

Episode #14

Project - SC1021

# *due* **SOUTH**



## "THE MAN WHO KNEW TOO LITTLE"

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Episode #14 - "THE MAN WHO KNEW..." - Published Draft  
CAST

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**Regular Cast**

FRASER  
RAY  
DIEFENBAKER  
WELSH  
HUEY  
GARDINO  
ELAINE

**Recurring Characters**

**Guest Cast - Speaking Roles**

IAN MACDONALD  
BROCK  
LAURIER  
MCGILL

BRENDA  
BRENDAN  
RCMP OFFICER  
STATE TROOPER  
THUG ON THE RIGHT  
THUG #2  
TICKET AGENT  
WAITRESS  
WOMAN

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Episode #14 - "THE MAN WHO KNEW..." - Published Draft  
SETS

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**EXTERIOR - DAY**

ABANDONED PANCAKE HOUSE  
BACK ROAD  
BACK ROAD DITCH  
CAR RENTAL AGENCY  
CHICAGO TRAIN STATION  
HIGHWAY  
HIGHWAY SERVICE STATION  
HIGHWAY SERVICE STATION - REAR  
INTERSTATE 90 - EASTBOUND  
INTERSTATE 90 - SHOULDER  
INTERSTATE 90 - WESTBOUND  
RAY'S CAR  
RAY'S CAR AND STREET  
RAY'S HOUSE  
ROADHOUSE DINER  
ROADHOUSE DINER - REAR  
TWO LANE BLACK TOP

**EXTERIOR - NIGHT**

STREET CORNER/COFFEE SHOP  
US/CANADIAN BORDER

**INTERIOR - DAY**

ABANDONED PANCAKE HOUSE  
CHICAGO TRAIN TERMINAL  
CUSTOMS BOOTH  
POLICE STATION - BULLPEN  
POLICE STATION - WELSH'S OFFICE  
RAY'S CAR TRAVELLING  
ROADHOUSE DINER  
ROADHOUSE DINER - KITCHEN  
SERVICE STATION  
STATION WAGON - TRAVELLING  
TAURUS - TRAVELLING

**INTERIOR - NIGHT**

COFFEE SHOP

PROLOGUE

1 OMITTED 1

2 INT. POLICE STATION - BULLPEN - MORNING 2

Leather jackets and painted denim crowd the bullpen. Teens from warring gangs are dragged in and handcuffed to anything nailed down as Detectives question without result. Fraser enters with Elaine and they head for her desk.

ELAINE

You have the extradition papers? \*

FRASER

(handing them to her)  
They should be in order. \*

ELAINE

(reading as she walks)  
Your bosses must be in a real hurry to get him back to Canada. What did he do? \*

FRASER

He's wanted for perjury. Apparently he was a witness in a murder trial, but he changed his testimony on the stand and it resulted in a mistrial. Is he here? \*

ELAINE

Huey and Louey are bringing him over from lock up. I hear he's quite the character. He was pulled over for running a red light and he tried to convince them he was taking a short cut in a cross-Canada rally. If he'd kept his mouth shut they might never have called INS. \*

Ray steps up, wearing his coat and carrying a small paper bag.

RAY

(to Elaine)  
Did you check the weather in Florida?

ELAINE

Do I look like a Travel Agent?

2 CONTINUED:

2

RAY

(walking off)

Ever been to the Sunshine State, Benny? \*

FRASER

(following)

I can't say that I have, Ray.

RAY

(to punks in his way)

You want to move or you want to find  
out what Italian footwear tastes like?

The punks part as Ray and Fraser continue to his desk, where Ray puts the paper bag down and takes off his coat.

RAY (CONT'D)

I just hear that this is the rainy  
season and I don't want to go all the  
way down there and get stuck in a  
monsoon.

FRASER

I thought you'd used all your vacation  
time, Ray.

Under following Ray removes a styrofoam cup from the bag and heads for Welsh's office. Fraser follows.

RAY

This isn't a vacation, Fraser, this  
is a plum waiting to be picked. One  
detective from this district has to  
attend a lecture in Miami on advanced  
weaponry, and I intend to be said  
detective. \*

FRASER

So it's assigned on the basis of merit?

RAY

It is assigned based on who can suck  
up the most without making it obvious.

(knocks on Welsh's  
door and opens it)

Capuccino, sir?

3 INT. POLICE STATION - DAY

3

GARDINO, in an Hawaiian shirt, and HUEY escort IAN MACDONALD through the hallways. Each carries a paper bag. They

3 CONTINUED:

3

GARDINO

What do you think of the shirt?

HUEY

I think you'll look pretty silly in it sitting behind your desk while I'm in Florida.

GARDINO

Sorry, pal, no chance.

(gesturing to bag)

This little baby's my ticket to the fun in the sun.

\*

IAN

Strange you should say Florida, my family has a home in the Keys. You'd be welcome to use it.

\*

\*

\*

HUEY

Shut up.

(re. bag)

Whatdya got?

GARDINO

What do you got?

HUEY

Orchestra seats to La Boheme.

GARDINO

I'll send you a postcard.

4

INT. WELSH'S OFFICE -- AT THAT MOMENT

4

WELSH

(to Ray)

You really thought you could get this assignment by sucking up to me, Detective?

RAY

No, sir. A man of your considerable intelligence would see right through that.

\*

\*

WELSH

(re: coffee)

Decaf?

4 CONTINUED:

4

WELSH  
(handing it back)  
Thanks anyways, Detective.

RAY  
No problem, sir, I just happened to  
be walking past the espresso bar.

Ray exits into:

5 INT. BULLPEN -- CONTINUOUS

5

Ray heads out of Welsh's office, passing Fraser. Fraser follows him out the side door.

RAY  
Where can I find espresso within a  
ten block radius?

FRASER  
Well, there's a small--

RAY  
Come on, come on!

As they hustle out the side door, we PAN ACROSS to the other door where Huey and Louie arrive with the prisoner MacDonald. As already established, the room is overflowing with punks. Some additional chairs are being brought in by some maintenance people.

HUEY  
Cuban cigars? No way. How did you  
get your hands on them?

Gardino casually grabs an empty stacking chair between two members of the rival gangs, plops Ian down and cuffs him to the seat.

GARDINO  
Let's just say one of the girls in  
the evidence room thinks I have  
sensitive eyes.

They head for Welsh's office. We stay with Ian who sizes up the two thugs on either side of him.

IAN  
You guys related?

5 CONTINUED:

5

ANGLE ON WELSH'S DOOR

GARDINO  
(knocks and opens door)  
Sir, do you have a moment?

BACK WITH IAN AND THE TWO THUGS

Ian leans to the thug on his right, and laughs as if he just said something funny. The thug on his left turns to look. Ian "tries to cover."

IAN  
(to thug on left)  
I'm sure he didn't mean it literally.

The thug on his left leans out to glower at the thug on the right.

THUG ON THE RIGHT  
What you looking at?

6 INT. WELSH'S OFFICE -- CONTINUOUS

6

We cannot see what is happening in the bullpen behind Huey and Louie who happen to also be blocking Welsh's view of same.

HUEY  
It's just that I had these two tickets to the opera, and I thought I might be out of town tomorrow night.

WELSH  
That's very thoughtful of you, Detective.

GARDINO  
(as if the thought just struck him)  
Don't you smoke cigars, sir? Now you're going to think this is a very strange coincidence, but--

WELSH  
(sees the box)  
Cubans, Gardino?  
(taking the box)  
You boys wouldn't in any way be trying to influence my decision about which Detective goes on the Miami run?



6 CONTINUED:

6

GARDINO/HUEY

No, sir. / Absolutely not, sir.

Behind them, out in the bullpen, we start to hear a commotion brewing.

WELSH

Good, because I make it a rule to disqualify any officer who has given me an expensive gift of any sort in the last month. Just to avoid any appearance of impropriety, you understand.

GARDINO

I have reason to suspect the cigars are domestic, sir.

WELSH

Really?

GARDINO

Where it says "Havana" there. If you look closely the ink is smudging.

HUEY

The tickets are twentieth row, sir. Matinee. But the cigars look real to me, sir.

Suddenly a chair comes through Welsh's window, and all turn to see the full blown riot taking place in the bullpen.

7 INT. BULLPEN -- CONTINUOUS

7

As the melee ensues all around him and the skinheads and Rastafarians fight it out, Ian quietly picks up the chair to which he is handcuffed, stacks it onto other unoccupied chairs and makes his way toward the exit. Cops begin to rush into the room to put down the insurrection. He innocently squeezes past them.

