

Episode # 11
Project - SC1014

due SOUTH

"YOU MUST REMEMBER THIS"

by

Peter Lefcourt

PUBLISHED DRAFT
NOVEMBER 24, 1994

REVISED PINK - November 29, 1994
REVISED BLUE - November 30, 1994
REVISED GREEN - December 3, 1994
REVISED YELLOW - December 5, 1994
REVISED BUFF - December 7, 1994

Revised Pages (4): 57,57A,59,60

*Due South Production Office - Alliance/Screenventures VII Productions Ltd.
940 Lansdowne Avenue - Building 15, 3rd Floor - Toronto, Ontario M6H 4G9
Phone (416) 531-8680 - Fax (416) 531-8304*

Episode #11 - "YOU MUST REMEMBER THIS"
CAST

Regular Cast

FRASER
RAY
WELSH
GARDINO
HUEY
ELAINE

Recurring Characters

HUGO

Guest Cast - Speaking Roles

SUZANNE CHAPIN/WOMAN
FRANK BODINE

DESK CLERK
OFFICER
PARAMEDIC
VENDOR

Episode #11 - "YOU MUST REMEMBER THIS"
SETS

EXTERIOR - DAY

ARMORY -- LOADING DOCK
ARMY TRUCK
BARN
BODINE'S APARTMENT
BODINE'S BUILDING
BOTTOM OF RAVINE
DIRT ROAD
FARMHOUSE
FARMHOUSE AND BARN
HORSE PATH/RAVINE
NATIONAL GUARD ARMORY
POLICE STATION - ESTABLISHING
RAVINE
STREET IN FRONT OF BODINE'S
APARTMENT
THE WOODS
TOP OF THE RAVINE
TRACKING VAN
STREET -- RAY'S CAR

EXTERIOR - NIGHT

CHICAGO STREETS
HOTEL
STREET -- BODINE'S CAR
STREET

INTERIOR - DAY

APARTMENT HALLWAY
ARMORY -- SUPPLY DEPOT
ARMY TRUCK
BARN
BODINE'S APARTMENT --
BODINE'S APARTMENT ENTRYWAY
BODINE'S BEDROOM
BODINE'S VAN
EMPTY LOFT APARTMENT
FARMHOUSE
FARMHOUSE -- KITCHEN
HALLWAY OF BODINE'S BUILDING
NATIONAL GUARD ARMORY
POLICE STATION -- BOOKING AREA
POLICE STATION -- BULL PEN
POLICE STATION
RAY'S CAR
STAKEOUT APARTMENT
THE WOMAN'S CAMARO
TRACKING VAN
UTILITY TRUCK (BEHIND THE
APARTMENT BUILDING)
VAN

INTERIOR - NIGHT

BODINE'S CAR
FRASER'S APARTMENT
HOTEL LOBBY
POLICE STATION -- BOOKING AREA
POLICE STATION -- LUNCH ROOM
POLICE STATION -- SQUAD ROOM
POLICE STATION -- SQUAD ROOM AND
BULLPEN
RAY'S CAR
STAKEOUT APARTMENT
WELSH'S OFFICE

PROLOGUE

FADE IN:

INT. RAY'S CAR -- ROLLING -- NIGHT

RAY and FRASER are returning from shooting hoops at a local gym. DIEFENBAKER is in the rear seat, patrolling his territory. Ray is bundled up against the cold. Fraser is in his RCMP athletic sweats.

RAY

...I give you that shot a hundred times, you never make it again. It looked like something you'd do on ice skates. I mean, this isn't hockey, Fraser. This is basketball. A good American game.

FRASER

Well, perhaps it has become Americanized, Ray, but, like many things Americans lay claim to, it originated elsewhere.

RAY

Get outta here.

FRASER

It's a fact, Ray. Basketball was invented by a Canadian.

RAY

Fraser, just because some fisherman once slam-dunked a halibut into a net...

FRASER

Actually he was a minister who used a soccer ball and nailed peach baskets to either end of the gym.

RAY

This is sad, Fraser.

FRASER

Of course, Reverend Naismith did eventually emigrate to the United States -- like many lacking vision and backbone -- in fact, he was working at a YMCA in Springfield, Massachusetts, when...

(abruptly)

Stop the car.

CONTINUED:

1

RAY
What?

FRASER
Someone's parked in a fire zone.

RAY
So?

FRASER
Well, for one thing, it's dangerous.
Not to mention disrespectful of the
law.

RAY
You kidding? Parking illegally is a
sport in this city.

FRASER
Fine. I'll catch up.

Fraser opens the door and prepares to roll out.

RAY
Okay, okay!
(pulling over)
You know, you're driving my insurance
rates through the roof.

Fraser gets out of the car followed by Dief.

EXT. CHICAGO STREET -- WITH FRASER -- NIGHT

2

as he walks over to the illegally-parked car, where a large,
not particularly cordial-looking man in his thirties, FRANK
BODINE, is about to unlock the door.

FRASER
Excuse me, sir, perhaps you hadn't
noticed the sign when you parked your
car, but you're in a fire zone...

The man looks at him, looks at the sign, looks back at him
incredulously. It's 11 o'clock at night. There's no one else
in sight.

FRASER (CONT'D)
If there were a fire, the trucks would
need access to the fire hydrant, which
is blocked by your car.

BODINE
That so?

CONTINUED:

2

FRASER

Yes. They wouldn't have a source of water for the fire hoses...

BODINE

You know what you can do with your fire hose?

Bodine opens the door, gets behind the wheel. Fraser leans down and speaks calmly through the car window.

FRASER

I was simply pointing out the danger involved in parking in a fire zone.

Ray, not liking this guy's attitude, gets out of his car, comes over.

RAY

(to Fraser)

Let me handle this...

(to Bodine, as he takes his badge out and flashes it)

License and Registration.

Bodine looks at him, takes a beat, then goes for the glove compartment presumably to get his registration. Instead he comes out with a .357 magnum, points it at Ray and says:

BODINE

Register this.

And, holding the gun on them with one hand, Bodine STARTS THE ENGINE with the other and pulls away. Ray fires a couple of rounds at the retreating car. Then Diefenbaker gives chase.

FRASER

(calling)

Diefenbaker!

And Fraser takes off on the run after Diefenbaker.

RAY

I think I hit a tire...

Ray turns and hurries back toward his car. As he moves around to the driver's side, suddenly we HEAR a loud SQUEAL of tires.

WIDER ANGLE

3

As another car seems to come out of nowhere and nearly runs Ray over. Ray has to jump back at the last moment and is thrown against his car, banging his head hard. He goes down.

EXT. STREET -- BODINE'S CAR -- NIGHT 4

as the tire goes, and the car starts to swerve.

INT. BODINE'S CAR -- NIGHT 5

as Bodine struggles to keep the car moving, but to no avail. The car skids into a garbage dumpster. Bodine gets out,

EXT. STREET -- NIGHT 6

as Bodine flees on foot.

FRASER

A block behind, running full speed after Diefenbaker, about fifty yards ahead.

BACK TO RAY

a WOMAN is bending over him, giving him mouth-to-mouth resuscitation.

THE WOMAN - RAY'S POV

as he opens his eyes, he sees a very attractive face looking at him with some concern. The glow of a street lamp casts a soft halo around her head.

WOMAN

Are you all right?

Ray mutters something, unable to focus or articulate.

WOMAN (CONT'D)

We better get you out of the middle of the street.

ANGLE

We see the woman, her hands under Ray's arms, drag him away from the middle of the street, to the sidewalk. As the woman puts him down gently:

WOMAN (CONT'D)

You'll be all right here. I have to go.

RAY

Who are you...?

WOMAN

Long story.

CONTINUED:

6

She begins to move away -- he grabs her hand.

RAY

Stay...

She smiles, as though realizing...

WOMAN

I'd like to.

...then gently removes his hand.

WOMAN (CONT'D)

Good bye.

As she moves away:

RAY'S POV

Just the shimmer of long hair and long legs as the woman melts away into the darkness. Then somewhere the ROAR OF AN ENGINE and the blur of a car as it wipes past.

BACK TO RAY

lying on the pavement, very woozy, muttering:

RAY

God, you're beautiful...

Then he closes his eyes and slumps over.

END OF PROLOGUE

ACT ONE

FADE IN:

EXT. STREET -- NIGHT

7

where Ray went down. A couple of squad cars are on the scene. There is a Paramedic ambulance parked beside Ray's car. The PARAMEDIC is checking Ray's skull and temples, probing with his fingers, looking for abrasions or contusions. Fraser stands by, watching. In the b.g. AN OFFICER (#1) is measuring * the skid marks on the road left by the car that felled Ray.

