



"A COP, A MOUNTIE AND A BABY"

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Episode #9 - "A Cop, A Mountie And A Baby"
CAST

Regular Cast

FRASER
RAY
ELAINE

Recurring Characters

TRANSIENT #1
TRANSIENT #2

Guest Cast - Speaking Roles

LOUISE
VINNIE
MORRISOT
CLAUDE

BICYCLIST
CLERK
CLIENT
DRIVER
FEMALE CUSTOMER
KID #1
KID #2
LITTLE BOY
MAIL CARRIER

MOTHER #1
OWNER
PEDESTRIAN #1
PHONE VOICE
RECEPTIONIST
WAITRESS #1
WAITRESS #2
WOMAN

Episode #9 - "A Cop, A Mountie And A Baby"

SETS

EXTERIOR - DAY

AIRPORT ROAD
AIRSTrip
FIRE ESCAPE
HOLDING CENTER
MEDICAL CLINIC
MOTEL - PARKING LOT
NEAR THE RUNWAY
NEIGHBORHOOD PARK
OFFICE TOWER
RAY'S CAR
SEDAN
STREET IN FRASER'S NEIGHBORHOOD
STREET IN FRONT OF APT.
STREET IN FRONT OF COFFEE SHOP
STREET IN FRONT OF MOTEL
TENEMENT
WEST RACINE STREET
YARD

EXTERIOR - NIGHT

MOTEL - PARKING LOT
RAY'S CAR - TRAVELING
STREET
STREET IN FRONT OF MOTEL

INTERIOR - DAY

ANOTHER APARTMENT DOOR
ANOTHER APARTMENT HALLWAY
APARTMENT BEDROOM
APARTMENT DOOR
APARTMENT HALLWAY
COFFEE SHOP
CONFERENCE ROOM
CORNER DAIRY MART
ELAINE'S BATHROOM
FRASER'S TENEMENT LOBBY
MOTEL HALLWAY
MOTEL ROOM
RAY'S CAR
RECEPTION DESK
SEDAN
VINNIE'S CAR
VINNIE & LOUISE'S APT.

INTERIOR - NIGHT

MOTEL HALLWAY
MOTEL LOBBY
MOTEL ROOM
RAY'S CAR

PROLOGUE

FADE IN:

1 INT. AN APARTMENT SOMEWHERE IN FRASER'S NEIGHBORHOOD -- MORNING

Inside a rough apartment a young mother, LOUISE WEBBER, is bundling A SMALL BABY into a carrier. She looks worried and distraught as she hurries to get the baby quickly and quietly packed up.

LOUISE

(whispering, to baby)

It's okay...don't cry...it's okay.

With the baby secured, Louise rushes to the stove, takes a couple of baby bottles out of a warming pan and stuffs them into a diaper bag. Suddenly a SOFT CREAK. Her eyes jerk to the bedroom door and she freezes, listening... Nothing, she's imagined it.

Relieved, she slings the diaper bag over her arm, then tiptoes over to the baby and scoops him up, crossing quietly to the apartment door. The knob turns silently and the door opens without a sound. Until A HAND reaches in and slams the door closed. Louise jerks around...

VINNIE

her boyfriend and the child's father, (early 20's), stands over her. The scream catches in her throat.

VINNIE

What are you doin'?

LOUISE

I need some stuff...for Jamie.

VINNIE

What stuff?

LOUISE

...Milk.

Vinnie rips open the flap of the diaper bag and yanks out a baby bottle.

VINNIE

He's got milk.

LOUISE

Diapers. I ran out.

1 CONTINUED:

VINNIE

No you didn't.

Louise starts backing away from the door, her bluff called.

VINNIE (CONT'D)

What are you doin' Louise? You trying to get me killed?

LOUISE

Vinnie, please. I just wanna go out for a while.

VINNIE

And I told you, no. I need you here.
(half-pleading)
I need you.

He reaches for her. She pushes him away, tears welling up in her eyes.

LOUISE

I hate you for doing this, Vinnie.
I hate you.

VINNIE

(pay back)
Good, Louise. Real good. Now shut off the waterworks.

Louise reacts as if she's been slapped. Suddenly the door behind them is kicked in -- Vinnie stumbles back, startled -- Louise SCREAMS and instinctively runs into the bedroom, clutching the baby.

IN THE DOORWAY

A couple of enforcer types, MONET and DEGAS, burst into the room, grab Vinnie and throw him up against the wall. Behind them is a nasty, if well-heeled, man in his forties whom we'll call CLAUDE. He speaks matter-of-factly to Vinnie -- this is all just business.

CLAUDE

We had a date last night, Vinnie.

Monet backhands Vinnie across the face, knocking him to the floor.

CLAUDE (CONT'D)

What happened?

AT THE BEDROOM DOOR

1

CONTINUED: (2)

1

Louise, watching through the crack in the door reacts, terrified.

VINNIE

wipes a streak of blood from his split lip.

VINNIE

I'm getting the money. I...I just don't have it yet.

CLAUDE

(to Monet)

Break his legs.

Degas grabs Vinnie a vice grip. Monet pulls a lead pipe out of his coat.

VINNIE

(screaming)

NO!! I'll get the money, Claude, I swear it! I'll have it tomorrow!

IN THE BEDROOM

Louise's fear spills over into panic. She secures the baby in her arms and with one frightened look back for Vinnie, grabs the diaper bag and moves out of frame.

BACK TO SCENE

CLAUDE

(almost sympathetic)

Vinnie, let's be honest with ourselves. A little punk like you is never gonna come up with ten grand. You had no business at that crap table. So learn your lesson and take it like a man.

Claude nods to Monet who moves in with his lead pipe.

VINNIE

No, Claude, I can get it! The envelope --
(pointing to the table)
check the envelope -- you'll see!

CLAUDE

(humoring him)

The envelope.

1 CONTINUED: (3)

Claude picks up the envelope and removes a legal document. He scans it for a moment then, looks up at Vinnie puzzled.

CLAUDE (CONT'D)

This is how you're gonna pay me off?
You're gonna use your kid?

Vinnie can't even look at Claude, he's so disgusted with himself.

CLAUDE (CONT'D)

(with mild disdain)

I was feeling sorry for you, Vinnie.
Now I'm not. So tomorrow you deliver
the money or your dead.

The thugs release Vinnie and he slides to the floor in a crumpled heap. Claude tosses the papers at Vinnie, and he and his men walk out.

The door closes. A beat and Vinnie leans back against the wall, sweating but swept with relief. He looks to the bedroom.

VINNIE

Louise..?

No response. Something's wrong. He struggles to his feet and takes the few strides to the bedroom, pushing open the door.

THE BEDROOM -- VINNIE'S POV

Empty. Louise and the baby are gone. The window is open onto the fire escape.

VINNIE (CONT'D)

(panicked)

Damn it, Louise...!

He fires out of the bedroom and seconds later the apartment door SLAMS.

2 EXT. WEST RACINE STREET

Louise runs down the street, clutching the baby. We see where she's heading: Fraser's tenement.

3 EXT. TENEMENT

The TWO LOBBY TRANSIENTS are camped out on the steps clipping coupons out of some discarded junk mail. Louise rushes up out of breath.

3

CONTINUED:

3

 LOUISE
 (to Transients)
The Mountie! Have you seen the
Mountie?

 TRANSIENT #1
You have an appointment?

 LOUISE
 (panicking)
Where is he??

 TRANSIENT #2
The coffee shop.

Louise shoulders the baby and rushes off.

4 EXT. A NEARBY COFFEE SHOP -- AT THAT MOMENT

4

The local greasy spoon. Ray's car is parked at the curb.

 RAY (V.O.)
We're not talking about just a hair
cut here, Fraser. We're talking about
a change of lifestyle.

5 INT. COFFEE SHOP -- CONTINUOUS

5

A UNIFORMED WAITRESS (Waitress #1) sets breakfast plates
down in front of Ray and Fraser at the window booth. Ray is
leafing through a men's hairstyling magazine, checking out
the latest cuts.