IAN

Excuse me... Coming through...

ANGLE ON WELSH'S DOOR

Huey and Gardino come flying out and jump into the fray, grabbing felons. Welsh strides out, looks around.

7 CONTINUED:

7

WELSH  
(speaking softly in  
the din)  
Detectives Huey, Gardino?

GARDINO/HUEY  
Yes, sir?

WELSH  
Weren't you escorting a prisoner here  
for extradition?

GARDINO  
Yes, sir, he's right...  
(points, realizes he's  
gone. To Huey)  
Oh, no. I hate to say this, sir, but  
I believe my partner didn't properly  
handcuff him.

HUEY  
Me?! They're your cuffs, you ferret-  
faced little--

Fraser and Ray step up into shot, Fraser's hand on MacDonald's  
arm, MacDonald still holding the stack chairs. \*

RAY  
You guys misplace something? \*

WELSH  
Vecchio, you cause any riots yet this  
morning? \*

RAY  
Not that I'm aware, sir.

WELSH  
Detective Gardino?

GARDINO  
Yes, sir?

WELSH  
Give him your shirt.

Welsh exits back into the office. Huey and Gardino turn to  
glare at Ray and Fraser. Ray smiles.

FADE OUT:

ACT ONE

FADE IN:

8 INT. POLICE STATION - DAY

8

Ray sits at his desk, pouring over a map. MacDonald sits handcuffed to a chair. Fraser is on the phone.

RAY

I have two days to drive down there, one day at the lecture and two days to get back. That's five days, out of which I need to spend three at the beach.

FRASER

(on hold)

Miami is 1,387 miles from here, Ray. That's twenty-six hours of drive time each way.

RAY

Okay, so at a hundred and twenty miles an hour, that would make it--

(writing)

thirteen hours.

FRASER

(into phone)

Yes, I would need to fly to Detroit tomorrow, and I'll be transporting a prisoner.

RAY

(irritated)

Benny, you do not need to tell everyone everything.

FRASER

Five days notice, no I wasn't aware of that. Well, thank you for your time.

(to Ray)

Do you think you could drop us at the train station on your way?

9 EXT. CHICAGO TRAIN TERMINAL - DAY (CHICAGO 2ND UNIT)

9

Ray's car pulls up to the curb.

10 INT. TRAIN TERMINAL - DAY

10

Ray, Fraser and prisoner head for the ticket window.

IAN

You know, you're just wasting a lot of Canadian taxpayers' money. You're just going to get me back there, they'll look at me, say "he's the wrong guy" and let me go.

RAY

(to Ian)

Don't talk to him, he's calculating.

(so Fraser)

So, at ninety-five miles an hour how long does it take?

FRASER

I'm not going to tell you, Ray. You'd be recklessly endangering the lives of over five thousand motorists.

RAY

So say ninety.

FRASER

Yes, Constable Benton Fraser, RCMP, I called to enquire about transporting a prisoner to Windsor, but your lines were busy.

TICKET AGENT

You want to transport a prisoner?

IAN

(displaying handcuffs)

Wanted for train robbery, murder one and escape from maximum security prison. I'll be no problem at all.

Off the ticket agents face we cut to...

11 INT. RAY'S CAR (IN FRONT OF TRAIN STATION) -- MOMENTS LATER

11

As they pile in.

FRASER

I can't very well gag him, Ray.

11 CONTINUED:

11

RAY

Fraser, this man is not your problem.  
This man is an accused felon and a  
compulsive liar--

IAN

--I am an innocent victim of  
circumstance.

RAY

--shut up.  
(to Fraser)  
You are your problem. You can not go  
around compulsively telling people  
the truth. No one wants to hear it.

IAN

You see, now, there I disagree--

RAY

--shut up.

And the car is drives off.

12 EXT. CAR RENTAL AGENCY - DAY

12

Ray and Ian sit in the car, watching Fraser talk to the rental  
agent. Fraser shakes the man's hand and returns to the car. \*

FRASER

You see, Ray, I explained the situation  
to him and he was very helpful.

As Fraser gets in.

RAY

Did he rent you a car?

FRASER

No, he doesn't have any.

RAY

There are a hundred cars sitting in  
that lot!

FRASER

Unfortunately they're all reserved.  
I didn't realize Vice-President Agnew's  
birthday was that widely celebrated.

(as Ray reacts & drives  
off)

I also thought it was in November.

\*  
\*  
\*  
\*  
\*

12 CONTINUED:

12

Ray reacts and slams his foot on the gas, the car lurching forward before Fraser even finishes his sentence.

13 EXT. RAY'S HOUSE -- DAY

13

Not pleased in the least, Ray leans into the driver's window. We reveal Fraser behind the wheel, Ian handcuffed to the seat beside him.

RAY

This is a mint condition, nineteen seventy-one Buick Riviera.

FRASER

You don't have to do this, Ray, I'm sure someone will lend me a car.

RAY

How many people have we asked?

FRASER

Well, basically everyone I know. It is curious that they're all going out of town at the exact same--

RAY

(back to his spiel)  
You are to use only top octane fuel, twenty weight oil--

\*  
\*

FRASER

Ray, this is silly, how are you going to get to Florida?

\*

RAY

I'll fly; it's worth the six hundred bucks to get rid of you.

\*

IAN

Are you aware that the gas tank in this make of car explodes on impact?

\*  
\*

RAY

You want to ride in the trunk?

\*

FRASER

Ray, I appreciate the offer, but you have a special bond with this car. I'm not saying I understand it, but I respect it.

\*  
\*  
\*  
\*

13 CONTINUED:

13

RAY

Shut up before I change my mind.  
Alright, in the care and operation of  
this vehicle, there is one thing to  
remember and hold above all else.  
Never, I repeat never, use the lighter.  
Of all the original parts in this  
car, the lighter is the most difficult  
to replace. It took me seven years  
to find that lighter. Since I acquired  
it, it has never been depressed.

FRASER

Then how do you know it works?

RAY

I know in my soul. Do not adjust the  
passenger seat, open the glove  
compartment, or use anything other  
than the preset radio buttons.

FRASER

I'll take good care of your car, Ray.

RAY

No side trips, just get there, get  
back, and if God forbid anything does  
happen to the car, it's probably better  
to just keep going.

Fraser starts the car.

FRASER

Thanks, Ray.

\*

\*  
\*  
\*

\*

\*

13 CONTINUED: (2)

13

RAY

One final piece of advice. The man sitting next to you is a felon--

IAN

--accused.

RAY

--Do not trust him, do not talk to him; do not listen to him. Do not think of him as a human being, think of him as a parcel that needs to be delivered, and you'll be okay. Comprene?

FRASER

Yes, Ray.

RAY

Then have a good trip.

Fraser pulls out, brakes.

FRASER

Oh, what's the best way to get to I-90?

IAN

I know, I'll show you.

The car pulls out. Ray watches it go to the corner and turn. He walks back toward the house, opens the door and stops. He waits there, considers, then turns and walks back to the curb, checks his watch and waits.

ANGLE ON RAY AND CURB

Fraser pulls up, obviously having circled the block.

FRASER

Hi, Ray.

Ray just stares at him.

14 EXT. RAY'S CAR -- DAY

14

Ray throws a bag in the trunk and slams it shut. Fraser is beside him. Ian is in the back seat. Ray heads for the driver's door as Fraser heads for the passenger side.

RAY

How far is it from Windsor to Miami?



14 CONTINUED:

14

FRASER

This really isn't necessary, Ray.

RAY

Just answer the question.

FRASER

About 1300 hundred miles.

They climb in and start the car. \*

RAY

We drop him off, you take the bus back; I'm only four hours behind schedule.

As they drive off. \*

FRASER

Sorry, Ray. Four hours and twenty minutes. We have to pick up Diefenbaker. \*

15 OMITTED

15

16 EXT. HIGHWAY SERVICE STATION - DAY

16

We discover BROCK, the senior member of the gang we're about to meet, wiping the mud off the Ontario license plate of a beige Taurus that sits at the pumps. A bumper sticker above the plate reads "My Canada Includes Quebec". Brock rises and heads for the driver's door as LAURIER hangs up the receiver of the phone booth in the background and comes back to climb into the back seat of the car. (N.B. Brock, Laurier and McGill are all dressed conservatively: sweater vests, polyester slacks, earth tones, as befits the Canadian Mafia.)

LAURIER

They just left Chicago in the cop's car; a green, nineteen seventy-one Buick Riviera.

(hands Brock a scrap of paper)

Here's the license number.