RAY

There was this woman...

PARAMEDIC

Uh-huh...

RAY

I just opened my eyes and she was there...the most beautiful thing I ever saw.

PARAMEDIC

Uh-huh...

(aside to Fraser)

How long was he unconscious?

FRASER

(quietly, to Paramedic)

Four, maybe five minutes.

RAY

She pulled me to safety...and then she kissed me...

FRASER

Kissed you?

RAY

On the lips.

PARAMEDIC

(to Fraser)

Head injury -- it happens.

FRASER

Did she speak to you?

CONTINUED:

7

RAY

She wanted to stay, I know she did.
And then she was gone.

(beat, realizing)

She wants me to find her, Fraser.

PARAMEDIC

Uh-huh...

RAY

(to Paramedic)

Would you stop uh-huhing!

FRASER

Can you remember what she looked like?

RAY

She looked...exquisite.

PARAMEDIC/FRASER

Uh-huh...

Ray flashes them a look. OFFICER #1 has finished measuring
the skid marks and crosses in. *

OFFICER

(to Fraser)

Definite hit and run -- plenty of
skid marks. Nobody saw the driver.

FRASER

She must have backtracked and sped
off in the other direction. *

RAY

(defensive)

What do you mean "she?"

FRASER

(carefully)

There was no one else on the street,
Ray.

RAY

You think it was her? Fraser the
woman saved my life!

FRASER

Yes she did. After she hit you.

In the B.G. a tow truck moves in, pulling Bodine's car. *
OFFICER #2, who has been inspecting Bodine's car, steps in. *

CONTINUED: (2)

7

OFFICER #2

(to Ray)

There's something you ought to see.

*

*

As Ray and Fraser follow:

RAY

(to Fraser)

It was an accident. She's driving at night in a strange neighborhood, bad street lighting...

They both glance up at the street lights -- which, unfortunately are blazing brightly.

RAY (CONT'D)

(covering)

Possibly nearsighted....

Fraser wisely decides to let this go. They arrive at:

BODINE'S CAR

The open trunk is packed with several wooden crates.

OFFICER #2

(to Ray, re: Fraser)

He actually stopped a guy on the south side to lecture him on fire safety?

*

RAY

Well, it's Saturday night, he's a Canadian....

(the rest goes without saying)

The Officer pries the lid off one of the crates with a crowbar.

THE CRATE -- THEIR POV

is loaded with state-of-the-art heavy-duty automatic weapons.

RAY, FRASER AND THE OFFICER (#2)

stare at the crate, taken aback.

*

OFFICER #2

Good call.

*

CUT TO:

EXT. DISTRICT 27 - ESTABLISHING - DAY 8

INT. POLICE STATION, BULL PEN -- DAY 9

Fraser, Ray and Diefenbaker are with ELAINE, as she runs the plate on the computer. She's inputting key strokes, as:

ELAINE

Vehicle is registered to Frank Bodine,
1177 West Flournoy, apartment 12.
He's got \$1450 in unpaid parking
tickets and an expired registration.

RAY

Any priors?

ELAINE

That's a different program. This is
just vehicular...

As she hits more keystrokes:

ELAINE (CONT'D)

So, Fraser, how's the apartment
furnishing coming along?

FRASER

Very well, Elaine, thank you. I just
purchased a lamp.

ELAINE

Really, a lamp.

FRASER

It's good for reading.

ELAINE

Is that what you do at night?

RAY

Elaine, we got work to do here.

She hits more key strokes, as:

ELAINE

So, what are you reading with your
new lamp?

FRASER

I've been reading a book about currency
watermarks..

CONTINUED:

9

ELAINE

Must cut into your social life.

(off computer screen)

Here we go. Bodine, Frank, a.k.a.
Frank Binghamton. August '89, Breaking
and Entering, one-year, suspended;
March '90, Receiving Stolen Property,
got eighteen months in Joliet, did
eight. November '94, Possession of
Illegal Weapons, case pending, \$250,000
bail posted.

RAY

No wonder he didn't want us running
his license.

(to Elaine)

What about the woman?

ELAINE

You know, funny thing, but I'm having
a hard time matching the word
"exquisite" to a lot of mug shots.

INT. POLICE STATION, BOOKING AREA -- DAY

10

TRACK Fraser and Ray as they walk along with Welsh toward
the squad room. Diefenbaker follows, his eyes never once
leaving the breakfast jack that Welsh is holding.

WELSH

You want me to authorize a stakeout
for a weapons violation.

RAY

Assault weapons, sir, a trunk full of
'em. Now, we can put out an APB, but
this guy's a nasty piece of work,
he's not coming in for just anybody.
So naturally, I'm thinking stakeout.

WELSH

I don't blame you, Vecchio. Stakeouts
are such a romantic notion. In fact,
I'm still tingling from the last one
you asked me to authorize.

RAY

The hotel scam. Well, sir, that was
not your average stakeout...

WELSH

No, it certainly wasn't.

(MORE)

CONTINUED:

10

WELSH (CONT'D)

I remember the hotel bill as if it were yesterday -- the poolside cabana suite, the aquatic aerobics lessons...

RAY

The suspect liked to swim, sir.

WELSH

...and the thrill I got just adding up that four thousand dollar mini-bar tab...

RAY

It's the honey roasted peanuts, sir -- one bag and they've got you.

Welsh stops, looks down at Diefenbaker, whose mute Oliver Twist routine has become more importunate.

WELSH

(to Fraser)

You ever feed this wolf?

FRASER

I'm sorry, sir, it's the urban influence. He seems to have developed a taste for fast food.

WELSH

(to Diefenbaker)

Go. Scram.

Diefenbaker does not respond.

FRASER

He's also refusing to lip-read. I think it's the sugar.

Welsh switches his sandwich to his other hand and continues walking.

WELSH

(to Ray)

Two teams, two spotters, one apartment, no mini-bar.

RAY

Thanks, Lieutenant.

WELSH

You don't pull him in by Friday, that's it.

CONTINUED: (2)

10

Welsh turns to see that Dief is now on the other side of him staring at the sandwich.

WELSH (CONT'D)

(to Fraser)

If I give him some of this, will he stop?

FRASER

Not necessarily, sir.

Welsh sighs, gives Diefenbaker the remains of his breakfast jack. Dief wolfs it down (as it were) and walks away.

On Fraser, mortified:

CUT TO:

RU B	OMITTED	11 * THRU 11B
A	ECU: A HUGE BOX OF SURVEILLANCE EQUIPMENT	12 * 12A*
	is dropped onto a table. PULL BACK TO:	*
B	OMITTED	12B*
C	INT. STAKEOUT APARTMENT -- DAY (MONTAGE)	12C*
	a large, mostly-empty loft-like space. Ray and Fraser go through the equipment. Ray attaches a radio mike on his lapel and inserts a small radio transmitter listening device into his ear. Then he takes a surveillance camera and fits a telescopic lens to it, attaches the camera to a tripod. He swings the camera toward the window:	* * * * *
S	OMITTED	13 *

	OMITTED	14
D		AND
A		14A
B	THROUGH LENSE --RAY'S POV	14B
	we pick up a NEWSPAPER VENDOR with a pile of newspapers on the street. The Newspaper Vendor receives Ray in his ear piece, looks up at him across the street and gives him a nod. Then TILT UP to the windows of Bodine's apartment, where the lense PUSHES IN and finds A TELEPHONE sitting on the coffee table. As A HAND reaches in and lifts the receiver we WIDEN TO: a TELEPHONE REPAIR PERSON doing a convincing job of checking out the equipment. The bored SUPERINTENDENT at the door misses the bug being placed inside the receiver. The Repair Person faces the window and gives a small "thumbs up" sign.	* * * * * * * * *
	OMITTED	15 *
	INT. STAKEOUT APARTMENT	16
	Ray picks up the signal, puts on headphones and flips on the switch of a reel to reel tape recorder. As the tapes begin to spin he reaches back to a carton to pick up a piece of pizza. Diefenbaker picks it up first and walks away with it.	
		DISSOLVE TO:
7	INT. STAKEOUT APARTMENT -- DAY	17 *
	Huey and Gardino have taken over. Huey is viewing the building through the telescopic lense. Gardino is playing solitaire and watching cartoons on a miniature TV.	
		DISSOLVE TO:
8	INT. STAKEOUT APARTMENT -- NIGHT	18 *
	Ray is at the camera lense, Fraser has the earphones on for the telephone tap. He glances down to see:	
	DIEFENBAKER	

CONTINUED:

18

his nose burried in a bag of cheesies.