*

 FRASER
There's something wrong with your
life, Ray?

 RAY
No. But there's something wrong with
my hair and that reflects on my life.

As Waitress #1 moves off, she slips a piece of toast to
Diefenbaker who is curled up under the table.

*

 RAY (CONT'D)
Your hair is who you are, Fraser --
it makes a statement.

 FRASER
I see. And what does it say?

 RAY
...What?

5

CONTINUED:

5

FRASER

Your hair. What's it saying?

RAY

At the moment? Well...

f

b

5

CONTINUED:

5

Ray holds up the aluminum napkin holder and evaluates his hair in the reflection.

RAY (CONT'D)

(considering)

It's straight, slicked back -- so I guess it's got that "mess with me and you're dead" look -- good for the job. The contouring around the ears? That's unexpected; says "watch out -- this guy could be dangerous." And then there's a little soft layering at the back -- a nod to the female demographic. So, what's it say? It says..."deadly and dangerous...but not afraid to cry."

FRASER

Really. What does my hair say?

RAY

That's not hair, Fraser. That's a pelt.

CUT TO:

6

EXT. STREET IN FRONT OF COFFEE SHOP

6

Across the street, Louise is hiding in a doorway watching Ray and Fraser through the window. She scans the street, checking to make sure she hasn't been followed, then darts out heading for the coffee shop.

Just as she reaches the sidewalk, she hears the SOUND OF RUNNING FOOTSTEPS and freezes. The door is too far away -- she'll never make it. She ducks down behind Ray's car.

Seconds later, Vinnie appears out of nowhere. He runs down the street toward the coffee shop, scanning the sidewalk on either side of the street. As he passes Ray's car, we TRACK WITH VINNIE as he continues on down the street. A few yards down, something twigs...he stops, turns and instinctively backtracks.

AT RAYS CAR

Vinnie sees something lying in the gutter. A baby's pacifier. He picks it up, then walks slowly and cautiously around the other side of the car.

ON THE OPPOSITE SIDE

The pavement is empty. Louise is gone. Frustrated, Vinnie takes off down the sidewalk.

6

CONTINUED:

6

ANGLE TO INCLUDE FRASER, RAY AND DIEFENBAKER

As they step out of the coffee shop,

RAY

(to Fraser)

...It's just that lately I've been feeling... I don't know, something's missing.

Vinnie bumps into Fraser as he passes.

FRASER

(to Vinnie)

Pardon me.

Vinnie just pushes past, tossing the pacifier into the gutter. Fraser turns back to find Ray studying the reflection of his hair in the coffee shop window.

FRASER (CONT'D)

Well, that's to be expected, Ray. After all, as a man ages...

RAY

What are you saying? You saying I'm thinning?

FRASER

Oh. No. Of course not. I just...

RAY

(insulted)

Thinning. Right. I'll show you thinning.

Ray spots A BEAUTIFUL YOUNG BICYCLIST struggling to get her 20 speed into the bicycle rack. He flashes her a killer smile.

RAY (CONT'D)

Hey, there. Need a hand?

The young woman responds with the kind of deference reserved for the aged.

BICYCLIST

That's okay, sir.

She lifts the bike easily, and secures it in the rack. Ray reacts, crestfallen. As he and Fraser walk to the car:

*

6 CONTINUED: (2)

6

RAY
(obsessing)
It's gone, Fraser.

*
*

FRASER
What's gone?

*

RAY
That thing. That... je ne sais quois.

*

FRASER
It's just a bald spot, Ray.

*

Fraser opens the rear passenger door, Dief hops in.

*

RAY
Oh -- two minutes ago I'm thinning,
now it's a spot??

*
*

They climb into the car.

*

7

INT. RAY'S CAR

7

FRASER

I'm sorry, I thought you realized...

RAY

You're kidding! Where? At the back??
How bad, just tell me how bad?

Panicked, Ray angles the rear view mirror to get a better look -- he freezes at what he sees in the reflection, and it isn't his hair. As Ray slowly turns to look in the back seat, Fraser follows his gaze and turns too.

IN THE BACK SEAT -- THEIR POV

The baby sits in his carrier staring at them.

ON FRASER AND RAY

staring at the baby.

ON DIEF

staring at the baby.

*

*

BACK TO SCENE

Fraser and Ray turn back in unison and stare straight ahead, stunned.

7

CONTINUED:

7

RAY

Fraser, there's a baby in my car.

FRASER

Yes there is, Ray. There certainly
is.

*

END OF PROLOGUE

ACT ONE

8 INT. COFFEE SHOP -- DAY

Fraser is surrounded by a bevy of FEMALE CUSTOMERS, including two Waitress. All coo adoringly as Fraser bottle-feeds the baby.

8

*

8

CONTINUED:

8

WAITRESS #2

(to Fraser)

...I mean, call me old-fashioned but I think there's nothing more attractive than a man with baby formula on his sleeve.

FRASER

Oh. Well...I, uh...

(indicating diaper bag)

Would you mind...?

Waitress #1 beats Waitress #2 to the draw, grabbing a baby wipe from the bag and dabbing Fraser's brow.

WAITRESS #1

Anything else I can get you?

FRASER

Well, actually...

(indicating the baby)

WAITRESS #1

Oh, sorry.

She dabs off the baby's chin.

*

*

8

CONTINUED: (2)

RAY

(to Fraser, irritated)

This is pathetic. You know that.

FRASER

(re: baby)

Yes. But he seems to be taking it well enough.

RAY

Not him. You.

The baby starts to cry.

RAY (CONT'D)

(annoyed)

Oh no.

FRASER

Do the puffin face, Ray.

RAY

I'm a cop Fraser. I don't do faces.

Fraser leans in and makes the puffin face at the baby.

WOMEN

(in unison, admiring)

Ahhhh.

Ray, not to be outdone, makes the same face at the baby.

WOMEN (CONT'D)

(not as impressed)

Uhhhhh.

The women all return to their tables.

RAY

(to Fraser)

It's the hair. I'm telling you, it's the hair.

(starting out)

C'mon. Let's go dig up a social worker.

CONTINUED: (3)

Ray starts out of the coffee shop, Fraser following with the baby, Dief tagging along behind.

FRASER

You think that's wise? If his mother comes looking for him...

RAY

What mother? The kid was abandoned.

FRASER

Not according to this.
(referring to diaper bag)

Look -- blankets, cloth diapers, extra clothing. And the baby food -- it's home-made and placed in reusable jars. This mother cares about her child very much.

RAY

Which is why she left him in the back of a parked car?

FRASER

She didn't plan to. She must have been desperate. She's in trouble, Ray. She needs our help.

RAY

You don't know that. You can't possibly know that!

8

CONTINUED: (4)

FRASER

She must have seen us in the coffee shop but couldn't get our attention. (off bag and baby carrier)

She has to live nearby. She couldn't have run far with all this in her arms.

RAY

Moot point. Come on.

8A

EXT. COFFEE SHOP -- CONTINUOUS

RAY

Procedure is you find an abandoned child, you call a social worker and tag she's it -- the kid goes to the holding center.

FRASER

That's some kind of orphanage?

RAY

No, it's a very modern facility where the kid stays until they can place him in a foster home.

FRASER

An orphanage. And if the mother wants her child back?

RAY

There'll be an investigation, and if it turns out there were extenuating circumstances -- maybe.

FRASER

(troubled)

I see.

RAY

Oh no -- not the big-eyed mountie look. This is police procedure, my hands are tied. Now come on, give me the kid.

Ray moves forward to take the baby. Dief BARKS his disapproval, causing Ray to step back.

8A CONTINUED: (2)

8A

FRASER

(admonishing)

Diefenbaker, you heard Ray -- it's procedure.

(to Ray)

I'm sorry, he has a philosophical objection. You understand.

Of course Ray doesn't, but...