16 CONTINUED:

16

BROCK  
(checking a map)  
They'll be taking the interstate.  
Which means we should intercept them--

CLOSE ON ROAD MAP

and Brock's hand.

BROCK (CONT'D)  
before they reach Battle Creek.

BACK TO SCENE

A third man, MCGILL, returns from the attendants booth and gets into the passenger seat, handing Brock some Canadian cash.

BROCK (CONT'D)  
I told you to pay him.

MCGILL  
I tried, he wouldn't take Canadian.

The Taurus pulls out, leading the CAMERA to the attendant's booth, where we see the attendant's legs lying on the floor. The attendant is obviously dead. PAN to discover the car getting onto the highway, heading west toward Chicago.

MCGILL (V.O.) (CONT'D)  
What do we have left in the cooler?

BROCK (V.O.)  
The sandwiches are for later.

MCGILL (V.O.)  
Can I have a pop?

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

17 EXT. INTERSTATE 90 -- (2ND UNIT, CHICAGO) -- DAY 17

We PAN with Ray's speeding Riviera, ending close on the highway marker that indicates we're on I-90, travelling east. (N.B. Establish Ray's eastbound direction as left to right, and the villain's westerly trip as right to left.)

18 INT. RIVIERA - TRAVELING - DAY 18

Ray behind the wheel. Fraser sits in the passenger seat beside him studying a map. Ian is buckled into the back, his hands cuffed behind him. Dief sniffs at Ian who can do nothing to stop him.

IAN

I think we're supposed to turn somewhere around here. Are you sure you know where we are?

RAY

Yeah, halfway between freedom and incarceration.

(to Fraser)

Keep your eye on that map, I want a state-by-state countdown until we hit Winnipeg.

FRASER

Windsor, Ray.

RAY

Like there's a difference.

(realizes)

Oh, damn, I didn't bring tire chains. Do we really have to cross the border?

FRASER

Yes, Ray, but they have dog sleds at the bridge in case we get stuck.

RAY

See, this is some kind of facetious Canadian humor, the type of thing that must really crack them up around the bait shop in Newfoundland.

FRASER

18 CONTINUED:

18

A long silent beat as Ray sulks. Then:

RAY

...So what do they have, snowmobiles?

FRASER

Yes, Ray.

In the back seat, Diefenbaker is sniffing at Ian.

IAN

Back off!

Diefenbaker begins to lick his face.

IAN (CONT'D)

Hey! Get off me! What is he, deaf?!

FRASER

Yes.

(Dief keeps licking)  
I think he feels sorry for you. He sees you're in trouble and wants to help. Wolves have a very difficult time comprehending the idea of incarceration.

IAN

Oh, interesting.

Fraser turns back.

IAN (CONT'D)

(sotto/enunciating to Dief)

Undo my seat belt.

Dief puts his paw on Ian's seat belt release.

FRASER

(without turning back)  
But they do understand the law, don't they, Diefenbaker?

Dief lets out a little moan and curls up on the far side of the seat.

FRASER (CONT'D)

(to Ray)

After you drop us off in Windsor, your trip to Miami should be fairly

18 CONTINUED: (2)

18

FRASER (CONT'D)

simple. You take Highway 18 west toward Leamington, take the ferry--

\* -

RAY

Ferry? Is Florida on an island?

FRASER

No, but it's the shortest way across Lake Erie. You may want to phone ahead for the schedule.

IAN

Every hour on the half hour.

RAY

I'll phone.

FRASER

Then you take Route 250 109 kilometers to--

\*

RAY

Kilometers? Look, Fraser, when we cross the border, you can speak to me in Canadian. Until then, let's stick to English.

FRASER

It's really quite simple. As a rule of thumb, to convert from kilometers to miles simply multiply by 5/8ths. So 109 kilometers is obviously 68 and 1/8ths miles. In truth, 109 kilometers would be 67 point six nine miles, but the 5/8ths rule is a handy general guide.

\*

\*

\*

\*

\*

IAN

You know, I know the guy who invented kilometers.

FRASER

From Milan, which, parenthetically, people tend to mispronounce as Milaan, you stay on the 250 through Norwalk and Ashland--

\*

\*

RAY

I go south. That's all I need to know.

18 CONTINUED: (3)

18

IAN

I have to go to the bathroom.

RAY

You can go in Canada.

18 CONTINUED: (4)

18

FRASER

Ray...

IAN

No, I understand. My father used to hate to stop. I remember once driving with him through Peru for a peace conference in Manchu Pinchu--

RAY

You know, McDonald, I'm not sure you ever had a father.

19 EXT. EASTBOUND I-94 -- RAY'S CAR -- CONTINUOUS

19

As Ray speeds past other cars and a sign reading "Battle Creek: 80 miles".

FRASER (V.O.)

How fast are you going, Ray?

RAY (V.O.)

Not fast enough.

20 EXT. WESTBOUND I-94 -- SAME TIME

20

Hundreds of miles (1.6 hundreds of kilometers) away cars are travelling the other direction. The Taurus passes a sign reading "Battle Creek: 62" and is passed by a school bus.

LAURIER (V.O.)

Can we go a little faster?

21 INT. TAURUS -- CONTINUOUS

21

LAURIER

Those kids on the bus were laughing at us. And it was one of those short busses.

BROCK

I think I'm already speeding. These stupid road signs -- What's 60 times 8 fifths?

MCGILL/LAURIER

Ninety-six.

CLOSE ON SPEEDOMETER

marked off in KILOMETERS only. The needle starts to climb as he speeds up from 60KPH.

22 EXT. WESTBOUND HIGHWAY -- CONTINUOUS 22

The Taurus barely passes the bus. Two kids on the bus laugh and point. The unsmiling McGill opens his jacket and gives them a peek at his huge holstered handgun. They instantly stop making faces.

23 EXT. EASTBOUND INTERSTATE -- LATER 23

Ray swerves in and around the slower traffic, like a professional slalom racer. Just ahead two slower cars are travelling side by side.

FRASER (V.O.)

Ray, I think that was a state trooper travelling in the westbound lane.

24 INT. RAY'S CAR -- CONTINUOUS 24

RAY

This is US of A, Fraser. Cops do not ticket other cops. Just keep your eye on the map.

25 EXT. INTERSTATE -- CONTINUOUS 25

Ray instantly swerves onto the shoulder of the road to pass the blocking cars --

FRASER (V.O.)

Sign.

RAY (V.O.)

(lying)

I saw it.

Ray passes them and swerves back onto the road, narrowly missing a sign indicating that Battle Creek is only 47 miles away. Horns blare.

26 INT. RAY'S CAR -- CONTINUOUS 26

RAY

(yelling back)

Learn how to drive!

(to Fraser)

Some people, huh?

FRASER

Perhaps they weren't expecting a car to come up behind them at ninety three



26 CONTINUED:

26

RAY

Isn't that what defensive driving is all about, Fraser -- assuming that the other guy is gonna do something stupid?

Ray doesn't notice Fraser open the glove compartment and pull out the owner's manual.

IAN

That did it, my kidneys are gone, we have to find a washroom.

RAY

We don't have "washrooms" in America, we have rest rooms. The moment we see a sign that says "washroom", we'll stop.

(notices Fraser and manual)

What are you doing?!

FRASER

I wanted to check out the--

RAY

That's the original manual, don't open it!

FRASER

You've never read this?

RAY

(proudly)

Never even cracked the spine.

IAN

I cracked my spine once.

RAY

(to Ian)

No one's listening to you, no one cares.

IAN

Punctured a kidney, which is why I need to --

RAY

Shut up. We'll stop when we need gas.

26 CONTINUED: (2)

26

IAN

We're gonna stop before that.

RAY

Wanna bet?

SIRENS approaching from behind them. Ray looks back, Ian smiles.

27 EXT. SHOULDER OF WESTBOUND INTERSTATE -- SAME TIME

27

A STATE TROOPER has pulled over the Taurus, near a sign that reads Battle Creek: 24 miles. The Trooper stands over the driver's window.

STATE TROOPER

It's really quite simple. To convert from miles to kilometers simply multiply by 8/5ths. So the 60 mile an hour speed limit obviously converts to 96 kilometers per hour.

BROCK

I appreciate the warning, officer.

STATE TROOPER

You folks have a good trip.

BROCK

Thank you, officer.

They drive off. The State Trooper returns to his car and his partner.

STATE TROOPER

Nice folks, Canadians. And you hear such stories.

28 INT. TAURUS -- TRAVELLING -- CONTINUOUS

28

McGill and Laurier take their weapons out of their holsters, uncock them, and replace them in the holsters. That was one lucky state trooper.