FRASER

shakes his head, disgusted.

DISSOLVE TO:

INT. STAKEOUT APARTMENT -- DAY

19 *

Huey and Gardino playing cards, eating sandwiches.

DISSOLVE TO:

INT. STAKEOUT APARTMENT -- NIGHT

20

Ray and Fraser have taken over and Huey and Gardino put on their jackets to leave. Ray picks up Gardino's deck of cards and shuffles it with a dealer's flourish. Gardino breaks into a smile. Huey smiles too, ready for action, as does Ray. All have the same thought at once and turn to look at their prey...

FRASER

who responds with an innocent grin.

DISSOLVE TO:

INT. STAKEOUT APARTMENT -- NIGHT

21

Huey, Gardino, Ray and Fraser are playing poker. Everything about the scene -- the naked light bulb, the body language, the pizza cartons -- is classic poker game except for one thing: there is no money on the table. They are playing for match sticks. Huey's dealing. They all check their hands out; then:

RAY

It's all about signs...

(throws three cards
away)

Give me three...

Huey deals him three cards, as:

GARDINO

What do you mean signs?

(throws two cards)

Two...

RAY

Women give you signs to let you know
they're the right woman for you.

CONTINUED:

21

GARDINO

She hit you with her car. You call that a sign?

FRASER

When the French fall in love they say they've been hit with a "coup de foudre," a stroke of lightning.

GARDINO

Huh?

FRASER

Love can be a very disorienting emotion. They've done experiments that demonstrate that hamsters who are mating secrete hormones that make them irresponsible. They react as if they were actually in pain, and, in some instances, actually choose not to subject themselves to more pain...May I have one please...

Huey deals him one card, takes three himself.

RAY

You know how my father knew my mother was the right woman for him? I'll bet three...

He throws three match sticks into the pot.

RAY (CONT'D)

Cheese cake.

HUEY

We playing cards here, or we talking about cheese cake?

RAY

He was at his brother Angelo's wedding in Gary. Everyone's eating, drinking wine, making toasts when suddenly he looks over and sees this woman sitting by herself at a table eating a piece of cheese cake with a knife and fork.

(MORE)

*

*

*

*

*

CONTINUED: (2)

21

RAY (CONT'D)

I mean, how often do you see a person eat cheese cake with a knife and fork? Most people eat it with their fingers, or just a fork...

GARDINO

That's why he married her? Because she ate cheese cake with a knife and fork?

*

RAY

No, Gardino, that was the sign. That's how he knew she was the right woman_ for him. She was a lady...

HUEY

(to Gardino)
You gonna call?

*

*

GARDINO

I don't know.

HUEY

It's only match sticks.

GARDINO

I don't see why we can't play for money. We're cops. What are we going to do, arrest ourselves?

RAY

No, but he will.
(indicates Fraser)

FRASER

I'm sorry. I would feel honorbound.

Gardino sighs and tosses three match sticks into the pot.

DISSOLVE TO:

21A INT. STAKEOUT APARTMENT -- LATER

21A

ON Fraser as he checks the surveillance camera by the window.

CONTINUED:

21A

HUEY (O.S.)

I think there's two million women on
this planet you could be happy with...

PAN WITH Fraser as he walks back to the table, sits down.
It's a few hours later. Ties are loosened, shoes are off.
The place is a little messier. There is a different
distribution of match sticks in front of the players.

HUEY (CONT'D)

You meet one you got to ask yourself
if this is number 1, number 2,000,000
or number 617. It's a crap shoot. You
could settle for number 617 and
tomorrow meet number 11...I raise...

And he puts five match sticks in the pot.

GARDINO

Call. Phyllis was number 2,000,001.
Drove me crazy. She had a voice like
a parakeet...never shut up. Then there
was Vanessa. She was number 2,000,002.
She came from a family of meat packers.
You visit your in-laws on Sunday, you
come home smelling like a pork roast.
She developed an eating disorder.
Blew up bigger than an aircraft
carrier...

*
*
*
*
*
*
*
*
*

Ray throws his hand in.

GARDINO (CONT'D)

Then there was Janice...

*

HUEY

You gonna call, Fraser?

*

FRASER

Well, I was just wondering if I should.
Would you refresh my memory -- does a
straight beat a flush?

*
*

HUEY

Not even in Canada.

*

GARDINO

Janice was some piece of work. I
have this recurring nightmare that
I'm still married to her. I wake up
screaming...

*
*
*
*

RAY

You a three time loser, Gardino?

CONTINUED: (2)

21A

GARDINO

Two. I never married Vanessa. It was
Janice I shouldn't of married. But
she had great ankles.

RAY

You like ankles?

GARDINO

I'm a sucker for ankles...
(lays down his hand)
I got trips...

As Gardino scoops up the pot...

GARDINO (CONT'D)

The only sign I ever got was from
Janice. And that took five years.

*
*

FRASER

What was it?

GARDINO

It came in the mail. It was from her
lawyer...

DISSOLVE TO:

B INT. STAKEOUT APARTMENT -- NIGHT

21B*

The game has been going on now for many hours and there is a
feeling of stale air and fatigue in the room. The match sticks
are redistributed once more.

RAY (O.S.)

...so there we were, parked in the
Riviera, it's two o'clock in the
morning...and she asks me where this
relationship's going...

HUEY

(to Ray)
Call or fold.

*
*

He throws his hand away.

RAY (O.S.)

I mean, what kind of question is that
to ask someone at two in the morning,

FRASER

Perhaps she was just being prudent.

B CONTINUED:

21B

HUEY
(to Fraser)
You in?

*
*

Fraser throws some match sticks into the pot.

*

B CONTINUED: (2)

21B

RAY

Fraser, nobody who's prudent has any business being in love. I'm talking a beautiful summer night, the wind's blowing in off the lake. This is not the time to sit and talk about the future.

HUEY

The future is, it's gonna be noon before we finish this game.

*
*

GARDINO

See talk is bad, you talk and before you know it, it's all over. You're married.

*

RAY

Yeah, and then what? What about love? What about that moment when you know that you want to be with this woman every waking hour for the rest of your life?

HUEY

Okay, my turn -- I call.
(to himself)
Look at this, I'm playing poker with myself.

*
*
*
*

He throws some match sticks in the pot.

RAY

I'm telling you, you've gotta have that moment in your life when you know that you'll never be the same. Ever again.

Fraser is knitting on something... The conversation has struck a chord, but no one notices but us.

FRASER

When it happens, how do you know?

RAY

You just know. That's what happened to me on Friday. I lived that moment. I got the sign.

GARDINO

Yeah, now all you gotta do is find her.

CONTINUED: (3)

21B

RAY
I'll find her.

*

B CONTINUED: (4)

21B

GARDINO

I got a flush.

And he starts to take the pot, but Fraser lays down his hand.

FRASER

I'm sorry, I appear to have a royal house.

HUEY

A what?

Fraser lays down his hand. He has Three aces and two tens.

HUEY (CONT'D)

That's a full house.

FRASER

Of course. Sorry...

HUEY

Look at that. A mountie sandbagging. Who ever heard of a mountie sandbagging?

RAY

You only meet the woman of your dreams once in a lifetime. I'm going to find her. You watch.

HUEY

Meanwhile, you wanna deal...

DISSOLVE TO:

C INT. STAKEOUT APARTMENT -- NIGHT

21C*

Fraser sits in the chair by the window looking out. Diefenbaker lays on the floor beside him. He's talking to someone off screen -- Ray we suppose. *

FRASER

(beat; then softly, almost thrown away) There was a woman once. We were...I don't know what we were. *

He looks out the window, hesitates. Finally, in a hesitant voice: *

FRASER (CONT'D)

I tracked her up above the 62nd parallel into a place called Fortitude (MORE) *

1C CONTINUED:

21C

FRASER (CONT'D)

Pass. It had been storming for days. The whole world was white. By the time I found her I'd lost everything -- packs, supplies -- everything. She was huddled on the lee-side of a mountain crag. Almost frozen. Very near death. I staked a lean-to, draped my coat over it and drew her inside. The storm closed in around us like a blanket. I covered her body with mine and held her until all I could hear was the sound of her heartbeat weakening. I forced her to speak to me, to talk to me -- anything to keep the cold from taking her.

(moment)

It snowed for a day and a night and a day. I became delirious. Almost let go. All I could hold onto was the sound of her voice, which never wavered. She recited a poem. I must have heard it a thousand times that night. I never heard the words.

(long moment)

It ended badly... She had a darkness inside her. And the most beautiful voice you ever heard...