CUT TO:

9 INT. RAY'S CAR -- MOMENTS LATER

9 *

Dief is in the back with his head poked over the front seat. He watches protectively as Fraser and Ray strap the baby's carrier into the center seat belt in the front.

*
*
*

RAY

The wolf has a thing about family values?

FRASER

Most wolves do. Surely you've heard the stories of wolves raising babies who have been abandoned in the wilderness.

RAY

Those are not historical accounts, Fraser. Those are Disney movies.

Fraser and Ray take their seats on either side of the baby and Ray starts the car.

*
*

FRASER

Maybe. But wolves form very strong loyalties and will kill to defend them. I know, I've seen it.

*
*
*

RAY

Uh-huh.

Ray turns and looks at Dief, who's head is right next to his. It's an uncomfortable look.

*

FRASER

It's alright, Ray, he knows you.

(an afterthought)

Just keep your hands where he can see them.

Obediently, Ray puts the car into gear and pulls out.

10 EXT. HOLDING CENTER -- A SHORT TIME LATER

10

The car is parked in front of a rather gloomy, institutional type building. It's surrounded by a dirt yard with some worn playground equipment and enclosed by an eight foot frost fence.

10

CONTINUED:

Not all that bad, really -- but the way Fraser and Dief are staring at it, it may as well be Alcatraz. Ray comes around from the driver's side and joins them.

10

FRASER

So...this is the, uh...

RAY

It looks better on the inside.

FRASER

Yes, I'm sure.

Still, Fraser doesn't move forward.

RAY

It's not a workhouse, Benny. They don't put kids on treadmills.

FRASER

Of course not. Shall we?

Fraser indicates to Ray to lead them through the yard.

11

EXT. YARD -- CONTINUOUS

11

A few kids sit on the playground equipment or play at making dirt hills, as kids do. It's a normal enough playground scene until Ray passes by and they all fall silent. Ray reacts uncomfortably; suddenly all eyes are on him.

RAY

(to kids, uneasy)

Hi. How are ya.

No response. They just keep staring.

FRASER

(to Ray, quietly)

You're right. They all seem happy enough.

RAY

Yeah. Sure.

Ray continues what is now beginning to seem like a very long walk to the front door. A LITTLE SIX-YEAR OLD BOY drops his shovel in the dirt and steps up to Ray, blocking his path.

LITTLE BOY

Are you my daddy?

Ray is caught off-guard but he isn't going to show it.

11

CONTINUED:

11

RAY

No, kid, I'm not.

As Ray moves on:

FRASER

(off boy)

Well fed from the looks of it, too.

A few steps later the boy appears again and pulls Ray's pant-leg.

LITTLE BOY

You're my daddy.

This is killing Ray. He crouches down to the kid and speaks matter-of-factly, but not unkindly.

RAY

Look, I'm not your dad, but I'm sure he'll be along soon. Okay?

The kid looks down at his shoes, disappointed. Ray looks to Fraser, for support.

FRASER

(for Ray's sake)

Absolutely.

Ray slips the kid some money, then, marshalling all his determination, continues to the front door. Fraser, the baby and Dief follow and wait for him to ring the bell. Ray is about to...then hesitates. He turns and glances back --

THE LITTLE BOY -- RAY'S POV

is no longer dressed like a normal kid. Now he's wearing torn 19th century clothes, has streaks of dirt on his face, and is holding out a wooden bowl of gruel as if sadly yearning for more. It's a page torn from a Dicken's novel, complete with leaves blowing about the child's feet.

*
*
*
*

RAY

closes his eyes, opens them again.

THE LITTLE BOY

is back to normal, clutching his money.

BACK TO SCENE

Fraser looks at Ray's pale expression, quizzically.

11 CONTINUED: (2)

11

FRASER (CONT'D)

Ray...?

Ray spins around and marches back through the yard and out onto the street. Fraser hurries to keep pace.

RAY

Six o'clock.

FRASER

What?

RAY

You've got until six o'clock to find the kid's mother. After that, he hits the treadmill.

FRASER

I thought you said there weren't any--

RAY

Never mind. Just get in the car -- get in the car!

As they climb in:

ANGLE ON YARD

The little boy is huddled with some other kids.

KID #1

How much did you get?

LITTLE BOY

(smugly)

Five big ones.

As the boy swaggers off, pleased with himself.

KID #1

(to another kid)

He's good.

KID #2

Real good.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

12 EXT. NEIGHBORHOOD PARK -- LATER 12

Ray interviews TWO MOTHERS with strollers. *

RAY

...You sure? The mother is probably
blonde or brunette?

The mothers shake their heads and move on. Fraser is engaged
in conversation with a THIRD MOTHER as he finishes buttoning
up the baby's jumper having just changed his diaper.

MOTHER #1

(to Fraser, studying a
diaper)

...But cloth diapers? How do you
prevent them from leaking?

FRASER

(holding up a hunk of
moss)

Sphagnum moss -- an old Inuit method.
It's naturally anti-bacterial and
holds three times it's weight in
liquid.

MOTHER #1

(delighted)

Really?

RAY

Benny? Can we save the survival tips
for later?

FRASER

Of course, Ray.

(handing the mother
some moss)

Just remember to check for bugs.

The mother takes her hunk of moss and moves on.

RAY

Okay, that's three parks, two toy
stores and a "Mommy and Me" class. I
say we've done our duty by the little
tyke.

12 CONTINUED:

12

FRASER

(holding out the baby)

Ray, would you? He appears to have a little gas.

RAY

Ah, Fraser..

FRASER

I changed him, Ray -- fair is fair.

Ray takes the baby over his shoulder and awkwardly begins to pat him on the back to bring up the burp.

RAY

We're getting nowhere. We have to have a better description than race, hair color and possible matching dimples.

The baby BURPS.

RAY (CONT'D)

(reacting)

Oh no -- no!!

Ray holds the baby out -- spit-up is dripping down his jacket. *

RAY (CONT'D)

Gimme something -- a rag -- the hat, gimme the hat! *

FRASER *

No, leave it. *

RAY *

Fraser, this is Armani! *

Fraser puts his nose to the spit-up and sniffs. *

FRASER *

Interesting. *

RAY *

No it's not -- it's vomit. There is interesting and then there's vomit, not the same, now get it off! *

FRASER *

This isn't formula, Ray. It's curdled. And it isn't cows milk, the curds are too small. *

12 CONTINUED: (2)

12

RAY

Who cares what it is? Just get me to
a dry cleaner!

*
*

FRASER

(a thought brewing)

Later. Where's the nearest dairy
mart?

*

CUT TO:

13 OMITTED

AND

14

13

AND

14

15 INT. CORNER DAIRY MART -- LATER

15

The OWNER sniffs Ray's jacket.

*

OWNER

...Yeah, that's vomit alright.

FRASER

Yes, but do you recognize the curds?

OWNER

I don't know, it's pretty chewed up.
Maybe if you let it harden.

*

RAY

On suede? What are you, a sadist?

*

FRASER

(to Owner)

Perhaps an educated guess?

*

*

15 CONTINUED:

15

OWNER

Well, if it came out of the child's stomach, I'd say goat's milk. Smaller curd, easier on the tummy.

*

RAY

You got somebody who special orders?

OWNER

Yeah, a few people. Some have allergies, some just buy it for their kids.

*

RAY

How many?

CUT TO:

16 OMITTED

16

17 EXT. STREET IN FRASER'S NEIGHBORHOOD (MONTAGE)

17

Fraser and Ray on their door to door search, baby and Dief in tow. A FEMALE MAIL CARRIER takes a look at the list Fraser shows her and points them toward a building. Ray grabs the list back and heads into the building. A beat later, he steps back out to find the Mail Carrier writing down her phone number and handing it to Fraser. Ray hands the phone number back, and wheels Fraser into the apartment building.

The Mail Carrier sighs and moves off down the sidewalk. As she passes, VINNIE appears striding the pavement, searching the streets for Louise.