29 EXT. SHOULDER OF EASTBOUND INTERSTATE -- MOMENTS LATER

29

A different STATE TROOPER hands Ray a ticket and starts back toward his car.

29 CONTINUED:

29

RAY  
(calling after  
him/sarcastic)  
Yeah, you have "a real nice day",  
too.

Ray pulls out.

RAY (CONT'D)  
I'm starting to understand why people  
hate cops.

IAN  
Is it too much to ask that a person  
be allowed to relieve himself?

RAY  
Listen, you and I both know you're  
just stalling for time. If you really  
had to go, you could have gone back  
there, I've already lost twenty minutes  
of pool time, no way we're stopping.

IAN  
Is this the original upholstery?

30 INT. SERVICE STATION -- DAY

30

Fraser and Ray stand outside the door to the men's room. \*

IAN (V.O.) \*  
It's not happening, there's too much \*  
pressure. \*

RAY \*  
You have ten seconds and I start firing \*  
bullets through this door. \*

IAN (V.O.) \*  
This really isn't a conducive \*  
atmosphere for what I'm trying to \*  
accomplish here. \*

FRASER \*  
Perhaps if you ran the water. \*

RAY \*  
(annoyed, to Fraser) \*  
Do you have helpful hints for \*  
everything? \*

30 CONTINUED:

30

IAN (V.O.)  
It's really not my fault...

\*

31 EXT. SERVICE STATION - REAR - DAY

31

Ian's is halfway out the window, going feet first.

\*

IAN  
I've got a bit of a shy bladder.

\*

He looks over his shoulder down onto the ground where Dief sits looking up at him, growling.

IAN (CONT'D)  
Good dog, shhh quiet, good dog.

31 CONTINUED: 31

Ian climbs back into the window.

32 EXT. INTERSTATE ON RAMP -- MOMENTS LATER 32 \*

Back in their respective places in the car, Ray pulls back on to interstate onramp.

IAN (V.O.)  
You guys getting hungry?

33 INT. RAY'S CAR -- CONTINUOUS 33

RAY  
Forget it.

IAN  
I haven't eaten since the lock-up. I know my rights, you have to feed me every six hours.

RAY  
Yeah? Well it's only been five.

IAN  
Six. We passed a time zone.

RAY  
That doesn't count! Tell him, Fraser. \*

FRASER  
Actually, Ray, legal scholars seem to be fairly equally divided on this point. One argument, extended to it's logical conclusion, would provide that if you were travelling west at a high enough rate of speed to cross one time zone per hour, one would never actually have to feed a prisoner. That is, until you crossed the international date line, at which point you have to force him to immediately consume four meals. Now, the contrary position-- \*

33A EXT. INTERSTATE -- CONTINUOUS 33A\*

The Riviera passes a highway sign that reads BATTLE CREEK,  
NEXT THREE EXITS. \*

34 OMITTED 34

35 INT. ROADHOUSE DINER -- MOMENTS LATER 35

The front door opens, revealing our three guys (sans Dief). \*

RAY

You have ten minutes to eat. Unless  
there's a time zone between here and  
that counter. \*

Ian stops, suddenly recognizes the place. \*

IAN

I don't believe it. I've been looking  
for this place for fifteen years. My  
dad and I used to come here all the  
time. \*

(points) \*

That's our booth. We always sat in  
that booth. \*

He points to one of the only occupied booths: a man, wife  
and child eat their lunch. \*

RAY

Yeah, well from now on we'll call  
this "our counter." Grab a stool. \*

But Ian heads for the booth. Fraser takes a second to follow.  
(N.B. The WAITRESS has crossed into the kitchen by now and  
doesn't hear this.) \*

IAN

(standing over booth) \*

This is it, Officer. Right here. I  
don't know what happened, we were  
eating and his throat just closed up  
on him. I was the lucky one, I tossed  
it up all over the seat. Look. \*

There's still little pieces. \*

(to horrified  
inhabitants) \*

Take off your pants, you're sitting  
in evidence. \*

By the time Ray gets there, the three patrons are scurrying  
out of the restaurant, the mother protecting her child. \*



35 CONTINUED: (2)

35

RAY (CONT'D)

Hello... Yello.. .Hello, there.

She never even glances in their direction, toddling off back to the kitchen.

IAN

Place hasn't changed at all. My dad was a sales rep, three or four times a year he had to go to South Bend.

\*  
\*  
\*

As she passes again to set up another table.

RAY

Miss?... Hello, Miss?...Miss?

IAN

We'd leave Kitchener at the crack of dawn, by the time lunch came around I'd be starving, and he'd always say we could stop someplace else, but I'd want to keep going until we got here. It was like our place.

\*  
\*

FRASER

That's curious. On the Interstate you should be able to reach here in about five hours.

\*  
\*

RAY

Fraser, the man is lying, it's just another story. You want to do something useful? Throw a flying tackle into that waitress next time she passes.

(calling)

Yo. Can we order here?!

She passes without even hearing him.

IAN

(undeterred)

They make the best pancakes in the world here. They used to have these turntables on each table with six different kinds of syrup. Air conditioning was blasting but the syrup was always warm.



35 CONTINUED: (3)

35

FRASER

Odd. The window faces north.

The waitress arrives.

WAITRESS

You boys ready to order?

RAY

No, lets go straight for the check.  
What's the fastest thing on the menu?

IAN

I want the blueberry pancakes.

WAITRESS

No pancakes.

IAN

Of course you have pancakes.

WAITRESS

You see pancakes on the menu?

RAY

Hamburgers all around.

IAN

You think you could ask him if he  
could make pancakes? I used to come  
here when I was a kid.

WAITRESS

Then you'll know we've never served  
pancakes.

(to Ray)

You want everything on them?

As she moves off.

RAY

Yeah.

IAN

I hate pickles.

RAY

Pick 'em off.

36 EXT. WESTBOUND INTERSTATE -- CONTINUOUS

36

The Taurus speeds along, passing cars and a sign that reads  
BATTLE CREEK, THIS EXIT.

\*  
\*

36 CONTINUED:

36

LAURIER (V.O.)  
Alaska.

37 INT. TAURUS - TRAVELING -- CONTINUOUS

37 \*

Brock drives with both hands on the wheel. Both Laurier and McGill don binoculars.

MCGILL  
That wasn't Alaska, it was Nebraska.

LAURIER  
It was Alaska, it was yellow and shaped like a polar bear and it said Alaska.

\*

MCGILL  
Alaska is gold and blue! The North West Territories is shaped like a polar bear.

\*

\*

\*

\*

BROCK  
Unless you guys shut up, I'm pulling this car over right now and I'll shoot you both.

They meekly lift the binoculars back to their heads.

MCGILL  
(after a beat)  
Got 'em.

BROCK  
This better be an Illinois plate on a Buick Riviera.

MCGILL  
Yeah. At the restaurant.

POV of the Riviera parked at Frank's Roadhouse.

BROCK  
That's good Norman. Nice work.

He cuts across the median of the Interstate and pulls into the restaurant parking lot.

BROCK (CONT'D)  
(to McGill)  
We'll take him, you take care of their car.

\*

\*

38 INT. ROADHOUSE DINER -- CONTINUOUS

38

Fraser begins to eat his burger. Ray virtually shovels his  
down his gullet.

8 CONTINUED:

38

RAY

(to Ian)

You don't eat that thing, we're not stopping again.

REVEAL IAN trying to reach under the table, feeling for the base board.

IAN

I had a hiding space down here. Used to flip out the base board, leave stuff in it, you know, marbles, toy soldiers.

RAY

Is this story for my benefit? Because a) I don't believe it and b) I don't care.

IAN

(unable to open it)

They must have fixed it.

FRASER

I don't think this is the place you're looking for, Ian.

IAN

(his mood changing)

...Yeah.

(unconvincing:)

Well, doesn't matter.

FRASER

The syrup was always warm in the afternoon, that would indicate a westerly facing window, so the highway would have run north and south. The most direct route to South Bend would be Highway 12, a slower road, which means you'd make it past Hillsdale by about one o'clock, and if I recall correctly from the map, that highway dips south about sixty miles west of that community. So you're only off by about forty miles.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

IAN

(with sudden contempt)

You believe everything people tell you? How the hell do you get through a day?

38 CONTINUED: (2)

38

RAY

Did I tell you he was yanking your chain?

FRASER

...My mistake.

39 EXT. ROADHOUSE DINER -- CONTINUOUS

39

The Riviera is parked at the side of the building, a window above it. Diefenbaker begins to bark like mad as McGill approaches the car.