As he drifts off into silence, we gradually PULL BACK to reveal Ray asleep on a bed roll on the floor.

FRASER (CONT'D)

It was a long time ago...

Fraser looks to Ray, sees that he is asleep, then turns back to the window and continues looking out into the night.

DISSOLVE TO

OMITTED

22

EXT. BODINE'S APARTMENT -- MORNING

23

The only sign of life is the Newspaper Vendor opening up his stall, the start of a new shift.

DOWN THE BLOCK

CONTINUED:

23

A CAMARO slows and pulls to the curb.. After a moment, the driver's door opens, and a woman steps outside. (It may take us a moment to realize that this is the woman from the Prologue.) She looks around her carefully, then approaches the apartment building. As she passes by the Newspaper Vendor and enters the building, CAMERA STAYS on the Vendor. He speaks into his lapel mic. *

VENDER

I've got someone entering the building.

INT. STAKEOUT APARTMENT -- MORNING

24

as Ray picks up the broadcast on his earphone

RAY

(to Fraser)

Someone's going in.

OMITTED

25 *

INT. STAKEOUT APARTMENT -- MORNING

26

Fraser's got her on the telescopic lense.

FRASER

She's in Bodine's apartment.

INT. BODINE'S APARTMENT -- LENSE POV

27

as the woman takes a valise out of a closet and starts to fill it with men's clothes.

FRASER (O.S.)

She's taking clothes.

RESUME RAY AND FRASER

as Ray looks through the lense, reacts.

RAY

Fraser...

FRASER

What?

THROUGH LENSE -- RAY'S POV

as the woman closes the suitcase, exits the apartment.

RESUME RAY AND FRASER

CONTINUED:

27

Ray is ashen-faced, in shock.

RAY
(to Fraser)
It's her...

Before Fraser can react, Ray is on his feet, racing for the door...

RAY (CONT'D)
(into lapel mic)
She's coming out. Stop her...

And he's out the door. Fraser follows, then turns back.

FRASER
(calling)
Diefenbaker.

but...

DIEF

is conked out on the floor surrounded by munchie wrappers.

FRASER (CONT'D)
That's it, you are cut off, bucko.

Fraser takes off out the door.

INT. BODINE'S BUILDING -- MORNING

28

the woman hurries down the stairs and out the exit.

INT. STAKEOUT APARTMENT BUILDING -- MORNING

29

Ray tearing down the stairs, Fraser following. They exit as:

EXT. BODINE'S BUILDING -- WITH THE WOMAN

30

heads for her car. The undercover cop/newspaper vendor, joined by the cop in the utility truck move to intercept her. As the utility truck cop takes out a badge, flashes it -- the woman swings the suitcase squarely at her, knocking her out. Then she turns and with one extremely effective martial arts move, she immobilizes the Newspaper vendor. As she jumps in her car and takes off.... *

RAY AND FRASER

watching this in awe.

CONTINUED:

30

RAY

(bitterly)

There she is, Fraser. The woman of
my dreams.

END OF ACT ONE

ACT TWO

FADE IN:

INT. RAY'S CAR - ROLLING -- DAY

31

Ray at the wheel, Fraser beside him.

RAY

It wasn't a sign, Fraser. It was an omen. Why didn't I see it?

THROUGH THE WINDSHIELD - RAY AND FRASER'S POV

The car they'r following driving swiftly through traffic.

RESUME RAY AND FRASER

FRASER

Any one can have a lapse in judgement, Ray.

RAY

This is not a lapse, Fraser, this is my life. Whenever I think I found the right one, she turns out to be the wrong one. And the one I thought was wrong -- we'd make a date, I wouldn't show up -- six months later I'm sitting in a pew watching her walk down the aisle with some goombah, and I'm thinking, that's her. She walked right out of my life and I didn't see it.

FRASER

(pointing to the road)
Ray...the dumpster...

Ray focuses on the road long enough to avoid the dumpster being pushed across the street and squeals around it.

RAY

But this one...this one I would've bet my soul on. And here she is working for Frank Bodine.

THROUGH THE WINDSHIELD - RAY AND FRASER'S POV

The car runs a yellow light and turns right.

INT. RAY'S CAR

32

as Ray hits the gas and speeds through the red after her.

CONTINUED:

32

FRASER

Ray, slow down.

RAY

We'll lose her.

FRASER

No. Watch -- you slow down, she'll slow down.

Ray eases up on the accelerator.

THROUGH THE WINDSHIELD - THEIR POV

The Camaro slows down as well. *

RESUME RAY AND FRASER

FRASER (CONT'D)

She has no intention of losing you, Ray.

RAY

(realizing)

She's a decoy. She tricked us.

(furious with himself)

Why do I love that??

As he jams the brakes on and does a squealing u-turn:

EXT. STREET - RAY'S CAR

33

does a 180 in full traffic and speeds off in the other direction.

A INT. THE WOMAN'S CAMARO

33A

She's on a cell phone watching the Riviera disappear in her side-view mirror.

WOMAN

(into phone)

They made me, Frank. Get out of there.

INT. HALLWAY OF BODINE'S BUILDING -- DAY

34

as Ray and Fraser run down the hallway. Ray has his gun drawn. They reach an apartment door. Ray adopts standard police position beside the door as Fraser tries the handle. It's unlocked. Ray kicks it open, enters, gun drawn.

5 INT. BODINE'S APARTMENT. -- CONTINUOUS

35

Ray checks the place out, finds no one there.

CONTINUED:

35

RAY

He's gone. We missed him.

Fraser pushes the bedroom door open and glances in.

FRASER

The closet is closed. She left it open.

As they enter the bedroom:

A INT. BODINE'S BEDROOM -- CONTINUOUS

35A

Sparse and fastidiously neat. In the center is a bed with nightstand and a goose-neck lamp. To one side is a portable TV on a stand opposite an armchair. Fraser crosses to the closet and opens it. As he studies the contents:

FRASER

What would he need so badly that he would go to all that trouble to get?

Fraser leaves the closet for the moment and walks around the room examining things. Ray studies the room uncomfortable, looking for signs of her.

RAY

(on his own track)
She was in and out in thirty seconds.
She knew where everything was.

FRASER

We've been looking at a man's apartment through a telescope for two days. What do we know about him?

RAY

You think she's been living here with him?

FRASER

We knew he was near-sighted, for one thing. The TV's too close to the easy chair. But he wasn't wearing glasses when we met him. Maybe contact lenses...

RAY

I mean, just 'cause she's doing his dirty work for him doesn't mean...

But he lets it drop, not believing his own argument.

CONTINUED:

35A

FRASER

He went to the closet...

Fraser returns and studies it again.

FRASER (CONT'D)

What isn't here any more?

RAY

Her stuff, maybe some of his. How are we supposed to know? The closet was closed.

*
*

FRASER

Good point.

And without further comment Fraser goes over to the bed, inspects the bedding for a moment, announces:

FRASER (CONT'D)

The sheets have hospital corners.

*

RAY

(relieved)

At least they're not floral. Only a woman buys floral.

*
*
*

FRASER

You learn that in the army.

*

RAY

Not with his rap sheet.

*

FRASER

What if he were in the National Guard?

RAY

It would give him access to weapons.

Fraser considers for a moment. Then it dawns on him. As he crosses to the closet:

FRASER

What is the one thing a Guardsman is never supposed to be without?

He opens the door and looks through the wardrobe -- whatever he's searching for isn't there.

FRASER (CONT'D)

It's missing.

RAY

What?

A CONTINUED: (2)

35A

FRASER

His Guard uniform. That's why he came back here, Ray. He needed his uniform.

RAY

What for?

CUT TO:

EXT. NATIONAL GUARD ARMORY -- DAY

36

We see an army truck barrel down a ramp into the underground armory. Bodine, in his National Guard uniform, is sitting beside the woman, at the wheel, in a National Guard uniform as well.

*
*
*
*

INT. BODINE'S APARTMENT ENTRYWAY -- DAY

37

Ray and Fraser come down the stairs, on the run. Ray is on the cell phone to Elaine.

ELAINE (V.O.)

Bodine was a sergeant in the National Guard, '85 through '88.

*

RAY

Still active?

ELAINE (V.O.)

With his record?

RAY

Check. And get me names and locations on every unit he's been a member of.

They fire out the front door.

INT. NATIONAL GUARD ARMORY, UNDERGROUND AREA -- DAY

38 *

As the truck parks at a loading dock/supply cage area. Bodine gets out of the truck, approaches a supply depot warehouse area. There is a SUPPLY SERGEANT behind a cage.

*
*
*

CONTINUED:

38

BODINE

I have an order to move weapons for maneuvers.