CUT TO:

17A AN APARTMENT DOOR

17A

Ray knocks on a door. A YOUNG MOTHER answers carrying her baby. Ray asks a question -- the mother smiles and shakes her head, indicating she's got hers. As she closes the door, Ray strikes a name off his list.

CUT TO:

18 ANOTHER APARTMENT DOOR

18

Which opens to reveal an ELDERLY BLACK COUPLE. They look at the baby -- look at each other -- then stare at Ray like he's lost his mind. Feeling sheepish, Ray strikes another name off the list.

CUT TO:

19 AN APARTMENT HALLWAY

19

Ray is deep in discussion with A BELEAGUERED WOMAN in her forties. Her BROOD OF KIDS are playing in the hall and she counts them just to make sure. One--two--three--four--five-- she looks around, confused -- one's missing. She takes another look at the baby...could be. Then one of her other kids appears holding a toddler, and she smiles signifying she's found the sixth.

CLOSE ON RAY'S LIST

as he strikes off a third name.

CUT TO:

20 ANOTHER APARTMENT DOOR

20

Ray reluctantly knocks again. The door opens and Ray looks down to see a SMALL BOY holding a BABY GOAT. Ray looks at Fraser. Fraser looks at Ray.

CLOSE ON LIST

Another name bites the dust.

CUT TO:

21 ANOTHER APARTMENT HALLWAY

21

Ray knocks on a door repeatedly. No one answers. With a disgusted look to Fraser, he crumples the list into a ball and tosses it over his shoulder. Fraser and Ray turn and walk away. A beat later the door opens. They turn back to see

VINNIE

standing in the doorway. The montage MUSIC ENDS ABRUPTLY.

VINNIE

...Yeah?

22 INT. VINNIE AND LOUISE'S APARTMENT -- MOMENTS LATER

22

Fraser, still holding the baby, listens as Vinnie spins a story with apparent great relief.

VINNIE

...It's been kind of tough, you know -- with me out of work and Louise worried about how we were gonna take care of Jamie. I guess she just snapped.

22 CONTINUED:

22

VINNIE (CONT'D)

Doctor said she was just depressed after the baby. All she needed was a few weeks and she'd get over it, but...

RAY

Where is she now?

VINNIE

Out looking for Jamie. We both were, but then I thought maybe somebody would call.

FRASER

I know. We bumped into each other at the coffee shop this morning.

Vinnie is a little taken aback but recovers quickly.

VINNIE

Yeah. Sorry. I was pretty freaked out. Louise was even worse. She practically fell apart when she realized what she'd done. She's crazy about that kid, I never seen her cry like that. I told her it's okay, she just made a mistake.

(pleading)

You can understand a mistake, can't you Detective?

Ray glances at Fraser who appears not to be entirely convinced. Vinnie picks up on this and shifts his attention to the Mountie.

VINNIE (CONT'D)

C'mere -- I want you to look at something.

Vinnie crosses to an armchair and picks up the wicker basket next to it which is filled with skeins of knitting wool. He pulls out a half-finished baby sweater, the needles testifying it's a work in progress.

VINNIE (CONT'D)

Louise never knit a thing in her life before we found out Jamie was coming. Then all of a sudden she's buying wool and making the most god-awful looking sweater you ever saw -- sleeves a foot long. I'm telling her, Louise, Schwarzenegger is gonna fit into that sweater before our kid does.

22 CONTINUED: (2)

22

VINNIE (CONT'D)

She didn't care, she just kept pulling
out the stitches and starting again.

(studying the sweater)

Doesn't look too bad now, does it?

Fraser looks hard at Vinnie, but the young man doesn't flinch.

RAY

(aside to Fraser,
pleading Vinnie's
case)

It is a pretty pathetic looking
sweater.

Fraser considers, still uneasy, but he can't spot why.

FRASER

(to Vinnie)

You have identification?

CUT TO:

23 INT. FRASER'S TENEMENT (LOBBY) -- AT THAT MOMENT

23

Louise is huddled on the stairs, anxious and frightened.
The front door opens and she jumps up in relief -- but it's
just the female Mail Carrier we saw in the montage making
her delivery. Louise stifles her disappointment and
approaches the Mail Carrier.

LOUISE

The Mountie -- have you seen him
anywhere?

MAIL CARRIER

(a little jealous)

Maybe. You his girlfriend?

LOUISE

No, I...did he have a baby with him?

MAIL CARRIER

Oh, you got him baby sitting for you,
huh?

LOUISE

(anxiously)

Please, where did he go?

MAIL CARRIER

You live on Hastings?

(Louise nods)

Then you'd better hurry.

23 CONTINUED:

2

Louise reacts, panicked, and fires out the door.

MAIL CARRIER (CONT'D)

(to herself)

Babysitting...why didn't I think of that?

CUT TO

24 INT. VINNIE AND LOUISE'S APARTMENT

2

Vinnie is holding the baby now as Ray finishes looking over some pieces of I.D.

RAY

(handing the I.D. to Fraser)

Father's driver's licence matches the baby's birth certificate. I'm happy.

But something's still eating at Fraser.

FRASER

(Vinnie)

Would you happen to have any family photographs?

RAY

Benny...

VINNIE

It's okay.

He hands Fraser a cheaply framed photograph of Vinnie, Louise and their newborn.

VINNIE (CONT'D)

(to Fraser)

He kind of looked like Kermit the Frog at first -- but it's him.

(to baby, snuggling)

Isn't it, kid?

Fraser turns to Diefenbaker, the final test.

FRASER

(couching his meaning)

Diefenbaker, this is the baby's father.

Dief picks up Fraser's cue, walks over to the father, sniffs him, then sits down beside them. Fraser sighs, out-numbered.

24 CONTINUED:

24

FRASER (CONT'D)
(to Vinnie)
Thank you for your patience.

*

VINNIE
(greatly relieved)
Really? You don't know what this means to Louise and me. We won't forget it.

Fraser nods and crosses out, Ray behind him.

25 EXT. HALLWAY -- CONTINUOUS

25

They head down the hall. As Vinnie watches from the crack in the doorway his mask slips and we see the real anxiousness beneath. He closes the door.

CUT TO:

26 EXT. STREET IN FRONT OF APARTMENT -- MOMENTS LATER

26

Fraser and Ray are climbing into the car when Fraser notices that Dief isn't behind him. He looks back to see Dief sitting on the sidewalk looking up at the building.

FRASER
(calling)
Dief... Diefenbaker!

RAY
Great, now we got a jealous wolf.

Fraser goes back to collect him. Ray throws up his hands and follows.

AT THE APARTMENT ENTRANCE

Dief is scratching at the front door trying to get in.

FRASER
(to Dief)
What is it?

RAY
Come on, he already passed the sniff test, what more do you want?

26 CONTINUED:

26

FRASER

Maybe I wasn't specific enough. Maybe I didn't ask him the right question.

RAY

What's he supposed to be, some kind of lupine lie detector?

Fraser suddenly twigs.

FRASER

The pacifier.

RAY

What?

FRASER

He threw the baby's pacifier into the gutter.

Fraser dashes back into the apartment, Dief right on his heels. Ray hesitates, reluctant, then fires in after them.

*
*

27 INT. APARTMENT (LIVING ROOM)

27

Fraser's heavy boot kicks the door in. The room is empty. Vinnie and the baby are gone.

*
*

28 INT. APARTMENT (LIVING ROOM/BEDROOM)

28

Fraser strides to the bedroom and throws the door open. The window stands open onto the fire escape. Fraser turns and calls back to Ray and Dief.

*
*

28 CONTINUED:

28

FRASER
Take the front!

Ray takes off through the apartment door, Dief on his heels.

*

28A INT. APARTMENT BEDROOM

28A

Fraser jumps out the window and onto the fire escape.

*

29 EXT. FIRE ESCAPE -- CONTINUOUS

29

Fraser looks down into the alley.

IN THE ALLEY BELOW -- FRASER'S POV

Vinnie, the baby in his arms, is climbing into a parked car.