40 INT. ROADHOUSE -- CONTINUOUS

40 \*

Fraser hears Dief's barking and turns to look. At that moment Ian's face goes white as he sees:

ANGLE ON FRONT DOOR

Brock and Laurier enter, looking around.

BACK AT THE BOOTH

Ian suddenly bolts from the table, scrambling over Ray, catching him off guard.

RAY

Hey!

Brock and Laurier see him, pull their guns and fire!

Fraser dives for a woman seated in the path of the bullets and gets her down under her table, as other patrons dive for cover.

\*  
\*  
\*

Ian sprints for the kitchen.

Brock and Laurier take off after him.

FRASER

(to Ray)

Go for the car!

Fraser jumps up and chases after Brock and Laurier. Ray jumps up and scrambles toward the front door.

41 INT. KITCHEN -- CONTINUOUS

41

Ian knocks over the cook and scrambles toward the back door as...Brock and Laurier burst into the kitchen.

1 CONTINUED:

41

Ian gets to the back door. Locked! Brock and Laurier are almost on him. Suddenly Fraser explodes into the kitchen, takes a giant stride onto the center counter and takes a flying leap through the air, coming down on Brock and Laurier. As Ian struggles with the locked door, Fraser turns, grabs Laurier and spins him around into Brock, sending them sprawling back into the kitchen. Fraser flies to the back door, throws his foot into it and knocks it wide. He throws Ian out the door as Brock and Laurier open fire. Bullets whiz past his ear as Fraser dives out the back door.

2 EXT. REAR OF ROADHOUSE -- CONTINUOUS

42

Ray's Buick skids around the corner, passenger door flung wide. Ian leaps over the back seat and Fraser jumps in on the run. The tires spit gravel as Brock and Laurier come out the back door firing.

THE BUICK

fires out of the parking lot and onto the side road.

BACK AT THE REAR OF THE ROADHOUSE

Brock and Laurier take a last shot or two as McGill swerves around the corner in the Taurus. Laurier jumps in the back seat, as Brock throws open the driver's door and hops in, McGill sliding over to the front passenger seat.

\*  
\*  
\*

3 EXT. EASTBOUND INTERSTATE -- CONTINUOUS

43

Ray swerves onto the ramp and onto the freeway.

RAY

Are they coming?!

FRASER

I don't see them.

4 INT. TAURUS -- CONTINUOUS

44

As it pulls out of the roadhouse parking lot, we tilt down to reveal the small electronic tracking device in McGill's hands. He switches it on, a red light starts flashing out the direction the Riviera is travelling.

\*  
\*  
\*  
\*

MCGILL

It's sending.

\*  
\*

45 EXT. RAY'S BUICK -- INTERSTATE -- CONTINUOUS

45

Ray swerves around a slower car, putting some distance between him and...

REVERSE ANGLE

the onramp, receding in the distance. No sign of the Taurus.



45 CONTINUED:

45

BACK TO RAY'S BUICK

Crane down from Ray to the rear tire of the car. A red light flashes on a homing device planted up in the wheel-well of the car.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

46 EXT. EASTBOUND INTERSTATE -- DAY 46

Ray's Riviera flies through the light traffic.

47 INT. RIVIERA - TRAVELING - DAY 47

Ray drives hard looking over into his mirror as Fraser unfolds the map and Ian looks through the rear window.

IAN

Did you see that?! They tried to kill me!

RAY

Yeah, the bullets tipped me off.

FRASER

(checking map)

There should be a State Police post in Battle Creek. \*

RAY

Forget-it. \*

FRASER

Ray, we have to report this.

RAY

There were a dozen people at that roadhouse, Fraser, I guarantee somebody called it in. But we go in there and they'll tie us up for hours making reports.

FRASER

Ray, they opened fire inside a restaurant! You can hardly weigh that against losing a few hours of drive time. \*

RAY

Here's what happens: we go in, they call Welsh, I don't go to Florida and you don't get your prisoner to Canada.

FRASER

Still--

47 CONTINUED:

47

IAN  
(looking back)  
I think I see them!

RAY  
We pull off and go driving around in circles looking for help, how long do you think it'll take them to catch up to us?

FRASER  
If we keep going in a straight line, we're not exactly going to be difficult to find, Ray.

IAN  
(looking back)  
They're behind that truck!

Ray spins his wheel around, swerving out of the left lane and into a U-turn that takes him right down an on-ramp. We hold on the interstate as a big rig passes a second truck, and the Taurus takes the opportunity to scream past them both.

48 INT. TAURUS -- CONTINUOUS

48

In hot pursuit. As they pass the on ramp that Ray took. McGill operates a hand held tracker which points ahead and slightly to the right, but getting further and further to the right. (N.B. for the rest of the script, Brock drives, McGill is in the front seat and Laurier is in the back.)

\*  
\*  
\*  
\*

MCGILL  
I think they turned right.

\*

BROCK  
Where?

MCGILL  
Back there.

\*

Brock slams on the brakes and spins the wheel.

49 EXT. EASTBOUND INTERSTATE -- CONTINUOUS

49

The Taurus does a screaming 180 and speeds westbound on the eastbound lanes, sending the truck drivers into honking fits as they swerve out of the way.

50 EXT. TWO LANE BLACK TOP - DAY

50

Ray's Riv fires down the connector road and swerves hard left onto a gravel road.

51 INT. RIVIERA -- MOMENTS LATER

51

RAY

You see them?

FRASER

No.

RAY

(to Ian)

You want to tell us who wants you dead, excusing the immediate occupants of this car?!

IAN

You wouldn't believe me.

RAY

That I believe.

IAN

They're rogue Mounties. The RCMP want to keep me from testifying.

RAY

Fraser, I can't reach back over the seat, would you smack him for me?

FRASER

They weren't members of the force. The grey haired one was in his mid fifties. The oldest rookie ever to join the force was Constable Algar, who was thirty-seven, which means this man would have had to have joined prior to the repeal of the height requirements, and he would have narrowly missed qualifying.

\*  
\*

IAN

His nickname is Stubs. He chased a guy into a lumber mill and lost three inches off his legs.

\*

51 CONTINUED:

51

RAY  
(offers his gun to  
Fraser)  
Here, don't slap him, shoot him.

IAN  
Okay, the truth? You've heard of the  
Basque Separatist Movement?

RAY  
Next.

IAN  
All right, all right, the real truth?  
(beat)  
Those guys, they're members of the  
Canadian mob.

RAY  
There is no such thing!

FRASER  
On the contrary, Ray. Organized crime  
is a growing problem in Canada.

RAY  
What are we talking here, conspiracy  
to commit jaywalking?? Organized  
littering??

IAN  
The grey-haired one is Danny "The  
Bull" Brock. One of his men stiffed  
him on a count, Danny took him out in  
an alley and shot him eight times. \*

RAY  
(facetiously)  
Is that one time with eight bullets,  
or eight separate occasions? Because  
in America, after the third trip to  
the same alley we'd start to get  
suspicious.

IAN  
I happened to be looking out my window  
into the alley.

RAY  
All eight times?

51 CONTINUED: (2)

51

IAN

I saw him do it, the cops found out,  
made me testify against him.

RAY

And on the stand you,  
(with mock surprise)  
wait, don't tell me you lied?

IAN

Hey, these guys can get to you  
anywhere. I was protected around the  
clock, I still found a message under  
my pillow. So I put the finger on  
somebody else. Only the guy turned  
out to be in jail at the time of the  
murder.

RAY

Now that was very entertaining. Okay,  
what's your next story, we're being  
pursued by plain-clothed Toreadors?

FRASER

(reading map)

This road isn't on the map, Ray.

RAY

It's going east, that's all I have to  
know.

52 EXT. BACK ROAD -- RAY'S CAR -- CONTINUOUS

52

Ray swerves hard around a corner.

53 INT. RAY'S CAR -- CONTINUOUS

53

Ray tromps down hard on the pedal.

RAY

Now here's a little trick they don't  
teach you in Driver's Ed.

54 INT. TAURUS -- MOMENTS LATER

54

McGill watches the tracker flash and BEEP for a few seconds.  
Suddenly it stops. \*

BROCK

Where are they-where are they?

54 CONTINUED:

54

MCGILL

I don't know!

\*  
\*

BROCK

What do you mean you don't know?!

\*  
\*

MCGILL

(to Laurier)

I told you to get the more expensive one.

\*  
\*  
\*  
\*

LAURIER

It works fine, you're doing something wrong. Did you put up the aerial?