Bodine hands the sergeant a sheaf of invoice sheets.

TIGHT - THE INVOICE SHEETS

tucked inside is a thick stack of hundred dollar bills.

RESUME SCENE

as the sergeant nods, presses a button, opening the locked door to the supply depot. *

OMITTED

39

INT. RAY'S CAR

40

As they buckle up, Elaine is on the overhead mic.

ELAINE (V.O.)

...67th Regiment Armory, 57th and Wabash...

RAY

(to Fraser)

Got him.

FRASER

(into overhead mic)

Thank you kindly, Elaine.

ELAINE (V.O.)

It's what I live for.

INT. ARMORY, SUPPLY DEPOT/LOADING DOCK -- DAY

41 *

Assault weapons are being loaded into the truck, supervised by Bodine. *

OMITTED

42

AND

43

INT. RAY'S CAR - ROLLING -- DAY

44

Ray speeding and talking at the same time.

RAY

Why can't I meet some nice young thing
who's crazy about me? You know,
someone who wears shorty pajamas and
knits me mufflers for Christmas. Is
that too much to ask?

FRASER

What exactly are shorty pajamas?

RAY

Don't ask, you're better off. Me, I
gotta fall for a hit and run driver
who's working for a stolen weapons
dealer. Go figure...

FRASER

(beat)

Go figure what?

RAY

It's an American expression, Fraser.
It's about time you learned the
language, don't you think?

*

INT. ARMORY, SUPPLY DEPOT/LOADING DOCK -- DAY

45 *

The last weapon is loaded. Bodine signs a receipt with a
phony name, then closes the rear flap of the truck. He moves
around to the cab, gets in the passenger side. The woman
starts the motor, pulls away.

*

*

*

*

OMITTED

46 *

EXT. NATIONAL GUARD ARMORY -- DAY

47

as Ray's car pulls into the Armory from the street.

*

EXT. ARMORY, RAMP

48 *

as the truck pulls up the ramp.

*

OMITTED 48A

EXT. ARMORY 48B*

Ray's car pulls up to an office area. Ray and Fraser get out
of the car. *

WIDER 49 *

as Bodine's truck falls in behind another army truck heading
for the exit. *

ANGLE *

as the first army truck makes the turn, Bodine's truck slows
to follow suit. Ray and the woman see each other. Moment. *

They lock eyes. *

BODINE *

seeing this. *

BODINE
Take out the cop. *

The woman reaches for her gun and swivels, leaning out the
window. *

RAY AND FRASER

as the gun is leveled. She has a perfect shot at Ray. *

INTERCUT -- SLOW MOTION

The woman and Ray caught in a sort of deadly trance. He
hesitates. She levels her gun. He's frozen -- he won't
believe it. She has dead aim. Something flashes in her
eyes, but is quickly suppressed. Fraser turns... *

FRASER

Ray!

She FIRES -- Fraser makes a flying leap for Ray -- too late,
Ray goes down. They hit the ground, Fraser covering Ray as
the truck pulls out of the armory with squealing tires. *

END OF ACT TWO

ACT THREE

FADE IN:

EXT. ARMORY -- DAY

50 *

Ray's car parked with the driver's side door open.

ANGLE TOWARD CAR

Ray sits in the driver's seat, his feet out the door, his head in his hands. Fraser stands by.

RAY

She had a perfect shot.

FRASER

Fill up your lungs with air, then exhale very gradually.

Ray tries this, but without much conviction.

FRASER (CONT'D)

Better?

Ray shakes his head, then mutters in disbelief.

RAY

I just stood there like an idiot.
She almost killed me.

Fraser hesitates for moment, then:

FRASER

No she didn't. She missed you by
seventeen centimetres.

*

Ray looks up, stunned.

RAY

What...?

INT. POLICE STATION -- LUNCH ROOM -- NIGHT

51

Ray sits nursing a soft drink. Fraser sits opposite. The only other person in the otherwise deserted lunch room is Hugo, who is off in the corner stocking the vending machine.

FRASER

She was firing a 9 millimeter Barretta
at close range. The light was at her
back. The truck wasn't moving. I dug
this out of the wall behind you.

*

CONTINUED:

51

He sets what remains of a fired round on the table in front of him.

RAY

You saying she missed me on purpose?

FRASER

The trajectory was 8 degrees off line, which is almost impossible to do unless you're trying. *

Ray fingers the bullet, trying to take this in.

RAY

Why?

FRASER

I don't know, Ray.

RAY

(after a moment)

Maybe I do. Maybe I saw it in her eyes.

FRASER

You've only known this woman for a few seconds -- while you had a concussion...

RAY

Doesn't matter. Ten seconds, ten years. Chemistry is chemistry. I figure Bodine's got something on her. Maybe she did something foolish when she was younger and Bodine is blackmailing her into helping him. *

FRASER

Well, I suppose it's a theory, but... *

RAY

She really wants to get out, which is why she's been sending signals to me. She wants me to rescue her. *

FRASER

Maybe you shouldn't think about it now.

CONTINUED: (2)

51

RAY

How often in a lifetime does this type of thing happen? I mean, has it ever happened to you?

Fraser is caught off guard. There's something there, something painful, but Ray is too involved in his own pain to see it.

FRASER

(covering)

Well...I...

RAY

No. Of course not. What does a mountie know about women?

Fraser lets it pass, relieved. Ray takes his empty soda and drains it. A moment passes.

RAY (CONT'D)

(devastated)

I think I'm in love with her, Fraser.

HUGO, the vending machine man, steps in quietly and sets a new can of soda in front of Ray.

HUGO

(with sympathy)

This one's on me.

2

EXT. FARMHOUSE -- DAY

52

An isolated farmhouse on a dirt road about forty miles west of Chicago. There is a rundown house and a barn. The truck from the National Guard Armory heist is parked beside the barn.

*

3

OMITTED

53

4

INT. FARMHOUSE -- DAY

54

Sparsely furnished.

CONTINUED:

54

The woman is at the table doing a meticulous job of cleaning her weapon. Bodine enters with some wood. They are both wearing their coats.

BODINE

It's freezing in here...

He puts the wood in a pot-bellied stove, closes the door.

BODINE (CONT'D)

When's the coffee going to be ready?

WOMAN

As soon as you make it.

Bodine goes to the stove, grabs the coffee pot and fills it with water.

BODINE

Why the hell don't they call?

The woman doesn't respond -- she's clearly used to listening to him rail and ignores it. Bodine continues, undaunted as he heaps in some coffee and slaps the pot on the burner.

BODINE (CONT'D)

I'm sitting on half a million bucks worth of weapons. You got the phone on?

The woman takes a cell phone out of her pocket, shows it to him.

BODINE (CONT'D)

Leave it on the table.

She puts it on the table and continues calmly reassembling her Beretta.

BODINE (CONT'D)

I don't know how you missed that cop.

WOMAN

(unconcerned)

Neither do I. Off day, I guess.

BODINE

I don't like that cop. Or his fruitcake mountie friend. We should've taken both of them out.

WOMAN

You never learn to relax, Frank.

(MORE)

CONTINUED: (2)

54

WOMAN (CONT'D)

How are we ever gonna enjoy that half-million if you can't relax?

BODINE

He's a mountie. They always find you sooner or later. I hate that.

WOMAN

That's not real life, Frank. That's "Rocky and Bullwinkle."

(standing)

Call me when the coffee's ready.

She strides off into the back room.

INT. POLICE STATION -- DAY

55

TIGHT on a reel-to-reel tape recorder as it spins.

WOMAN (V.O.)

They made me, Frank. Get out of there...

WIDEN TO SQUAD ROOM, where Ray, Fraser, Huey, Gardino and Elaine are standing around the tape recorder.

FRASER

Is that her voice?

Ray nods.

RAY

She's doing it under duress.

GARDINO

Right. She shot at you under duress too.

Ray just flashes him a look, as:

HUEY

Was that the only call in or out?

ELAINE

There was one wrong number and someone trying to sell life insurance.

HUEY

What were you doing following her?

CONTINUED:

55

RAY

She took some clothes out of Bodine's apartment.

GARDINO

You don't leave a stakeout.

RAY

Is that so, Gardino?

GARDINO

Yeah. Unless you got a thing for the babe that's deceiving you.

RAY

(angry)

Did I ask your opinion? Did anybody in this room ask for Gardino's opinion?

A moment of tense silence, broken by:

FRASER

(to Elaine)

Can you get the number she was calling from?

ELAINE

Sure. But she called from her car. It's a cell phone.

HUEY

You're never gonna track a cell, it's a nightmare.