WITH FRASER

Not enough time to take the steps. Fraser takes a quick glance around, grabs a cable line suspended from the top of the building, pulls off his belt, loops it over the cable and leaps off the fire escape.

ANGLE ON SIDE OF BUILDING

As Fraser slides down the cable line which runs the length of the alley, and is anchored to a wall at the end. INTERCUT WITH:

*

*

*

30 INT. VINNIE'S CAR

30

As he throws it into reverse and starts backing down the alley at top speed. INTERCUT WITH:

ECU: THE CABLE ATTACHED TO THE FIFTH FLOOR

SNAPS, disengaging from the wall.

*

FRASER (O.S.)
(realizing)
...Oh.

FRASER

plummets like a rock.

ANGLE THROUGH REAR-VIEW MIRROR -- VINNIE'S POV

30 CONTINUED:

30

A falling Mountie hits the ground just yards from his bumper.

VINNIE'S CAR

swerves, missing Fraser by a foot as he hits the ground and rolls past, crashing into a stack of trash cans.

AT THE MOUTH OF THE ALLEY

VINNIE'S CAR flies out of the alley onto the street, backs into a turn, throws the car into drive and takes off.

*
*

FRASER

runs out into the street just in time to see Ray's car heading off in pursuit. Fraser leaps forward, cutting Ray off

RAY

hits the brakes bringing the Buick to a SCREECHING halt, a foot from Fraser.

BACK TO SCENE

As Ray jumps out of the car.

RAY

(to Fraser)

What are you doing??

FRASER

(out of breath)

The baby! He's got the baby in there!

RAY

(realizing)

Oh God...

BUT DIEFENBAKER

has no such considerations. He's off like a shot, tearing after the car.

*
*

FRASER

(calling after)

Diefenbaker...!

30 CONTINUED: (2)

30

But there's no calling back a deaf wolf with a mission. As Fraser and Ray stare after the disappearing car:

LOUISE (O.S.)

You...!

Fraser whirls around to see Louise running toward them.

* LOUISE (CONT'D)

My baby -- what did you do with him??

FRASER

Louise?

LOUISE

Yes! I gave you my baby, where is he??

FRASER

(indicating the car)

His father...

LOUISE

(horrified)

Oh my God...my God...he's going to sell him. He's going to sell Jamie!

As the realization of what he's done hits him, Fraser turns and watches the car disappear into the night, helpless:

END OF ACT TWO

ACT THREE

31 INT. VINNIE AND LOUISE'S APARTMENT -- A SHORT TIME LATER

Ray is on the wall phone with Dispatch.

RAY

...1974 white Caprice convertible,
Illinois plate, Robert-John-David-
eight-zero-nine... no, do not
apprehend, he's got a kid with him.
Just get me a location...

Ray glances to Louise who sits with Fraser pouring out her story.

LOUISE

...At first I thought he was just
letting off steam. He was out of
work, nothing to do but stare at the
walls. So he'd go out at night,
bet a little; lose mostly. He'd pick
up a days work here and there so I
thought it was just a few bucks. But
then his unemployment checks started
to disappear...

FRASER

How much does he owe?

LOUISE

He wouldn't tell me. But the man --
the one who threatened him -- he said
ten thousand dollars.

RAY

(joining them)
That must have been some roll.

LOUISE

Ask me, I think they saw him coming.

FRASER

(gently)
The baby...?

LOUISE

I was so stupid. I thought he was
just talking crazy, like he did
sometimes when things were bad. I
never thought he'd really...

(MORE)

31 CONTINUED:

31

LOUISE (CONT'D)

(she forces down the
emotion, then takes a
breath and continues)

There was this guy who came around
the neighborhood. Said he worked for
a lawyer who specialized in helping
people like us. People who were having
trouble taking care of their kids. I
told him to go to hell. But Vinnie...
once it was good, you know? Him and
me. But then Jamie was born and all
Vinnie saw was what having a baby
cost us -- doctor bills, grocery money.
I couldn't work and that was Jamie's
fault too. And Vinnie was so angry
all the time. He wouldn't even hold
him... his own kid.

Louise looks at Fraser, pleadingly.

LOUISE (CONT'D)

He's not a bad person. He didn't
used to be.

Fraser nods, understanding.

FRASER

We'll find him.

RAY

Whoa, whoa -- he's the kid's father.
You want us to arrest him you've gotta
swear out a complaint.

FRASER

(to Louise)

Is that what you want?

31 CONTINUED: (2)

31

LOUISE

(takes a moment, then)

They say you believe in people. You're the only one in the neighborhood who doesn't have locks on his doors.

FRASER

Yes, well...I'm afraid that wasn't entirely intentional.

RAY

Someone stole them.

FRASER

This attorney, do you remember his name?

Louise hesitates briefly, then crosses to the telephone table and removes something from the drawer. She hands a business card to Fraser. *

As Fraser studies it: *

RECEPTIONIST (V.O.) *

Morisot and Associates, Attorneys at Law. How can I help you? *

CUT TO:

31A OMITTE
THRU
34

31
TH
34

35
THRU
37

OMITTE

35
THR
37

38 OMITTED 38

39 INT. LAW OFFICE RECEPTIONIST AREA -- CONTINUOUS 39

A receptionist sits at a desk in the busy waiting room of the aforementioned law office. The desk plate reads "Millie Pissaro", but the bulldog of a woman behind it conducts herself more like Attila the receptionist. Several CLIENTS wait anxiously in line for her to get off the phone. *

RECEPTIONIST

(into phone) *

She's in a meeting. Would you like to leave another message? *

She listens, bored, writes nothing down. *

RECEPTIONIST (CONT'D)

(into phone) *

Thank you. *

She hangs up and a MALE CLIENT jumps at the opportunity.

CLIENT

It's been thirty minutes now, could I please just--

RECEPTIONIST

You got a chair? You got a magazine?

CLIENT

Yes, but--

RECEPTIONIST

Sit.

39 CONTINUED:

39

The client moves off like a whipped puppy. The CLIENT who just entered starts to approach -- the receptionist shoots him a glare -- he too melts back into a chair. As the receptionist relaxes and picks up her paperback, A BADGE is slapped down in front of her.

RAY

You got a mouth-piece here named Morisot?

*
*

The receptionist slowly lowers her book.

RECEPTIONIST

That would depend what flat-foot is asking.

FRASER

Ray, perhaps this isn't the best way to--

RAY

(ignoring him, to receptionist)

Tell you what -- you get Morisot out here or I hold a seminar on black-market baby selling in your lobby.

*
*
*

RECEPTIONIST

(pulling one out)

... Magazine?

*
*

Undeterred, Ray wheels around to face the room full of waiting clients.

RAY

Okay, how many of you folks are here to arrange adoptions?

As the clients react, the receptionist hits a speed dial button and starts whispering into the phone. Fraser tries to pull Ray aside.

FRASER

(quietly)

Ray, we don't actually have any evidence that--

RAY

Fraser, this is how it works -- a sleazeball lawyer rents a big office, some fake antique furniture and poor suckers like these think he's legit. Next thing he's buying and selling kids like rugs in the Casbah.

39 CONTINUED: (2)

39

Ray stops a WOMAN who's entering the officer with a TODDLER.

RAY (CONT'D)

What about you, Ma'am? You have any
idea what might happen to this little
tyke in a place like this?

The mother reacts, startled.

WOMAN

We just came in to use the rest room.

The woman grabs her kid protectively and hurries out.

MORISOT (O.S.)

Can I help you, Detective?

They turn to see a female attorney, MORISOT, standing in the
doorway of a conference room just off the lobby. In the
b.g. Vinnie sits at the table with the baby.

RAY

(reacting)

Yeah, You can hand over that kid
before I slap a pair of handcuffs on
you.

The other occupants of the conference room, MR. AND MRS.
CASSAT a well-groomed couple in their thirties, step into
view, taken aback by the commotion. Morisot is clearly
embarrassed by the situation.