\*  
\*  
\*

MCGILL

It doesn't have an aerial! The more expensive one has an aerial!

\*  
\*  
\*

Without taking his eyes from the road, Brock unholsters his gun and fires a round through the roof. The other two grab their ears and shut up. Brock replaces his gun in his holster. They ride in silence.

\*  
\*  
\*  
\*

55 EXT. BACK ROADS -- CONTINUOUS

55

The Taurus flies past the road where Ray turned.

56 EXT. BACK ROADS DITCH -- WITH RAY'S CAR -- AT THAT MOMENT

56

OPEN ON Ray's rear bumper completely submerged beneath, mud or snow or whatever the hell is available.

PULL FORWARD to his tires spinning futilely in the mud or snow or whatever the hell is available. They stop.

IAN

I was a driving instructor once.

RAY

Oh, shut up.

Ray guns the engine and a huge spray goes flying.

RAY (CONT'D)

Rock back and forth when I gun the engine.

IAN

You're just digging yourself in deeper.

Ray gives him a dirty look.

56 CONTINUED:

56

FRASER  
I'm afraid he's right, Ray.

Ray opens his door and...

57 EXT. RIVIERA -- CONTINUOUS

57

... steps knee deep into the mud. Fraser, Ray and Dief head for the back of the car to see it is sitting in three feet of mud up to and over the bumper.

RAY  
Looks worse than it really is.



57 CONTINUED:

57

FRASER

How bad does it look to you, Ray?

Ray takes a step back to look and his legs sinks into the mud up to his knee again. He pulls his leg out and his shoe is sucked off.

RAY

My shoe! Mother Nature ate my shoe, Fraser.

FRASER

You want me to get it for you?

RAY

(opening trunk and  
putting on a flip-  
flop)

No, I want us to get out of this mud field, drop off this psychopath and drown my sorrows in coconut milk. That is what I want, and that is all I want.

As Ray goes back to the driver's door:

RAY (CONT'D)

Okay, you two push, I'll rock us out of here.

IAN

You're taking me to jail and you expect me to help you out? I don't think so.

RAY

Get back there and push!!

FRASER

We can't actually make him do that, Ray. Forced labor is a violation of the Geneva Convention.

RAY

Yeah? Well, somebody's gotta push and somebody's gotta drive and I've only got one shoe.

IAN

I'll drive.

57 CONTINUED: (2)

57

RAY  
The hell you will!

IAN  
Suit yourself.

He flips on the radio.

FRASER  
Ray.

RAY  
Alright, alright, we'll push it out.

Ian turns on the car. Ray pulls out his handcuffs and cuffs himself to Ian's left wrist.

IAN  
You expect me to drive like that?

RAY  
Yeah, but not too far. Alright, when I say three.

58 INT. MOVING TAURUS -- AT THAT MOMENT

58

McGill stares at the unblinking, unbeeping tracker.

LAURIER  
(quietly)  
Gimme that.  
(snatches it, bangs on  
it, nothing)  
You broke it.

MCGILL  
(quietly, not wanting  
to anger Brock)  
I didn't break it, they're out of  
range! And they're out of range  
because there's no aerial.

BROCK  
Probably doubled back. Son of a--

59 EXT. BACK ROAD -- CONTINUOUS

59

Brock power-slides the car into a U-turn and takes off in the opposite direction.

---

60 EXT. BACK ROADS DITCH -- AT THAT MOMENT

60

MEDIUM SHOT ON IAN (in the drivers seat) and Ray's arm. Ian stops revving the car. Ray rises into frame covered in mud and trying to control himself.

RAY

I said three.

IAN

My foot cramped!

60 CONTINUED:

60

FRASER

(from the back of the  
car)

I think we have some traction here  
now Ray.

Fraser has shoved some pieces of wood and rocks under the  
back tire. He digs something out of the mud, it's Ray's  
shoe, hideous, barely recognizable. Fraser looks at it, thinks  
about it, and shoves it under the tire as well.

RAY

Okay, let's try it again on one.

(beat)

One.

Ian tromps on gas, Fraser and Ray push and miracle of miracles  
the car lurches forward out of the ditch. Fraser bends down  
to clean up the mess he created under the car but the car  
keeps moving. Ray jogs along beside it, cuffed to Ian.  
Dief barks.

RAY (CONT'D)

Okay, smart guy, stop the car.

IAN

I can't. My leg cramped up.

(re. cuffs)

You'd better undo these things.

RAY

You can go to--

Ian speeds up and Ray has to break into a run.

IAN

Ow, my leg. Quick, give me the key.

RAY

Fraser!

Fraser and Dief start to run after them, closing the gap,  
but not fast enough.

RAY (CONT'D)

I said to stop the car, you little  
slime sucking toad!

IAN

(announcing)

Spasm.

60 CONTINUED: (2)

60

And the car takes off, Ray being dragged along beside it. Ray fights to get his gun out, but it's futile.

IAN (CONT'D)

If I were you, I'd unlock the cuffs.

FRASER

dives and grabs the bumper, being dragged in the mud.

RAY

pulls the keys out and unlocks the cuffs, tumbling away from the car.

FRASER

looks up into the wheel-well and sees the flashing red light of the homing device, just before the car hits a bump and Fraser rolls off into the ditch beside Ray. Dief runs up and stops beside them as Ray rolls and aims his gun:

RAY'S POV

His beautiful Riviera disappearing down the road. Ray can't bring himself to shoot.

RAY

...Damn!

FRASER

(to Ray)

They know where we are!

RAY

...WHAT?

FRASER

There's a tracking device on the car, Ray. If we don't get to him fast, they're going to find him and kill him.

RAY

(pulling himself up)

That's not going to happen, Fraser. Cause I got dibs.

They pull themselves to their feet and watch Ray's car speed away. Stranded, they turn and scan the horizon -- only desolate isolation surrounds them. Ray looks down at his feet. He's lost his flip-flop.

60 CONTINUED: (3)

60

RAY (CONT'D)

...Okay, lets go look for my shoe.

61 INT. TAURUS - DAY

61

The tracker in Laurier's hand beeps.

\*

LAURIER

Got them. They're going north.

\*

Brock steps on the gas. Laurier smiles smugly at McGill.

\*

62 EXT. BACK ROAD -- CONTINUOUS

62

And the Taurus spits gravel as it disappears.

FADE OUT:

END OF ACT THREE

ACT FOUR

63 EXT. BACK ROADS - DAY

63

Fraser, Ray and Dief walk the middle of the small side road. Ray limps, owing to his missing shoe, which adds immeasurably to his bad mood.

RAY

You know how many mint-condition, 71 emerald green Rivas are left on the road, Fraser? Almost none. That man stole something from me that is almost irreplaceable.

FRASER

And easily identifiable. He'll have to stay off the interstate. He knows Brock is looking for him, and he has to assume we'll call in an APB. His only option is to hide out somewhere until dusk, then travel at night.

RAY

So we've narrowed down the search to every barn, garage or haystack in the greater Michigan area.

FRASER

Every barn has a farmer, Ray; every garage an owner. Without time, and without friends it's not that easy to find somewhere to hide. He's wanted on both sides of the border and by both sides of the law. He's got nowhere to run.

RAY

If he dents it, I'll kill him.

FRASER

My father said something that's always stuck with me, Ray.

RAY

Your father never shut up, did he?

FRASER

He said that a man with no future will often run to his past.

63 CONTINUED:

63

RAY

(annoyed)

When did that come up, Fraser? Were you just sitting around at breakfast and he suddenly came out with it? Or did he like run in and wake you up at night when he thought of these things.

FRASER

You don't have to be sarcastic about it, Ray.

RAY

(with building vitriol)

No, I really want to know how he worked this into everyday conversation. "Did you see the size of that moose, son? And by the way, a man with no future will always run to his past."

FRASER

(as close to being fed up as a Mountie can get)

Ray, I am sorry about your shoe. I thought you didn't want it anymore.

RAY

You know what my father used to say? Without a car, you're nothing. I don't like being nothing, Fraser. It's hard on my socks.

They stop at the intersection of their back road with a slightly more significant two lane highway. It suddenly hits him.

FRASER

(pointing to the left)

He went this way.

RAY

Why? A man with no future always turns left?

FRASER

He's gone to the pancake house.

RAY

(losing it)

There is no pancake house!

(MORE)



63 CONTINUED: (2)

63

RAY (CONT'D)

It was a lie! Just like everything else that came out of his mouth!