FRASER

Not really. Not if you've tracked caribou.

They all look at him, a little peculiarly. Then:

RAY

Fraser, let's try this one more time; We're in Chicago. We're not tracking caribou. We're tracking gun runners.

FRASER

Yes, Ray, I understand. But you catch them the same way.

(turning to Elaine)

Could you get me a grid map of the company's cellular signal antennas?

56 INT. FARMHOUSE -- DAY

56

The woman sits at the table sipping a cold cup of coffee. Bodine paces. The cell phone is on the table, its on-light blinking.

BODINE

Time?

She doesn't even have to check her watch.

WOMAN

2:20.

BODINE

They said two o'clock.

WOMAN

(weary of this)

I know.

BODINE

I should have gotten half up front. That way they couldn't stiff me. Why didn't you think of that?

WOMAN

I did.

He turns to her slowly with a cold glare. Insulting this man is dangerous. But she's used to this too and soothes him with a smile.

WOMAN (CONT'D)

But what do I know?

Instantly disarmed, he reaches down and strokes her hair. But his eyes drift back to the cell phone, its green light blinking.

57 INT. POLICE STATION -- DAY

57 *

TIGHT ON cellular phone grid map showing Chicago and the outlying areas within a fifty-mile radius. PULL BACK to find Ray looking over Fraser's shoulder as he studies the map. *

RAY

What is this -- arts and crafts? *

Fraser takes a triangle and begins to draw a series of lines using a ruler. *

57

CONTINUED:

57

FRASER

It's called triangulation, Ray. It's used by game wardens to track caribou herds.

*
*
*

RAY

That's fascinating, Fraser, but the last caribou spotted in Chicago was about 300 years ago.

*
*
*

Elaine hangs up the phone and leans down to study the map.

*

ELAINE

That was the cell phone company. They found her number and picked up the signal...here.

*
*
*

(she pin-points a grid on the map)

*
*

Near Carpentersville. It's farmland mostly, not too many folks with mobile phones in those parts.

*
*
*

FRASER

(turning to Elaine)

Does the cell phone have to be in use to pick up the signal?

*
*
*

ELAINE

It just has to be turned on to receive calls. It emits a signal unless the power's off. That's the good news.

*
*

57

CONTINUED: (2)

57

RAY

Elaine, we're attempting to track criminals as though they are fur-bearing animals. What news could be bad?

*
*
*
*

ELAINE

The grid covers an area of over twenty square miles. Unless you plan to go door to door...

*
*
*

Ray sighs.

*

RAY

Okay, Fraser -- how do we find the herd?

*
*

58

OMITTED

58

THRU

TH

60

60

61

EXT. FREEWAY -- DAY

61

Ray's car leaving Chicago. A radio signal tracking antenna is mounted on the roof.

61 CONTINUED:

61

FRASER (V.O.)

The cell phone company sends a signal out from their antenna to the phone.

62 INT. RAY'S CAR -- ROLLING -- DAY

62

Ray at the wheel, Fraser sitting beside him scanning a lap-size doppler device (similar to an air-traffic control screen) which indicates the presence of radio signals. Affixed to the dash is a separate radio scanner. The doppler device is operating, but the tell-tale blip has yet to appear on the screen.

FRASER

The phone sends a signal back. We draw a line on the map from that location to the signal. Then we drive to a second location, trip the signal again, draw another line -- that's our triangulation. Wherever the lines on the map meet, that's where we'll find Bodine.

RAY

I find her, I got to arrest her too.
End of story.

FRASER

Yes.

RAY

(reluctantly)
...Yeah.

PAGE IS OMITTED

PAGE IS OMITTED

62	CONTINUED: (3)	62
		*
63	OMITTED	63
64	INT. FARMHOUSE -- DAY	64

Bodine is pacing back and forth as the woman sits at the table filing her nails. She appears deadly calm, but if you look closely at her hands, as she does, they are shaking ever so slightly. Suddenly, the phone RINGS. They look at each other. He grabs the cellular phone from the table.

Yeah... BODINE
 (MORE)

11/11/94
11/11/94

64 CONTINUED:

64

BODINE (CONT'D)

(beat)

Where?

(beat)

We'll be there in an hour...

He sets the phone down, turns to her.

BODINE (CONT'D)

Pack your bikini.

She smiles. But as he moves past, the smile fades.

On the cell phone, the green light still blinking,

MATCH CUT TO:

65 OMITTED

65

66 INT. RAY'S CAR - TIGHT ON THE SCREEN OF THE DOPPLER DEVICE

66

A blip appears on the screen. PULL BACK to reveal Fraser
and Ray are parked on the side of the road. Fraser is
fiddling with the dials.

*
*
*

FRASER

I'm getting something...

Fraser checks the geological survey map and draws a second
line which intersects with the first. As he circles the
intersection.

*
*
*

FRASER (CONT'D)

(off map)

There.

*
*

Ray pulls the car out.

*

67 OMITTED

67

67A EXT. BARN -- DAY

67A

Bodine has pulled the truck out of the barn and into the
laneway. He climbs out and crosses back to secure the barn.

67B INT. FARMHOUSE, KITCHEN -- DAY

67B

where the woman sits staring at the cellular phone.

- 67C EXT. DIRT ROAD -- DAY 67
Ray's car moving along a small, deserted country road. *
- 67D INT. FARMHOUSE -- DAY 67
The woman HEARS a vehicle approaching in the distance. She moves to a window, looks out.
HER POV
Ray's car pulling up in front.
RESUME WOMAN
as she reacts.
- 68 INT. RAY'S CAR -- RAY AND FRASER 68
seeing the farm and the barn.
RAY
You check the barn. I'll check the house...
They get out of the car.
FRASER
(calling back)
Diefenbaker...
DIEF
is sitting there with a candy bar in his mouth.
FRASER
losing hope.
FRASER (CONT'D)
Never mind.
Fraser takes off for the barn, which is a few hundred yards from the house.
- 69 EXT. BARN -- BODINE 6
as he rounds the corner of the barn sees Fraser approaching and pulls back.
- 70 INT. FARMHOUSE - THE WOMAN 7
reaches for her Beretta.

71 OMITTED 71

72 EXT. FARMHOUSE - RAY 72

reaching the door. Holding his gun ready, he tries the door, finds it open, moves cautiously through it.

72A EXT. BARN -- FRASER 72A*

Finds the army truck in the laneway, checks it, no sign of Bodine or the woman then moves on around the barn. *

73 INT. FARMHOUSE -- CONTINUOUS 73

as Ray moves quietly through the anteroom toward the kitchen, gun drawn. *

THE WOMAN *

does the same, moving quietly toward the same door... *

AT THE DOOR *

Ray suddenly wheels into position, gun drawn, only to see the woman standing in the doorway ready for him. *

ANGLE *

The two of them, twenty feet apart, holding guns on each other. For a moment, neither of them speaks; then Ray slowly lowers his gun. She does the same. They walk toward each other.

They meet and, still holding their guns, they kiss. It is tender and quite wonderful, two people holding guns and kissing. The kiss becomes hotter, more passionate.

They separate for a moment to catch their breath. She looks at him with soulful eyes and whispers:

WOMAN

I'm sorry...

Then she takes her gun and hits Ray hard on the head with the gun butt. He crumples in her arms.

74 EXT. FARMHOUSE AND BARN -- WIDE -- DAY 74

Bodine moves into firing position behind Fraser. Fraser reacts, dives for cover. Bodine has Fraser pinned down with automatic weapons fire from the barn. *

ANGLE -- FARMHOUSE *

74 CONTINUED:

74

as the woman exits, runs to the army truck, gets behind the wheel.

FRASER

pinned down by a withering round of fire from Bodine's M-16.

BODINE

firing as he runs towards the moving truck.

*

74 CONTINUED: (2)

INT. RAY'S CAR

Dief sees the action going down. He looks to his candy bar...looks to the escaping criminals...looks to his candy bar... and fires out of Ray's car.

BACK TO SCENE

as the woman pulls the truck alongside Bodine. Firing the automatic weapon at Fraser, Bodine gets in. As the woman yanks the trunk into gear

DIEFENBAKER

leaps into the back of the army truck, disappearing behind the canvas flaps.

74A INT. ARMY TRUCK

The woman hits the gas and the truck jumps forward.

74B EXT. ARMY TRUCK

They speed off, Bodine firing out the window behind him as the truck wheels onto the road and disappears.

74C FRASER

gets up and runs toward the farmhouse.

75 INT. FARMHOUSE -- CONTINUOUS

Fraser enters and finds Ray on the floor, just coming to.