MORISOT

Perhaps you should step in.

CUT TO:

40 INT. CONFERENCE ROOM -- CONTINUOUS

40

Fraser and Ray wait as Morisot shows the Cassats through the
adjoining door to his private office. Vinnie and the baby
remain.

MORISOT

(to the Cassats)

This will just take a moment.

They nod, curious, but obey. Morisot closes the door and
turns to his unexpected guests, no longer trying to hide his
displeasure.

MORISOT (CONT'D)

Now; just what the hell is going on?

40 CONTINUED:

40

FRASER

Ms. Morisot, we have reason to believe that this child is about to be put up for adoption without the full knowledge and agreement of both of its parents.

*

RAY

Which would make you a fraud, a kidnapper and not a very nice person.

*

*

MORISOT

Detective I can't decide if you're naturally offensive or just naturally ignorant.

*

*

*

*

RAY

(to Vinnie)

How much did she offer you Vinnie? Forty, fifty thousand? You got a white, blue-eyed kid -- that little cutie could get you up to a hundred grand on the black market.

*

*

*

Vinnie recoils, shaken and scared to death.

VINNIE

(to Morisot)

Can't you do something?? Get him out of here!

*

MORISOT

I hate to burst your bubble, Detective, but this is a completely legal adoption. Any compensation that the parents may or may not receive is fully allowable under Illinois law.

*

*

*

RAY

Oh come on, Louise Webber doesn't even know her kid is being sold off!

*

MORISOT

Louise Webber sat at this table six weeks ago and signed these application papers in my presence!

Morisot grabs a case file and smacks it down in front of Ray.

*

40

CONTINUED: (2)

40

MORISOT (CONT'D)

You will notice that they are witnessed, notarized and the appropriate copies have been filed with the Illinois State Adoptions Board.

FRASER

The mother knew...?

MORISOT

Of course she knew. I am a respected attorney, Constable, not some back street "baby-snatcher." I make my living from clients who trust me and make referrals. That should be obvious. Do you think all this antique furniture pays for itself?

An uncomfortable silence, then:

RAY

...But you do rent it.

MORISOT

(a parting shot)

Would you like to see the bill of sale?

Vinnie uses the moment to extricate himself.

VINNIE

(to Morisot)

You deal with this. I'm outta here.

He gathers up the baby and starts out.

MORISOT

You've signed an agreement, Vinnie.

VINNIE

I'll be there.

At the door, Fraser puts a hand on his arm, stopping him. Vinnie turns to Fraser, prepared for a lecture.

FRASER

Goat's milk.

VINNIE

...What?

40 CONTINUED: (3)

40

FRASER

He drinks goat's milk.
(indicating diaper bag
Vinnie's carrying)
You're almost out.

*
*
*
*

Vinnie doesn't know how to react to this and so just pushes past and out the door. Fraser watches him go.

CUT TO:

41 EXT. OFFICE TOWER -- DAY

41

Vinnie (carrying the baby) exits the building and crosses to his car parked at the curb. Just as he's about to open the door a woman steps out of the shadows. It's Louise.

LOUISE

Vinnie...?

There's no anger in her. They're both guilty and they both know it.

VINNIE

You didn't tell them.

LOUISE

(ashamed)
I...I thought maybe they wouldn't help me.

VINNIE

Nobody's gonna help us. We're in too deep. That's why we gotta do it.

LOUISE

But Jamie -- he's us too.

VINNIE

It'll be better for him. You should see these people, Louise. They've got money, heaps of it -- some big corporate guy, he's even got his own plane. What are you and I gonna give the kid, except a lot of nothing?

Louise has heard this before -- the same old excuse and it's starting to get stale.

LOUISE

(angering)
You never tried, Vinnie. Not once. You were too busy thinking about yourself.

41 CONTINUED:

41

VINNIE

(resentfully)

Yeah, it's always me, everything's my fault. You signed those papers, Louise. Nobody put a gun to your head.

LOUISE

Okay, we both did something really stupid. But we can still change our minds, the lawyer said...

VINNIE

Both of us have to back out, not just you. I can't afford that. I back out now and I'm dead.

Vinnie puts the baby in the car, then walks around to the driver's side.

LOUISE:

Vinnie, please -- think what you're doing!

VINNIE

I got no choice, okay??

Vinnie climbs in, shutting the door on her. Louise runs to the passenger door where the baby is and tries to open it -- Vinnie slams down the lock.

LOUISE

Give him to me! Give me my baby!

Behind them, Fraser and Ray have approached from the office tower and are watching. Both are affected by what they've witnessed.

RAY

Jeez...

Ray starts to move forward to help -- Fraser gestures to him not to interfere.

WITH LOUISE

pounding helplessly on the car door, as Vinnie starts the engine.

LOUISE

(hysterical)

Vinnie, don't! Please!

40 CONTINUED:

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WITH LOUISE

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LOUISE

(hysterical)

Vinnie, don't! Please!

41 CONTINUED: (2)

41

Vinnie throws the car into gear and wheels out onto the street. Louise crumples to the ground, sobbing.

LOUISE (CONT'D)
(screaming after him)
Vinnie...!!

FRASER AND RAY
watch unable to stop it.

RAY
It's over.

But Fraser has an odd look on his face.

FRASER
...Not quite.

Ray looks at him, curious, then follows his gaze.

ON THE REAR WINDOW OF THE CAR -- THEIR POV

As it pulls away, a furry head rises up from the back seat, and looks out at them through the glass: DIEFENBAKER, unseen by the other occupants of the car, has secreted himself in the back.

BACK TO SCENE

Ray's jaw drops. Fraser sighs.

FRASER (CONT'D)
...He never listens.

THE CAR
and Diefenbaker drive off.

CUT TO:

42 EXT. MOTEL (PARKING LOT) -- NIGHT

42

A cheap motel near the airport. Vinnie climbs out of his car and crosses around to the passenger side to get the baby, leaving the driver's door open.

DIEFENBAKER

pops up from the back seat, hops over and out the driver's side door, unnoticed.

ON THE PASSENGER SIDE

42 CONTINUED:

Vinnie picks up the baby carrier and crosses to the motel entrance.

43 EXT. MOTEL ENTRANCE

Dief appears at the glass doors and peers into the lobby.

AT THE FRONT FOOR - DIEFENBAKER'S POV

Vinnie signs a registration card at the desk. The CLERK offers him a key.

CLERK

Room six. Maid's making it up right now.

Dief sees this through the glass doors and having read these lips accurately he turns and disappears O.S.

44 EXT. MOTEL

Diefenbaker trots past the row of doors leading to the motel rooms. If we didn't know better we would swear that he's studying the room numbers as he goes.

FURTHER DOWN THE ROW -- DIEF'S POV

A CHAMBER MAID steps out of the door of Room six carrying a large pile of dirty towels. As she dumps them into her cleaning cart

DIEFENBAKER

slips past her and trots into the room.

THE CHAMBER MAID

turns back, closes the door to the room and wheels her cart off down the hall. A few seconds later, Vinnie appears, unlocks the door and enters with the baby, closing the door behind him. HOLD ON DOOR for a beat, then:

44 CONTINUED:

44

VINNIE (O.S.)
(startled)
...Ahh!

CUT TO:

45 EXT. STREET IN FRONT OF MOTEL -- NIGHT

45

Fraser stands in the shadows across the street watching the motel. Ray's Buick pulls up beside him. He leans out the window and hands Fraser a small grocery bag.

RAY
You know how hard it is to find goat's milk in a Seven-Eleven? Damn hard. If it wasn't for the Armenian at the cash register...

FRASER
Thanks, Ray.

RAY
You're breaking your heart over somebody else's kid, Fraser. Not a smart move.

FRASER
No, you're probably right.

RAY
You know what you're gonna say?

Fraser shrugs, uncertain.

RAY (CONT'D)
You'll think of something.

CUT TO:

46 INT. MOTEL ROOM -- NIGHT

46

Vinnie is at the door trying to coax the wolf out of the room.

VINNIE
(to Dief)
Come on -- get out! Get outta here!

Dief is unimpressed. He remains curled up on the bed next to the baby asleep in it's carrier.

VINNIE (CONT'D)
That's it, I'm calling the pound.

46 CONTINUED:

46

Vinnie crosses to the bedside table, reaches for the phone...
A LOW GROWL stops him. Vinnie freezes and backs away, ever
so carefully.

VINNIE (CONT'D)

(spooked)

What the hell's wrong with you?

FRASER (O.S.)

I'd steer the conversation away from
dog pounds.

REVEAL FRASER

standing in the open doorway.

FRASER (O.S.) (CONT'D)

Frankly, he lacks perspective on the
subject. May I...?

Fraser enters regardless, closing the door behind him.

VINNIE

What are you doing here?

Fraser sets down the bag and starts to unpack it.

FRASER

I brought a couple of things for your
son.

(removes the goat's
milk)

You might want to warm some of this
up.

VINNIE

I got milk. Now, you wanna get the
wolf away from my kid?

FRASER

Ah. Well. That could be difficult.

VINNIE

Why? Is he nuts or something?

FRASER

No. He just never does what I ask
him to. We've tried to work through
it...

(shooting Dief a look)

...God knows I've done my part. It's
just something we can't seem to get
past.

VINNIE

This is nuts, man.

FRASER

I agree, it's a conundrum. He does seem rather intent on staying, though. So, if I were to hazard a guess, I'd say he has a reason.

VINNIE

(trying to grasp this)

The wolf...

FRASER

Apparently. Did you do something to make him think you need him?

VINNIE

Ah, come on man, what do I need a wolf for?

FRASER

Interesting question. According to the text books, wolves are hunters, animals of prey. But the Inuit take a different view.

VINNIE

Inuit?

FRASER

The native people of the north. They have their own understanding of why the wolf was created.

(quoting)

The legend says that "In the beginning there was a woman and a man, and nothing else on the earth walked, or swam or flew. Then the woman dug a great hole in the ground and began fishing in it. She pulled out all the animals and the last one was the caribou.

VINNIE

I thought this was about wolves.

FRASER

They'll be along in a minute. So the woman set the caribou free and ordered it to go out and multiply, and in time the land was filled with them. The people lived well and were happy.

46 CONTINUED: (3)

46

FRASER (CONT'D)

But the hunters only killed the fat and the strong caribou, and soon all that was left was the weak and the sick. And the people began to starve. So the woman made magic again and called upon Amarak, the Spirit of the Wolf to winnow out the sick and weak caribou so that the herds would once again be strong. And the people realized that the caribou and the wolf are one. For although the caribou feeds the wolf, it is the wolf who sustains him and keeps the caribou strong.

VINNIE

So what are you saying, he's gonna eat me?

*
*

FRASER:

Perhaps. Or perhaps he'll make you strong.

*
*

Vinnie looks to Dief, who just sits there looking back at him. When Vinnie turns back again, Fraser is gone.

CUT TO:

47 INT. RAY'S CAR -- NIGHT

47

Ray is staked out, watching the motel. Fraser climbs into the passenger seat.

RAY

Inuit story?

FRASER

Yep.

RAY

Let's hope it works.

CUT TO:

48 INT. MOTEL ROOM -- LATER THAT NIGHT

48

Vinnie is dragged out of a deep sleep by the sound of Diefenbaker BARKING.

48

CONTINUED:

48

He opens his eyes and sees the wolf standing over him on the bed, agitated. The wolf grabs the bedclothes and starts to tug them off Vinnie.

VINNIE .

(groggy)

Get off -- get off me!!

Finally he becomes aware of another sound in the room, the sound of the baby CHOKING.

VINNIE (CONT'D)

(realizing)

Oh my God...

Vinnie dives for the baby, lying on his back on the opposite bed. He picks him up awkwardly, unsure what to do, then finally he just sets the baby on his knee and pats his back. After a moment the choking stops and the baby starts to CRY. It takes a moment for Vinnie to realize he's done it - the baby's okay. He gathers the baby up in his arms, shaken and relieved, hugging him, rocking him back and forth.

VINNIE (CONT'D)

It's okay...Daddy's here. Daddy's here...

And the realization suddenly hits Vinnie: he loves his child.

END OF ACT THREE

ACT FOUR

49 EXT. STREET IN FRONT OF MOTEL -- MORNING 49

Ray's car is still parked across the street from the motel.

50 BEHIND THE WHEEL 50

Ray and Fraser are asleep in the front seat. We PICK UP a dark sedan as it rolls past the Buick and into the parking lot of the motel.

FRASER:

Senses it and opens his eyes.

CUT TO:

51 INT. MOTEL ROOM 51

Vinnie appears not to have slept much. He is nervously packing up the baby's things. Nearby, Diefenbaker and the baby sit watching him, the baby already strapped into it's carrier.

VINNIE

(forced)

It's gonna be okay. You're gonna like it. When I was a kid I always wanted to live in a big house with a backyard. You know what? I bet yours'll even have a treehouse.

Two pair of doleful eyes look up at him, unconvinced. This does nothing for Vinnie's quickly waning confidence.

VINNIE (CONT'D)

(tough)

Things can't always be the way you want them to. Sometimes you gotta do what you gotta do, you better learn that. You can kid yourself sometimes, but when you do it catches up with you.

Vinnie doesn't know whether he's talking to his son or himself anymore. When he speaks again, his words sound empty and hollow.

VINNIE (CONT'D)

So don't say your old man never taught you anything.

51 CONTINUED:

5

If it's possible for a wolf and a baby to look sorry for someone, they do.

Vinnie picks up the baby carrier.

51 CONTINUED: (2)

51

VINNIE (CONT'D)

C'mon.

He crosses and opens the door.

CLAUDE AND HIS TWO ENFORCERS

are waiting on the other side. Before Vinnie can breathe, he is grabbed and yanked into the hall.

INSIDE THE ROOM

Diefenbaker runs to intercept, but the door is slammed shut before he can make it through.

IN THE HALLWAY

CLAUDE

Need a lift, Vinnie?

On Vinnie's shocked reaction:

CUT TO:

52 EXT. MOTEL (PARKING LOT) -- MOMENTS LATER

52

Claude wheels the sedan out of the parking lot. Vinnie and the baby are sandwiched in the back seat with the thugs. They pull out passing:

RAY'S CAR

Where Ray and Fraser, now awake and alert, are watching.

53 INT. RAY'S CAR

53

RAY

They'll kill him.

FRASER

No -- they'll get their money first.

Ray throws the car into motion and

53 CONTINUED: 5

THE BUICK

pulls a U turn and peels off in pursuit.

54 EXT. MOTEL 5

The Chamber Maid approaches the door to Room six with her cart. She unlocks the door, then turns back to pick up some towels, and...

DIEFENBAKER

shoots past, out the door and tears off out of the parking lot.

The Chambermaid turns around and enters the room with her towels, none the wiser.

CUT TO

55 EXT. AIRPORT ROAD (INTERSECTION) -- MOMENTS LATER 5

The sedan makes the turn and heads down a road bordered by a private airfield. The Buick follows at a distance.

56 OMITTED 5

57 EXT. THE CARS -- CONTINUOUS 5

As the cars approach the airfield gates:

RAY (V.O.)

So we're just gonna sit this out?

FRASER (V.O.)

You can't solve people's problems for them, Ray.

57 CONTINUED:

RAY (V.O.)

Okay, but I have to tell you, Benny,
even for a Canadian, that's a very
sick attitude.

CUT TO:

58 EXT. THE AIRSTRIP -- MOMENTS LATER

Where a Falcon 20 waits on the airstrip, engines running.
(Somewhere behind it, if possible, another jet is refueling.)
Attorney Morisot and Mr. and Mrs. Cassat stand by the plane
waiting as the sedan pulls up beside the hangar.

59 EXT. THE AIRSTRIP - SEDAN

Vinnie climbs out of the car, holding the baby. He looks up
to see

LOUISE

standing at the airfield gates, beside a waiting cab. She
crosses to him and stops a few paces away. She looks beaten,
the fight gone out of her.

LOUISE

I just want to say goodbye.

Vinnie looks to Claude. He shrugs, and Louise takes this as
permission to approach her child. She kisses the baby on
the forehead, holds his face in her hands for a moment, then
turns wordlessly and walks back to the cab.

Vinnie watches her go. Claude steps in to break the moment.

CLAUDE

(to Vinnie,
sympathetically)

Cheer up, kid. You're about to be a
free man.

Vinnie's eyes drift to the baby, then to Claude.

VINNIE

Yeah.

Claude signals to the thugs to stay with the car. He and
Vinnie start across the tarmac to the waiting couple.

INTERCUT BETWEEN

The Cassats, smiling, relieved to see their new son
approaching, and

59 CONTINUED:

59

VINNIE

*

making his long walk to the plane.

*

ANGLE ON

Fraser and Ray standing in the shadows just inside the mouth of a nearby hangar. (Production note: The Buick is parked out of sight.)

RAY

(making the best of it)

So the kid will have a new home, new parents. Maybe he's better off.

But Fraser doesn't seem to be listening. His eyes are on

VINNIE

striding across the tarmac, almost there.

AT THE PLANE

Mr. Cassat retrieves a briefcase from his CORPORATE AIDE. Vinnie stops a few feet away from them. Mr. Cassat opens the case and holds it out for Vinnie to inspect. Vinnie looks down to see more money than he's ever seen before -- bundles and bundles of hundred dollar bills.

*
*
*
*

Claude watches over Vinnie's shoulder, we can practically hear his mouth water.

*
*

Mr. Cassat closes the briefcase and holds it out for Vinnie to take.

*
*

VINNIE

looks at the case... looks at the baby... The decision is made. He reaches out, takes the case -- and in one fell swoop swings the case up into Claude's face sending him reeling back and crashing to the pavement.

*

THE BRIEFCASE

bursts open from the impact and dozens of BUNDLES OF HUNDRED DOLLAR BILLS scatter across the tarmac. (PROD. NOTE: Props must ensure that bundles of bills cannot break open and scatter.)

*
*
*
*

AT THE HANGAR

Ray sees the commotion and reacts...

59 CONTINUED: (2)

59

RAY (CONT'D)

(astounded)

He did it... He did it...! Fraser...!
Fraser...??

*
*

Fraser is not beside him. Ray looks back into the bowels of the hangar.

*
*

AT THE PLANE

Vinnie has taken off, Jamie clutched in his arms, racing toward Louise at the gate.

*
*

THE CASSATS

react, astonished. Mr. Cassat moves to go after Vinnie, but his wife quickly puts a restraining hand on his arm. He looks at her questioningly but she smiles -- "let him go."

CLAUDE

*

scrambles to his feet and runs over to Monet and Degas at the Sedan.

*
*

CLAUDE

Shoot him, please.

*

MONET

In the back??

*

CLAUDE

Unless you think you can get a better angle.

*
*

AT THE GATE

Louise watches, stunned.

LOUISE

Vinnie!!

*

LOUISE'S POV

*

Vinnie runs toward her, the baby clutched to his chest, arms aching, heart pounding. Behind him, Monet and Degas take careful aim. They're about to fire when a LUGGAGE TRAILER driven by Fraser looms into frame, suddenly between them and their target.

*
*
*
*
*

ON MONET AND DEGAS

*

MONET

Damn!

*

The long luggage trailer stops. Monet and Degas look to Claude for guidance.

CLAUDE

Here's an idea. Go get them.

ON FRASER AND RAY

perched on the side of the trailer away from Monet and Degas.

RAY

Okay, we've saved his life for fifteen seconds. What now?

FRASER

You take the big one. I'll take the bigger one.

RAY

Fraser, there are three of them. Can't I just shoot them?

FRASER

Not unless you want to blow up 32 tons of jet fuel.

ON MONET AND DEGAS

They arrive at the trailer and begin to climb over the luggage. Suddenly, two pieces of luggage get swung up into their faces, knocking them back onto other luggage.

Fraser and Ray leap on top of Monet and Degas and two major fights ensue on top of the piles of luggage with bags and fists flying.

CLAUDE

watches, disgusted.

CLAUDE

(sighs)

You try to give people a little responsibility...

He hops in the Sedan and drives around the luggage trailer. In seconds, he passes Vinnie, pulls a U-turn at the gate and spins around, blocking the exit.

60 EXT. THE AIRSTRIP

60

Claude steps out of the car, pulls his gun, approaches Vinnie and jams his gun into Vinnie's ribs.

CLAUDE
Gimme the kid, Vinnie.

VINNIE
(bravely holding the
kid)
I'm not doing it, Claude.

As they speak, Diefenbaker appears in the b.g., climbs up some Moveable Boarding Stairs parked just behind Claude and disappears out of frame.

CLAUDE
Of course you will. Even the lowest creature is blessed with a survival instinct.

VINNIE
You want to take me out, go ahead.
But you're not getting my kid.

CLAUDE
Your choice.

Over his shoulder, in the b.g., we can see Ray cuffing Monet and Degas to the trailer. Fraser has figured out what's going on and is coming as fast as he can, but is still far away.

FRASER
No!

Claude just smiles. He knows Fraser is too late. He's about to shoot, but at the last minute catches Vinnie's eyes -- they're trained on something above Claude's head. Claude instinctively turns to look.

DIEFENBAKER

leaps off the top of the Moveable Stairs and directly into

CLAUDE'S CHEST

sending the gun flying and Claude tumbling to the ground.

FRASER

arrives to find Claude with Diefenbaker on his chest

CLAUDE
You want to get him off?

FRASER
Diefenbaker -- off.

Dief just sits there. Fraser sighs as Ray jogs up to them. *

FRASER (CONT'D)
(to Ray)
...He never listens.

AT THE GATE *

Vinnie, carrying the baby, arrives at Louise standing at the gate. He smiles and holds out his hand to her. *

VINNIE
Let's go home.

Louise looks at him for a moment, then approaches -- takes the baby -- hands it to Fraser -- and gives Vinnie a frustrated punch in the gut. *

VINNIE (CONT'D)
Louise!

LOUISE
You take our kid, you scare the hell out of me! You've got a lot to make up for, man. *

(to Fraser, retrieving the baby)
Thank you.

She strides off down the tarmac. *

VINNIE
(to Fraser and Ray)
She's a little upset.
(hurrying after her)
Louise? Can we talk about this?
Louise...?

61 ON FRASER AND RAY

61

as they walk down the tarmac.

RAY
(out of nowhere)
Maybe she was near-sighted.

FRASER

Who?

RAY

The girl with the bicycle.

FRASER

At the coffee shop? Well, Ray, she was far too young for you anyway.

RAY

It's not her, Fraser. It's that she didn't see it -- my "je ne sais quois."

FRASER

From the french, meaning "I don't know what."

RAY

(no idea)

Yeah.

FRASER

Have you considered that maybe it hasn't gone. Maybe you've just replaced it with something else.

RAY

(intrigued)

Really? What?

Fraser stops and studies Ray's hair. Ray waits expectantly. Fraser spots it and smiles.

FRASER

Ah, yes. That's it.

RAY

What?

FRASER

(considers, then)

I'd rather not say.

Fraser walks off again down the runway, Ray chasing after.

RAY

Fraser... come on, Fraser...!

FRASER

Ray, it's your hair -- it wouldn't be right.

61 CONTINUED: (2)

61

RAY

Just give me the first letter....second
letter. Sounds like?

FRASER

Je ne sais quois, Ray. Je ne sais
quois.

FADE OUT:

END OF ACT FOUR