FRASER

I don't think so, Ray. People lie for any number of reasons. Because they're ashamed, because they're insecure, sometimes because they're in trouble. But they always hope to gain something by their lie: money, prestige, pity, perhaps freedom. His story of the pancake house; he had nothing to gain by it. He told it because it's true. He let us glimpse something about who he really is, and then he got angry because I saw it. That place exists Ray. And it may be the only place around here that he can feel safe. He's gone to find it.

\*  
\*

Fraser starts off in that direction. Ray waddles after him.

RAY

(bitterly muttering to himself)

I bet he's using the lighter.

64 EXT. TWO LANE HIGHWAY -- MOMENTS LATER

64

Fraser, Ray and Dief stand on the other side of the two lane highway, hitch-hiking. Several cars whiz past them. Ray's mood hasn't improved.

RAY

I could be in Florida by now. I could be drinking virgin Chi-Chis. I could be getting a tan. The only part of me that's getting tanned is my foot.

A small two door sports car slams on its brakes and skids to a stop beside them. The driver is a beautiful woman.

WOMAN

Need a lift?

RAY

Thank you, thank you!

64 CONTINUED:

6.

WOMAN

Not you.  
(to Fraser)  
Which way you going?

FRASER

We're travelling together.

WOMAN

Then ditch him.

RAY

I'll go without him!

WOMAN

Not likely.  
(to Fraser)  
Too bad. If you make it to Miami,  
just ask for Rhonda.

And she speeds off in a cloud of dust, leaving Ray to stare after her.

RAY

See that? Women always judge you by your shoes.

FRASER

I don't think she was sincere in her invitation, Ray. I mean, how could a young woman be widely known by her first name in such a large city?

RAY

Your father taught you nothing, you know that, Fraser?  
(pulling out his badge)  
Enough is enough. I'm the law and I need a car. End of discussion.

Ray steps into the street, holding up his badge at the oncoming car.

ANGLE ON FRASER AND DIEF

FRASER

Ray, I'm not sure they'll be able to read your badge from that distance.

Just off screen we hear the sound of rapid acceleration. Ray leaps through frame to safety as the off screen car speeds away.

64 CONTINUED: (2)

64

FRASER (CONT'D)

But I could be wrong.

RAY

(standing up and pulling  
his gun)

Well, they can read this.

FRASER

Ray, brandishing your gun is not going  
to encourage motorists to come to  
your aid.

RAY

(checking and loading  
the cylinder)

Fraser, look at us. I have one shoe,  
I'm covered in mud, and I'm standing  
with a wolf and a guy dressed as a  
stop sign. No one in their right  
mind is going to stop for us without  
the threat of deadly force.

With Ray's back to the road, a station wagon brakes hard and  
comes to stop right beside them.

BRENDAN

(in a thick Canadian  
accent)

You folks stranded, eh?

RAY

Canadian?

BRENDAN

Take off, eh? How'd you know.

FRASER

We're officers of the law in pursuit  
of an escaped perjurer. We'd  
appreciate a lift.

BRENDAN

Well hop on in.

As they climb into the car.

RAY

(to Fraser)

It's a sick country you have, Fraser.

64 CONTINUED: (3) 6

They hop in the car and it pulls out onto the road. The Taurus that comes screaming up behind them has to swerve into the far lane to miss them.

65 INT. SPEEDING TAURUS -- CONTINUOUS 6

BROCK

Damn Americans, never signal.

LAURIER

(looking at tracker)

He's turned.

BROCK

Which way?

LAURIER

That way!

BROCK

I can't see you pointing when you're in the back seat!

LAURIER

Left!

BROCK

Here?!

LAURIER

Here!!

66 EXT. TAURUS -- BACK ROADS INTERSECTION 6

The Taurus swerves to take the corner, but doesn't make it and they end up in the muddy field.

BROCK

Damn!

67 INT. CANADIAN'S STATION WAGON -- AT THAT MOMENT 6

As it crawls along, loaded down with newly purchased merchandise.

FRASER

(to Brendan)

It would be a pancake house off Highway 12 near Hillsdale.

67 CONTINUED:

67

BRENDAN

We're heading for a mall right near there.

BRENDA

You have such wonderful malls here in the States.

BRENDAN

Mapped out the whole trip on our home computer. Three states, six malls, one day.

BRENDA

(looking ahead)

Oh, goodness, will you look at that? More stranded motorists with guns.

68 EXT. THE INTERSECTION AND ROAD -- CONTINUOUS

68

The three mobsters stand right across the road, aiming their weapons at the oncoming station wagon.

69 INT. CANADIAN'S STATION WAGON -- CONTINUOUS

69

RAY

FLOOR IT!!!!

Brendan tromps on the pedal and...

70 EXT. THE INTERSECTION AND ROAD -- CONTINUOUS

70

the station wagon shoots right toward the mobsters, who have to dive out of the way to avoid being run over. The Station Wagon fires right on past and disappears down the road.

71 INT. CANADIAN'S STATION WAGON -- CONTINUOUS

71

Ray, Fraser and Brenda look back as Brendan drives.

BRENDA

America's just getting more violent all the time.

BRENDAN

It's television. That's why I enjoy our fine Canadian programming.

71A EXT. FIELD WITH TAURUS -- MOMENTS LATER

71

Brock sits in behind the wheel as McGill and Laurier try to push the car out. The wheels spin mud at them and they're getting nowhere.

ANGLE

to reveal a State Police car pull up and stop at the roadside. McGill and Laurier spot it.

MCGILL

Oh, geez.

The trooper unrolls his window.

STATE TROOPER #3

You folks need some help?

BROCK

Thank you kindly, officer.

72 EXT. ABANDONED PANCAKE HOUSE -- DAY

72

An abandoned restaurant on an old two lane highway. Ray's car sits barely visible from the road.

72 CONTINUED:

72

Aside from the restaurant's decrepit condition, it actually looks quite a bit like the Roadhouse Diner. An old sign hangs loosely in the wind over the Riviera parked out front. The sign, though weather beaten, can be deciphered as saying "The Little House of Pancakes -- Six Types of Syrup." The Station Wagon stops at the road and lets Fraser, Ray and Dief out.

BRENDAN

If you need a ride, we're coming right past here on our way back.

RAY

We'll be fine, thanks.

BRENDA

If you're ever in Sarnia, drop in.

RAY

Thanks.

(as they walk away)

Fraser, if I'm ever in Sarnia, shoot me with a big gun.

(sees his car)

There she is!

Ray runs to his car and caresses it.

RAY (CONT'D)

Oh, baby, did he hurt you?

73 INT. ABANDONED PANCAKE HOUSE -- DAY

73

Ian sits under the comparable booth to where they ate at the diner. He pries at the base board with an old table knife. He gets it open and he finds what he's looking for -- a small stash of kid's stuff -- a Matchbook car, some baseball cards.

FRASER (V.O.)

They can't be far away, there was a tracking device on the car.

IAN

I didn't even see anything.

FRASER

I'm sorry?

IAN

In the alley. I was in my apartment, but I didn't look out the window.

(MORE)

73 CONTINUED:

IAN (CONT'D)

Didn't see anything, didn't hear anything.

FRASER

You told the police you did.

IAN

They came around looking for witnesses. I was home when it happened, they said I must have seen something.

(beat, looks at the place mat and lies)

I thought I might have stashed something valuable here. Money, something, look at this junk. You know, we'd drive for hours to get here, he'd say maybe two words to me in the car, then he'd give me some money and say he'd be back. He'd leave me here for hours, sometimes all night. The only reason he took me was so my mother wouldn't think he was cheating on her. She'd always ask me where we went, what we did. He'd tell me what to say.

(unfolding place mat.

It's a map of the U.S.)

My mother had to be the most gullible person in the world. I coulda told her we went to the moon. Not a bright woman. She always thought I was going to be somebody.

(the smartass again)

I think she'd be proud, what do you think?

FRASER

Is that why you lied about seeing the murder? To be somebody?

IAN

Hey, I'm just telling an amusing anecdote. It's a very sad story, maybe you'll feel sorry for me and let me go.

(beat)

You do have to appreciate the irony of the situation, though.

(MORE)



73 CONTINUED: (2)

73

IAN (CONT'D)

I tell the judge a lie, that I saw  
Danny the Bull do it, and I go free.  
I tell them the truth, that I saw  
nothing, they'll never believe me,  
and I go to jail for perjury.

RAY (O.S.)

Down!!

They turn as Ray smashes in through the front door and dives  
for cover. A split second later the window explodes in a  
hail of bullets. Fraser and Ian duck just in time. The  
three of them scramble for cover as gunfire strafes the room.