FRASER

Are you okay?

RAY

She kissed me.

Fraser glances at Ray's head, sees the wound.

FRASER

...And then she hit you with her gun.

RAY

(devastated)

I'm gonna see her in jail, Fraser.
If it's the last thing I do.

END OF ACT THREE

ACT FOUR

FADE IN:

76 INT. RAY'S CAR -- ROLLING -- DAY

76

Fraser is studying the geological map as Ray tears along the country road at break-neck speed.

FRASER

This road intersects the main highway
in 5.4 kilometers...

RAY

I want her, Fraser.

FRASER

If we can stop them from getting to
the highway...

RAY

(obsessed)

I'm going to put her away. For a
long time. She'll be an old woman by
the time they let her out.

FRASER

Perhaps you should radio for backup...

RAY

(not listening)

She'll be ninety and she won't be
able to do this to men anymore...

FRASER

Ray, backup.

RAY

Huh?

FRASER

It might be a good idea to call the
sheriff's station for backup.

RAY

Right...

Ray picks up the radio mike, turns it ON.

RAY (CONT'D)

(broadcasting)

Patch me through to the Kane County
Sheriff's station...

76A OMITTED
THRU
77

76A*
THRU
77

78 EXT. DIRT ROAD -- DAY 78
The woman and Bodine speeding along the dirt road.

79 INT. RAY'S CAR -- ROLLING -- DAY 79
speeding along the same road, but not yet having the truck
in sight. *

RAY
Armed robbery, attempted murder...
assault and battery on a police
officer... What do you figure? Forty
to Life?

FRASER
I don't know, Ray. *

RAY
Hard labor in Joliet... *

FRASER
Slow down. *

RAY
What? *

FRASER
There's a road on the right. *

79A EXT. RAY'S CAR 79A
as it roars past a turn off to the right *

80 INT. BODINE'S TRUCK -- ROLLING -- DAY 80
Bodine is holding the M-16 in his lap.

BODINE
How much longer till we hit the
highway?

WOMAN
A few more minutes.

BODINE
Why didn't you drop the cop?

WOMAN
I didn't have a clear shot at him.

80 CONTINUED:

80

BODINE
Like at the armory?

WOMAN
He had a gun on me, Frank. I fire, we
both get it. Then you've got no one
to drive your getaway car, do you?

Bodine looks behind him, sees: *

HIS POV -- THROUGH REAR WINDOW *

Ray's car in the distance. *

RESUME SCENE *

BODINE
Damn it. It's them. Floor it. *

As her foot goes down to the floor. *

80A INT. RAY'S CAR

80A*

seeing them. *

RAY
There they are... *

and as Ray's foot goes down to the floor. *

80B EXT. THE ROAD -- WIDE

80B*

as Ray's car gains on the army truck. *

80C EXT. THE ROAD -- ANGLES

80C*

Ray's car catches up and tries to pass the truck. Ray moves
to the right; the truck moves to the right to block him. Ray
moves to the left; the truck moves to the left to block him. *

INTERCUT between the car and the truck as the deadly race
continues until they reach a long, winding downhill stretch.
Ray gains momentum and passes on the right. As he gets past
the truck, he accelerates, moving far enough ahead to *

81 EXT. THE ROAD

81**

as Ray's car does a fishtail stop in a cloud of dust and
blocks the road at a spot where there is a steep drop off to
the right. *

82 OMITTED
THRU
86

82 *
THRU
86

*

87 EXT. RAY'S CAR 87 *

They climb out. Ray takes up a position behind the car. *

FRASER
Ray, are you sure this is a good idea. *

RAY
Yes, Fraser. *

FRASER
(beat, then:)
Are you quite sure? *

RAY
Yes. *

THEIR POV *

The army truck rounds a corner and bears down on them from the top of the rise. *

BACK TO SCENE *

Ray levels his weapons across the roof of the car, his attention riveted on the approaching truck. *

FRASER
(speaking quickly) *
Ray, not to press the point, but we *
are hiding behind a 1972 Buick Riviera *
equipped with a light weight aluminum *
chassis. They, on the other hand, *
are driving downhill at roughly forty- *
seven miles per hour in a steel plated *
military weapons carrier designed to *
smash through enemy fortifications in *
time of war. *

RAY
(beat) *
Works for me. *

FRASER
(beat) *
Ah. *

Fraser adjusts his hat and prepares to stand his ground. *

88 INT. BODINE'S TRUCK -- ROLLING 88 *

as it approaches the car. *

88

CONTINUED:

88

BODINE

Go around it.

WOMAN

There's no room.

BODINE

Then go through it.

88 CONTINUED: (2)

88

*

88A INTERCUT BETWEEN

88A

Ray and Fraser behind Ray's car and Bodine and the woman in the army truck, as the huge vehicle barrels toward it.

*

THE WOMAN -- RAY'S POV

*

and the fear in those beautiful eyes.

RAY

*

holding his ground.

*

88B INT: ARMY TRUCK

88B

Simultaneously, the woman makes her decision, grabbing the wheel, turning it away from the car -- Bodine grabs the wheel from her and steps on the accelerator, veering it back toward the car.

*

*

WOMAN

Frank, no!!

At that moment:

DIEFENBAKER lunges up from the back of the truck, barking furiously.

BODINE

startled, loosens his grip

THE WOMAN

88B CONTINUED: 88B
yanks the wheel hard to the right

88C EXT. ARMY TRUCK 88C
As it goes careening off the road and down the incline, it rolls and tumbles down into the ravine. The last thing we hear is the WOMAN'S SCREAM.

88D EXT. TOP OF THE RAVINE 88D
RAY AND FRASER
race down the incline after the vehicle.

88E EXT. BOTTOM OF RAVINE 88E
The truck is on its side. Ray yanks at the driver's side door and pulls it open. The seat is empty.

AT THE REAR OF THE TRUCK

Fraser throws back the canvas flaps. It's a mess, broken crates everywhere. No sign of Dief. Fraser looks as close to panicking as he'll ever look. He grabs a crate and turns to heave it out...

ON THE GROUND

Diefenbaker sits looking up at him.

Fraser quickly tries to cover his relief.

FRASER

(to Dief)

Oh. There you are. Out of donuts, are we?

AT THE FRONT OF THE TRUCK

Ray is searching the grass around the truck, frantic.

ANGLE

the woman lies a few yards away in the grass. Ray hurries over to her and finds her unconscious.

ON RAY AND THE WOMAN

He lifts her head gently and gives her mouth to mouth resuscitation. A few seconds later she opens her eyes.

RAY

You all right?

88E CONTINUED:

88E

She mumbles, disoriented.

WOMAN
...What happened?

RAY
(smiles, relieved)
Long story.

He studies the bruise on her forehead and gently wipes a smear of dirt away.

RAY (CONT'D)
You need an ambulance.

He starts to move away -- she grabs his hand.

WOMAN
No. Stay...

He smiles.

RAY
I'd like to.

Ray looks at her. She is bruised, her hair is in her eyes. She looks more beautiful than ever. Then POLICE SIRENS are heard in the distance. Ray looks at her, then looks off toward the highway where the sirens are coming from. All of a sudden, he makes an emotional decision.

RAY (CONT'D)
You okay to walk?

WOMAN
I...I think so.

RAY
Good. Get out of here.

WOMAN
What?

Ray helps her to her feet.

RAY
Get to the highway. You can cut through the woods.

WOMAN
You're letting me go? I almost killed you three times.

88E CONTINUED: (2)

88E

RAY

You deaf? Get the hell out of here!

*

As the SIRENS get LOUDER. She doesn't move. She looks at him, shakes her head, smiles sardonically.

WOMAN

Special Agent Suzanne Chapin --
Alcohol, Tobacco and Firearms. You
just screwed up five month's work,
detective. You're busted.

*
*
*
*

She turns and walks toward the sound of the sirens. HOLD on Ray for a long moment, as it all sinks in, then...

*

89 EXT. RAVINE -- DAY

89

Police cars, lights, ambulance. As paramedics carry Bodine's body into the ambulance Suzanne Chapin is talking to Sheriff's Deputies. PAN TO Ray and Fraser by themselves at Ray's car.

*

89 CONTINUED:

89

RAY

They're going to take my shield.
Nine years on the force down the drain.

FRASER

There were mitigating circumstances...

RAY

She's a Fed, Fraser. I offered to let her go. She's going to put it in her report and three minutes later Welsh is going to ask for my shield and he'll be right.

(then; wistfully)

Of all the districts in this city, she has to walk into mine.

90 INT. POLICE STATION -- BULLPEN -- EVENING

90 *

Elaine is with Huey and Louey at their desks. Huey is wrapping up some paperwork, Louey is playing solitaire.

*

*

HUEY

Ask me, he would've been better off if she'd hit him and left him dead on the pavement.

*

*

*

GARDINO

See, that's the trouble with signs. You get the right one from the wrong woman, you end up paying for it the rest of your life. Better you never saw the sign. Better it never happened.

*

*

*

*

*

*

ELAINE

Then how would you know?

*

GARDINO

How would you know what?

*

ELAINE

If you never saw the sign how would you know if you were wrong or right?

*

*

GARDINO

You wouldn't know. You'd just be taking your chances like every other dumb schmo. That's the great thing about love, it evens the odds. Anyone can be completely humiliated.

*

*

*

*

*

90 CONTINUED:

90

ELAINE

Well if there was a sign, and I could
tell just from the way he blew his
nose or tipped his hat, I'd want to
know.

*
*
*
*

GARDINO

Hey, hey -- women don't have signs.
Men have signs. Women have "biological
imperatives."
(off their looks)
It's true, I read it.

*
*
*
*
*

ELAINE

Jeez, Gardino, no wonder your wife
left you for a pork roast.

*
*

Ray enters. Suddenly, they stop talking, look at him.

*

HUEY

Lieutenant wants to see you, Vecchio.

Ray nods, continues walking, as:

GARDINO

Yeah. And bring your play book.

Ray continues walking. WITH him as he walks towards Welsh's
office. People seem to stop talking and watch as Ray walks
along through the:

91 INT. POLICE STATION -- SQUAD ROOM AND BULLPEN -- CONTINUOUS 91
people looking at him, nobody talking. He reaches Welsh's
office, knocks.

92 INT. WELSH'S OFFICE -- CONTINUOUS 92
as Ray enters. Welsh is at his desk, an open file folder in
front of him.

WELSH
Sit down, Vecchio.

RAY
I'd rather stand, sir.

WELSH
Suit yourself. -

Welsh looks at the report.

WELSH (CONT'D)
I have Special Agent Chapin's report
on the Bodine arrest here. Would you
like me to read the relevant passage?

RAY
(dead and he knows it)
Sure, why not.

Welsh puts on his reading glasses, reads:

WELSH
"We were able to seize 850 assault
weapons and put Frank Bodine in
custody. This arrest could not have
been accomplished without the
assistance of Detective Ray Vecchio,
who was instrumental in bringing this
operation to a satisfactory conclusion.
His hard work and his courage in the
face of danger were exemplary..."

Welsh puts the file down, looks at Ray.

WELSH (CONT'D)
Congratulations, Detective.

92 CONTINUED:

92

RAY
(stunned)
...Sir?

WELSH
I said "congratulations."

Ray doesn't respond. Suddenly he turns and walks out. PAN *
TO the corner of the office, where Diefenbaker has been *
sitting, having bonded with Welsh. *

They exchange a complicitous look; then Welsh opens the bottom *
drawer of his desk and takes out two pretzels. *

WELSH (CONT'D)
Same to you. *

He gives one to Diefenbaker and eats one himself. *

93 INT. POLICE STATION, SQUAD ROOM -- EVENING

93

93 CONTINUED:

93

As Ray storms across the bullpen, he meets Fraser at the top of the stairs. *

RAY
(calling out)
I gotta find her. *

Fraser steps in and hands him a piece of notepaper.

FRASER
The Regents Park, I took the liberty...

- Ray nods, continues out.

93A EXT. CHICAGO SKYLINE -- NIGHT -- MUSIC OVER

93A

94 INT. HOTEL LOBBY -- NIGHT

94

Suzanne steps off the elevator with her valise and approaches the front desk. There's a long line of patrons waiting.

95 EXT. CHICAGO STREET -- NIGHT

95

Ray's car speeding through traffic.

95A INT. HOTEL LOBBY 95A

Suzanne is third from the front now. The man in the front of the line is taking forever. She checks her watch.

95B EXT. CHICAGO STREETS 95B

Ray's car is backed up in traffic. Suddenly it wheels out of line, makes a right turn and fires down an alley.

96 INT. HOTEL LOBBY 96

Suzanne signs her credit card bill at the desk.

DESK CLERK

I hope you had a pleasant stay, Ms. Chapin.

SUZANNE

Yes, thank you...

(then)

I'll need a car for O'Hare, please.

DESK CLERK

Certainly...

97 EXT. CHICAGO STREETS -- RUNBYS -- NIGHT 97

Ray wheels out of another alley and tears off down the street. *

98 EXT. HOTEL -- NIGHT 98

as Suzanne stands outside waiting for her limo. After a beat, the limo pulls up. The driver gets out, opens his trunk. Suzanne gives him her suitcase, moves to open the rear door just as

ANGLE

Ray's car pulls up, jumping the curb. He gets out and...

SUZANNE

her hand on the door handle, sees him. Moment. Ray approaches.

ANGLE - RAY AND SUZANNE

as they stand there beside the limo, the driver waiting, people passing by in the street. They face off -- he challenging, she defensive. *

*

98 CONTINUED:

98

SUZANNE
You want something, Detective?

*

RAY
That kiss meant something.

*

SUZANNE
(beat)
Yes. It meant "step closer so I can
hit you."

*

*

*

RAY
(takes this in, then:)
- Good cover. You must be very good at
your job.

*

*

*

SUZANNE
Apparently.

*

She starts to step toward the limo. He steps in closer and
holds her arm.

*

*

RAY
So I'm just a dumb jerk, right? You'll
walk away and you won't spend the
rest of your life wishing you had the
guts to say it.

*

*

*

*

She turns on him, desperate not to crack.

*

SUZANNE
It was a job.

*

RAY
Then why didn't you report me?

*

SUZANNE
Come on! Who needs the paperwork?

*

That hurt. A beat.

*

RAY
Then go home.

*

Ray turns and walks away. Then stops. He's gonna hate
himself for this, but:

*

*

RAY (CONT'D)
Damn!

*

He turns, strides back, grabs her and she's in his arms.
They kiss. It's one hell of a kiss, and when they're
finished, she's clearly lost the battle. Then she recovers
and turns away, climbing into the back of the limo.

*

*

*

*

98 CONTINUED: (2)

98

RAY

*

stands there watching the limo pull away. He turns to the
DOORMAN and says:

*

*

RAY (CONT'D)

She's gonna turn back. Watch.

*

ANGLE

*

A long moment, and just when we're sure he's wrong, she turns
back and looks at him through the rear window of the limo.
And smiles. —

*

*

RAY

*

smiles to himself. Then he turns and, hands thrust deep
into his pockets, he walks off down the street -- past his
car -- just walking.

*

*

*

98 CONTINUED: (3)

98

As we CRANE UP slowly losing Ray among the lights of the city: *

RAY (V.O.) (CONT'D)
That's it, Fraser. That's the sign.

FRASER (V.O.)
What is, Ray?

RAY (V.O.)
The look. She left me but she left for the right reason. She loves me. *

FRASER (V.O.)
...But she's gone.

RAY (V.O.)
That's what's right for us. Maybe someday it won't be, but now it is.

FRASER (V.O.)
But you might never see each other again.

RAY (V.O.)
Exactly. That's what we need -- ridiculous odds and just a speck of hope that some day we'll beat 'em. *

FRASER (V.O.)
I can't say I understand, Ray. *

RAY (V.O.)
Course you don't. You're not too swift with this stuff, are you, Fraser? *

99 INT. FRASER'S APARTMENT -- NIGHT

99

Fraser sits on the bed, Diefenbaker curled up beside him. On his lap is a small wooden box, the kind one might put keepsakes in so they don't become lost or torn. For a moment he just looks at the box as if trying to get up his courage.

He looks at Diefenbaker, who looks directly back at him. Fraser looks away, turns back and finds Diefenbaker staring at him unrelentingly. He forces a smile he doesn't believe in, as though trying to reassure.

FRASER
It was a very long time ago.

Diefenbaker holds his look, as Fraser lifts the lid of the box.

99 CONTINUED:

99

PUSH IN SLOWLY ON HIM as he carefully sifts through the contents. In the bottom, there is an old, yellowing photograph. Fraser lifts it out, looks at it.

TIGHT - THE PHOTO

99 CONTINUED:

99

of a woman taken at a distance. She has turned away from the camera in mid-motion as if not wanting to be photographed, leaving her features blurred and indistinct. But her long, dark hair, and the slightly regal bearing leaves little doubt that this is Fraser's dark lady.

FRASER

as he sits there staring at the photo, we...

FADE OUT.