74 EXT. PANCAKE HOUSE -- CONTINUOUS

74

Brock and McGill fire into the diner as Laurier pulls the  
car into the parking lot, screeching to a stop in front of  
them.

75 INT. PANCAKE HOUSE -- CONTINUOUS

75

Ray, Fraser, Ian and Dief all manage to get together just as  
the shooting stops.

BROCK (V.O.)

Ian, come out here, we want to talk  
to you.

Fraser and Ray cautiously peek out the window

THEIR POV

Brock and Laurier are behind the Taurus. McGill runs for  
cover behind Ray's Buick. Brock and Laurier instantly fire  
another burst at the windows.

RAY AND FRASER

duck.

IAN

See? You can't trust anyone.

Ray fires blindly through the window.

RAY'S BULLETS

strike the Taurus' front tire.

76 INT. PANCAKE HOUSE -- CONTINUOUS

76

Ray peeks out and fires a couple more times, taking out the windshield of the Taurus.

RAY

I think I got their windshield.

FRASER

Every little bit helps, Ray.

IAN

Yeah, we'll be dead, but they'll have really poor visibility.

RAY

I'll cover, you go out the back door and circle around.

IAN

There is no back door.

RAY

I'm supposed to believe you?

IAN

No, you're right, I'm on their side.

RAY

Any ideas?

FRASER

(assessing the situation)

The only access is through the front and the side windows, and they have those covered.

Ray fires several shots out the window to keep them pinned down.

FRASER (CONT'D)

If you can give me enough covering fire, I might be able to make it to your car.

RAY

(checks clip)

I have one bullet left

FRASER

(gets the idea)

That's all we need. Ray.

76 CONTINUED:

76

RAY

If we can just get them to line up straight.

FRASER

When I was flipping through the service manual for your car, I noticed that your gas tank is barely eleven inches from your rear fender.

RAY

(goes off on him)

YOU LOOKED AT THE MANUAL FOR THREE SECONDS!

FRASER

A bullet could easily pierce the tank, and the spark would set off an explosion.

IAN

(amazed)

I was right??

RAY

Luckily you'll both take that information to your graves.

FRASER

We just need to get the other two close enough to be impacted by the explosion.

RAY

There's two of them behind their car! Why can't I shoot it?!

FRASER

I haven't read their manual, Ray.

IAN

I can get them over to the car.

RAY

Oh yeah, we could trust you.

IAN

Hey! I was just offering to help. You don't want me to, fine.

\*

\*

\*

\*

\*

76 CONTINUED: (2)

76

RAY

Oh, feeling a little remorse are we?  
A little GUILT at having left us  
stranded in the middle of nowhere to  
freeze to death. Well, it's too late  
pal, God can see right through these  
little last minute attempts at  
redemption when you think the end is  
near and trust me it won't do you any  
good.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

IAN

Speaking from personal experience are  
you?

\*  
\*

Ray gives him a dirty look.

\*

IAN (CONT'D)

Look, I havn't done a whole lot in my  
life that ever benefited anybody but  
me. I just thought for once I might  
try do something that helped someone  
else. Forget I mentioned it.

\*  
\*  
\*  
\*  
\*

RAY

Very poignant. I got tears in my eyes.  
Only problem is, you know and I know,  
we let you out of here only thing  
you're going to be doing is making a  
deal with these guys to let you go  
and get us killed.

\*  
\*  
\*  
\*  
\*  
\*

FRASER

I don't think so Ray. I think we can  
trust him.

\*  
\*

RAY

Why doesn't that surprise me?  
(Beat; to Fraser)  
There's no other way?

\*  
\*  
\*

FRASER

No.  
(beat)  
Ray, would it be easier if I...

\*  
\*  
\*  
\*

76 CONTINUED: (3)

76

RAY  
No. I can do it.  
(to Ian)  
You try anything funny I miss the car  
and aim straight for you, capice?

\*  
\*  
\*  
\*  
\*

IAN  
(calls out)  
Mr. Brock? It's Ian. Okay, here's  
what we can do here. I come out with  
the keys to the car. You let me  
disappear, I get lost and don't  
testify. They tell their bosses I  
escaped and everyone goes away happy.  
You think that might work for you?

\*  
\*  
\*  
\*  
\*

AT THE TAURUS

BROCK  
Let me think about it.  
(to Laurier)  
Dump him in the trunk.  
(calls out)  
Okay, Ian.

INSIDE

Ian stands and heads for the door, looks back.

FRASER  
As soon as you're close enough, dive  
for cover and he'll shoot.

IAN  
Okay...  
(turns for the door,  
turns back to Ray)  
Of course, if you rather I shot the  
car....

RAY  
Get out the door.

He peeks out quickly to make sure he's not going to be shot,  
then steps out into the doorway.

77 EXT. PANCAKE HOUSE -- CONTINUOUS

77

Ian comes out with his hands in the air.

77 CONTINUED: (2)

77

IAN

The truth?

Fraser helps him up as

THE CAR

burns.

DISSOLVE TO:

78 EXT. CANADIAN BORDER -- NIGHT

78

A line up of cars in the background. The Canadians' Station Wagon pulls into frame. Brendan, Fraser, Ian and Brenda are jammed into the front seat. Ray and the three handcuffed thugs are in the back. Dief sits in the rear surrounded by stacks of clearly marked boxes. A tarp over the roof-rack barely covers the additional American booty.

FRASER

If you'll just pull over at the customs booth I'll explain the situation.

BRENDAN

We do this all the time. Just let me do the talking.

They pull up the last car length to the customs booth, where the CUSTOMS AGENT waits.

BRENDAN (CONT'D)

Nothing to declare.

The agent waves them on. They drive out of frame.

79 EXT. WINDSOR COFFEE SHOP -- NIGHT

79

Through the window we see Fraser and Ian at one of the booths.

80 INT. COFFEE SHOP -- CONTINUOUS

80

Ray is on the pay phone at the back.

RAY

(into phone)

Yes, sir, they think it started with a short in the electrical system...No, I'm fine, sir,

(MORE)

80 CONTINUED:

80

RAY (CONT'D)  
(lifts the car lighter  
and looks at it)  
it just might take me some time to  
find some parts.... Thank you, sir.

Ray hangs up and walks past the booth occupied by Fraser,  
Ian. Dief is at their feet.

RAY (CONT'D)  
He's sending Elaine to Miami.

FRASER  
Sorry, Ray.

Ray sits at the next booth with the three handcuffed mobsters,  
coffee in front of them all. McGill looks at him sourly.

MCGILL  
Is it against the law to get us a  
cruller?

Ray ignores them.

WITH FRASER AND IAN

FRASER  
Trying to decide what you're going to  
do?

IAN  
Between lying and going to jail?  
(sarcastic)  
Yeah, that's a real tough one.

Through the window we see an RCMP cruiser pull up and two  
officers get out.

FRASER  
Yes, it is. You can keep deceiving  
people so that they'll think you're  
somebody... or you can be somebody.

IAN  
(smiling & paraphrasing  
Dean Martin)  
Yeah, well everybody needs to be  
somebody sometime.

80 CONTINUED: (2)

80

FRASER

(smiles. beat)

There was a person your mother thought  
you could be. What do you think he  
would do?

\*

\*

The RCMP officers enter, spot Fraser and Ian and approach.

RCMP OFFICER

You have any trouble with him?

FRASER

No, sir.



80 CONTINUED: (2)

RCMP OFFICER  
(taking Ian)  
Okay, let's get on the road.

IAN  
(to Fraser)  
See ya in a few years.

Fraser smiles good-bye. As they head to the door

RCMP OFFICER  
(to the counterman)  
What's the quickest way to get back  
on the freeway?

IAN  
I know, I'll show you.

And they're gone. Off Fraser, we cut to:

81 EXT. STREET CORNER NEAR COFFEE SHOP

81

Ray steps into the empty frame and sticks out his thumb. Widen to see Fraser, Dief and the three cuffed mobsters standing at the roadside.

FRASER  
We should really have turned them  
over to the Canadian authorities,  
Ray.

RAY  
They want them, they can dig them out  
of an American jail.  
(to mobsters)  
Stick out your thumbs.

They do.

EXTREME HIGH AND WIDE SHOT

As they stand there, the RCMP cruiser circles the block, passing the coffee shop again.

FRASER  
You're certain all the rental cars  
were reserved.

81 CONTINUED:

81

RAY

(bitterly)

Hey, don't look at me! I never heard  
of your damn Maple Syrup Day!

\*  
\*  
\*

FADE OUT: