

Episode # **20/21**

Project - SC1028/29

# *due* **SOUTH**



## **"VICTORIA'S SECRET"**

*Written by*

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&  
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Episode #20/21 - "VICTORIA'S SECRET" - Published Draft  
**CAST**

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**Regular Cast**

FRASER  
RAY  
DIEFENBAKER  
WELSH  
HUEY  
GARDINO  
ELAINE

**Recurring Characters**

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

**Guest Cast - Speaking Roles**

VICTORIA METCALF  
JOLLY HUGHES  
LOUISE ST. LAURENT

ANNOUNCEMENT  
BONILLA  
BOWELL  
BROWN  
CABBIE  
CONCERNED WOMAN  
CRIMINALIST  
CUSTOMER  
DESK CLERK (Seedy Hotel)  
FELSTINER  
FRONT DESK CLERK (King Edward)  
HOTEL TENANT  
KRABBE

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

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**SETS**

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**INTERIOR - DAY**

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

**INTERIOR - NIGHT**

FRASER'S APARTMENT  
FRASER'S APARTMENT - KITCHEN  
FRASER'S TENEMENT - HALLWAY  
INTERNAL AFFAIRS OFFICE  
MUSTAFT'S APARTMENT  
POLICE STATION - BULLPEN  
POLICE STATION - CORRIDOR  
POLICE STATION - INTER. ROOM - FRASER  
POLICE STATION - INTER. ROOM - RAY  
POLICE STATION - LINE UP ROOM  
POLICE STATION - LINE UP - OTHER SIDE  
POLICE STATION - LUNCH ROOM  
POLICE STATION - WELSH'S OFFICE  
RAY'S CAR  
RCMP NORTHERN SUBSTATION  
SKYLARK  
TRAIN STATION  
TRAIN STATION - LOCKERS  
TRAIN STATION - PLATFORM  
TRAIN STATION - STEPS TO PLATFORM  
TRUNK  
VECCHIO HOUSE - FRANCESCA'S ROOM  
VECCHIO HOUSE - HALLWAY  
VECCHIO HOUSE - LIVING ROOM  
VECCHIO HOUSE - RAY'S ROOM  
VETERINARY HOSPITAL  
VETERINARY HOSPITAL - WAITING ROOM  
WAREHOUSE  
WAREHOUSE - ADJOINING ROOM  
WAREHOUSE - STAIRWAY  
WHOLESALE DIAMOND STORE  
X-RATED BOOKSTORE  
X-RATED BOOKSTORE - BACK ROOM  
X-RATED BOOKSTORE - CLOSET/ROOM

**EXTERIOR - NIGHT**

ALLEY  
APARTMENT BLDG. ACROSS THE STREET  
CHICAGO - ESTABLISHING  
COUNTY JAIL  
DIAMOND DISTRICT  
DOWNTOWN STREET  
FRASER'S APARTMENT BUILDING  
KING EDWARD HOTEL  
NEIGHBORHOOD STREET  
RAY'S HOUSE  
SKYLARK  
STREET AND RAY'S CAR  
STREET CORNER - BLOCKS AWAY  
TRAIN STATION  
WAREHOUSE DISTRICT  
WAREHOUSE STREET  
ZOO - ENTRANCE & PARKING

**SCRIPT DAYS**

Sc. 1-3..... Day 0  
Sc. 5-9D..... Day 1  
Sc. 10-24..... Night 1  
Sc. 25-31..... Day 2  
Sc. 32-39A ..... Night 2  
Sc. 40-42..... Day 3  
Sc. 43-46..... Day 4  
Sc. 47-59..... Night 4  
Sc. 60-119..... Day 5  
Sc. 120-161..... Night 5  
Sc. 162-176..... Day 6  
Sc. 177-178..... Day 7  
Sc. 179-253..... Night 7

**EXTERIOR - DAY**

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

ACT ONE

FADE IN:

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

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

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

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

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

Flames appear in the cabin window.

FADE TO WHITE:

4 OMITTED 4

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

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

RAY \*

(rhetorical)

You know how long that pool table's been sitting in pieces in our basement? \*

FRASER \*

Fifteen years. \*

RAY \*

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

MORTIMER \*

(calling from back) \*

What's the name on it? \*

FRASER \*

Mustafi. \*

RAY \*

Wait a minute--this isn't even your vacuum? \*

5 CONTINUED:

5

Ray and Fraser are at the counter.

\*

FRASER

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

\*

\*

RAY

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

\*

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

\*

MORTIMER

Eighty.

RAY

Eighty what?

MORTIMER

Dollars.

Fraser pulls out his wallet.

RAY

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

MORTIMER

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

FRASER

(searching wallet)

Oh, dear, I seem to be a little--

\*

\*

RAY

(not surprised)

How much?

FRASER

Sixty dollars.

Ray coughs it up.

6

EXT. APPLIANCE REPAIR SHOP -- MOMENTS LATER

6

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

6 CONTINUED:

6

RAY

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

\*  
\*  
\*

FRASER

Won't your mother miss her dining  
room set?

\*  
\*  
\*

6A EXT. DOWNTOWN STREET -- CONTINUOUS

6A\*

As they round the corner:

\*

RAY

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

\*  
\*  
\*

FRASER

(onto him)

How long is she going away for?

\*

RAY

A week.

\*

Fraser smiles and looks ahead as Ray explains.

7 FRASER'S POV - TRACKING

7

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

\*  
\*

8 CLOSE ON FRASER AND RAY - TRACKING

8

that strikes Fraser as familiar.

RAY (CONT'D)

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

\*  
  
\*  
\*

FRASER

So when do you want to do it?

\*  
\*

8A FRASER'S POV -- LONG LENS -- TRACKING -- THE WOMAN

8A\*

She hesitates at the light, then crosses with the other  
pedestrians.

\*  
\*

8B RESUME FRASER AND RAY 8B\*

RAY

Wednesday we pull it out of mothballs, \*  
Friday we christen it -- \*

9 FRASER'S POV -- THE WOMAN -- LONG LENS -- TRACKING 9 \*

tosses her hair to one side as she steps out into the street -- \*  
and we see a quick glimpse of her face. Fraser only sees \*  
her face for a split second as a man in a dark coat wipes \*  
frame --

9A WITH FRASER 9A

He can't have seen her. \*

RAY (CONT'D)

-- I get one evening of pleasure and \*  
three days to make it look like a \*  
dining room set. \*

Fraser steps into the street, leaving Ray behind. \*

ANGLE ON STREET \*

Fraser trots across the busy street. \*

HIS POV -- TRACKING \*

Ahead in the next block, the woman turns left through some \*  
pillars. \*

CU -- FRASER ON OPPOSITE SIDEWALK \*

hurries his step, moving off. \*

ANGLE FROM REVOLVING DOORS \*

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

HIS POV -- LOOKING INTO THE MALL THROUGH THE REVOLVING DOORS \*

No sign of her. \*

9B INT. MALL -- THROUGH DOORS -- ON FRASER 9B\*

He pushes in through to the lobby. He looks around. \*

9C HIS POV 9C\*

no sign of her. \*



9C

CONTINUED:

9C

RESUME FRASER

as Ray catches up with him.

RAY

What's going on?

FRASER

I just thought I saw...a woman I used to know.

RAY

You thought she could use the vacuum?

FRASER

No, it was--I was mistaken.

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

9D

EXT. MALL -- LOOKING THROUGH REVOLVING DOORS

9D\*

As Fraser and Ray come out toward us.

RAY

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

FRASER

Yes. Thank you, Ray.

RAY

Forget it.  
(beat)  
Until Friday.

They walk on. We follow a passing shopper back to the revolving door and slowly push in, watching people enter and exit.

10

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

10 \*

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

FRASER

It wasn't her.

Dief isn't convinced. Fraser barely convinces himself.

- 11 ECU - FRASER (FRASER'S APARTMENT -- NIGHT) 11  
 He closes his eyes. A beat and they start to move rapidly under the lids.
- 12 EXT. REVOLVING DOORS -- SLOW MOTION -- DAY 12  
 She brushes her hair aside and we get a glimpse of her face before she's obscured by an exiting businessman.
- 13 ECU -- FRASER (FRASER'S APARTMENT) 13  
 His eyes flash open.
- 14 INT. THE BUILDING FOYER -- SEEN THROUGH THE REVOLVING DOOR 14  
 The crowds of business people exiting in BLURRED SLOW MOTION don't seem to notice the snow that falls in the building. Neither do the people waiting at the elevators. \*
- 15 ECU -- FRASER 15  
 watching.
- 16 INT. THE BUILDING FOYER -- SEEN THROUGH THE REVOLVING DOOR 16  
 The WOMAN in the black coat stands in the middle of the crowd, snow falling all around her as she stares right at the camera. She mouths the word "why".
- 17 INT. FRASER'S APARTMENT 17  
 We pull back to see that he's lying, partially-clothed on the bed, and the camera is directly over him. And it's snowing.
- 18 ECU FRASER, LYING ON HIS BED 18  
 His eyes open. He tries to mouth an answer.
- 19 INT. THE BUILDING FOYER -- CLOSE ON THE WOMAN 19  
 Again she mouths the question.
- 20 ECU FRASER, LYING ON HIS BED 20  
 Unable to face her, he draws his palms up to his head and closes his eyes.
- 21 INT. THE BUILDING FOYER -- ECU -- THE WOMAN 21  
 This time we hear her.

VICTORIA

Why?

22 ECU FRASER, LYING ON HIS BED 22

He drops his hands, his eyes closed, he has no answer.

23 INT. THE BUILDING FOYER 23

She gives him a look of derision and turns and walks away.

24 ECU FRASER, LYING ON HIS BED 24

Fraser opens his eyes and calls to the woman he sees. He calls "Victoria", but no sound comes out. \*

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

FRASER

(to Dief)

...How ya doing?

(beat)

That's good.

Fraser stares up at the ceiling.

25 INT. VECCHIO HOME -- FOYER -- DAY (DAY 2) 25 \*

Ray stands inside the open front door, trying to shoo everybody out.

RAY

(yelling into the house)

Okay everybody in the car. Time to go, don't want to hit traffic!

FRANCESCA (V.O.)

(yelling from upstairs)

Where's my make-up kit?! Who's got my make-up kit?!

RAY

(yelling upstairs)

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

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

MARIA

Where's Ma?

25 CONTINUED:

25

RAY

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

Tony comes down the stairs carrying a cooler.

\*

TONY

You want to help me with this?

\*

RAY

Yeah, hop on my back, I'll carry you, too.

(as Tony exits)

Franny, you coming or what?!

FRANCESCA (O.S.)

Is Fraser here?

RAY

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

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

FRANCESCA

If he is, I'll kill you.

Two horn honks.

RAY

She's coming, Ma!

FRANCESCA

Is she in the driver's seat?

(yells)

Ma, you're not driving! We're not going thirty-five all the way to Florida!

RAY

(yelling out door)

Have a great trip!

Ray closes the door.

25A INT. DINING ROOM -- DAY

25A\*

Ray opens the door, looks at the dining room table, smiles.

\*

26 OMITTED 26

26A INT. VECCHIO HOUSE -- BASEMENT STEPS -- DAY 26A\*

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

RAY \*

Mustafi appreciate the vacuum repairs? \*

FRASER \*

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

RAY \*

Broken? \*

FRASER \*

Oddly, yes. \*

27 INT. VECCHIO DINING ROOM - DAY 27 \*

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

RAY \*

Is that a thing of beauty or what? \*

Ray takes the screw driver and works at securing it. \*

FRASER \*

Are you sure the room is large enough? \*

RAY \*

Hey, if it's a little tight it just makes the game more interesting. \*

Look at the patina on this thing. \*

One thing my old man knew, it was quality in wood. \*

FRASER \*

(eying it) \*

I'm not sure that you have it level. \*

RAY \*

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

(MORE)

27 CONTINUED:

27

RAY (CONT'D)

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

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

FRASER

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

\*  
\*

As Ray racks the balls:

\*

RAY

I shoulda burned this thing.

(an excuse:)

But I figured it'd be a waste of beautiful wood.

(beat)

You're not going to forget my money, right? I need it to buy a deli platter. Or should I get pizzas and beer? Hell, I'll get both, how many times do I have the guys over? You're coming right, Friday night?

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

FRASER

I wouldn't miss it.

(beat)

I should really get back.

\*  
\*  
\*  
\*

RAY

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

\*  
\*  
\*

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

\*  
\*  
\*

28 INT. CONFESSIONAL -- DAY

28 \*

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

FRASER

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

\*  
\*

28 CONTINUED:

28

FATHER BEHAN

...Why?

FRASER

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

FATHER BEHAN

Come back to haunt you, so to speak?

FRASER

Yes.

FATHER BEHAN

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

FRASER

No, sir.

FATHER BEHAN

Too bad, you have the makings of one.  
(beat)

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

(beat)

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

FRASER

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

FATHER BEHAN

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

FRASER

She drove the getaway car.

FATHER BEHAN

...I'm sorry?

\*  
\*  
\*

28 CONTINUED: (2)

28

## FRASER

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



28 CONTINUED: (3)

28

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

\*  
\*

FRASER SR. (V.O.)

You did the right thing.

29 INT. DINER -- DAY

29

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

FRASER SR.

(with sympathy)

You did your duty. That was the only thing you could have done.

FRASER

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

FRASER SR.

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

FRASER

Be my guest.

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

FRASER (CONT'D)

What's wrong with your hat, Dad?

FRASER SR.

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

\*

FRASER

(after a beat)

She was in a desperate situation. She was living with Hughes, the man who planned the robbery--

\*

\*

\*

FRASER SR.

(recognizes the name)

Jolly Hughes?

\*

\*

\*

(MORE)

29 CONTINUED:

29

FRASER SR. (CONT'D)

No wonder she found you so appealing,  
the man sleeps with a knife between  
his teeth.

\*  
\*  
\*

FRASER

--he gave her no choice.

\*  
\*

FRASER SR.

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

FRASER

What is?

FRASER SR.

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

FRASER

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

FRASER SR.

Can't be helped.

(biting another fry)

You know these things taste like  
nothing.

FRASER

Try some ketchup.

FRASER SR.

(re: bottle)

Would you mind?

FRASER

Sure.

Fraser pours some ketchup on them for him.

FRASER SR.

You know, I arrested your mother once.

FRASER

You did not.

As Fraser Sr. keeps eating:

FRASER SR.

Honest to God. I gave her a speeding  
ticket.

29 CONTINUED: (2)

29

FRASER

(finding it hard to believe)

You pulled her over knowing it was her car?

FRASER SR.

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

FRASER

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

FRASER SR.

(bites another fry)

Still no taste.

FRASER

Then stop eating them all.

FRASER SR.

(eating the last fry)

You know in my 57 years of living and 14 months of being dead, there is only one thing I've learned about women. And that's that I don't know a damn thing about them.

(getting up)

Sorry I couldn't be of more help.

FRASER

Thanks, Dad.

FRASER SR.

Good luck, Son.

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

WAITER

Anything else?

FRASER

No. Thank you.

29 CONTINUED: (3)

29

WAITER  
...You want that to go?

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

He stops short as he sees:

FRASER'S POV -- THROUGH THE WINDOW

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

FRASER

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

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

Fraser pushes past them, with uncharacteristic rudeness.

CUSTOMER (CONT'D)  
Hey! Hey!

But Fraser is out the door..

30 EXT. DINER AND STREETS -- DAY

30

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

FRASER  
Where is she?!

CABBIE  
What the hell you doing?!

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

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

30 CONTINUED:

30

CABBIE

Get your hands off me!

\*  
\*

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

\*

FRASER

Did you have a woman in this cab?!

\*  
\*

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

\*  
\*  
\*

30A HIS POV -- BOTH DIRECTIONS

30A\*

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

\*  
\*

CU -- FRASER

\*

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

\*  
\*

ANGLE THROUGH RESTAURANT WINDOW

\*

Fraser stops out front in the middle of the street.

\*

HIS POV

\*

No one in sight.

\*

RESUME SCENE

\*

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

\*

FRASER

runs back to the diner.

31 INT. DINER -- DAY

31

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

HIS POV -- THE STREET, THROUGH THE WINDOW

No sign of her.

\*

FRASER

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

\*  
\*

31 CONTINUED:

31

ANGLE

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

\*  
\*  
\*

VICTORIA

...Hi.

FRASER

Victoria.

VICTORIA

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

\*  
\*  
\*

(the last person she  
expected to see)

...What are you doing here?

(Fraser can't answer)

I never thought I'd see you again.

\*  
\*  
\*

FRASER

Neither did I.

(beat)

Where were you...

VICTORIA

Prison.

FRASER

(suddenly embarrassed)

Going. Where were you going?

VICTORIA

...It doesn't matter.

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

WAITER

You still want this to go?

FRASER

(not taking his eyes  
off her)

No.

32 ANGLE ON BOOTH -- NIGHT (NIGHT 2)

32 \*

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

\*  
\*  
\*

32 CONTINUED:

32

VICTORIA

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

\*  
\*

FRASER

I'm sorry.

VICTORIA

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

\*

(abandons the thought)

Warm sounds good to me right now.

FRASER

I can understand that.

\*

Another awkward silence.

VICTORIA

Anyway, I'm glad I saw you before I pushed on.

(smiles)

You look great. As always.

(beat)

I better go. Thanks for the--

She rises to leave, reaching for her wallet.

FRASER

I've got it.

VICTORIA

(smiles)

Figure you owe me, huh?

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

FRASER

(decision made)

Victoria?

She stops as Fraser approaches.

FRASER (CONT'D)

Do you think I could see you again?

\*

VICTORIA

When?

32 CONTINUED: (2)

32

FRASER

... Now?

She smiles.

VICTORIA

You hungry?

FRASER

Starving.

33 INT. FRASER'S APARTMENT -- NIGHT

33 \*

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

FRASER

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

VICTORIA

Tracked it down, did you?

FRASER

(taking the question seriously)

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

VICTORIA

--You found it?

FRASER

(gets that he's being teased)

No.

VICTORIA

So what did you get?

FRASER

Ice cream.

As he unpacks it and a bunch of other groceries.

VICTORIA

Great.

(re: stuff on counter)

I found brown beans, a pork chop, spaghetti sauce and rice.



33 CONTINUED:

33

FRASER

So what are we making?

VICTORIA

All of it. How much do I owe you?

FRASER

Oh no, you were right. I owe you.

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

FRASER (CONT'D)

What can I do?

VICTORIA

(re: soup pot)

Can you stir?

FRASER

It's one of my many areas of interest.

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

FRASER (CONT'D)

Sorry.

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

VICTORIA

How about you set the table.

FRASER

I'm actually quite a good cook.

VICTORIA

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

Fraser goes to the dish cabinet, opens it.

HIS POV: THE CABINET

One set of camping dishes, one dog dish.

FRASER

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

VICTORIA

33 CONTINUED: (2)

33

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

VICTORIA (CONT'D)

You were never one for overstatement.

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

VICTORIA (CONT'D)

You wouldn't have any candles, would you?

Fraser opens the cabinet again. \*

THE CABINET -- SHOOTING FROM BEHIND THE WALL LOOKING OUT \*

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

FRASER

(somewhat embarrassed)

...In case of power disruption.

VICTORIA

Always prepared for anything.

FRASER

...No.

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

34 INT. FRASER'S APARTMENT -- LATER THAT NIGHT

34

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

VICTORIA

I would have never figured you for a television.

FRASER

I borrowed it from my neighbor, Mr. Mustafi.

ANGLE TO INCLUDE TELEVISION

34 CONTINUED:

34

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

VICTORIA

Why doesn't it have any sound?

FRASER

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

VICTORIA

It's okay.

FRASER

You sure you don't want to go out?

VICTORIA

Shh.

(beat)

This has always been my favorite movie. I always wanted to be Eve Kendal.

FRASER

She sent Cary Grant to be killed.

VICTORIA

She had no choice.

\*

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

WIDE SHOT

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

\*

FRASER

It is a terrific movie.

BACK TO FRASER AND VICTORIA

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

\*

VICTORIA

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

\*

FRASER

Diefenbaker, don't stare.  
(he pays no attention)  
Sorry.

34 CONTINUED: (2)

34

VICTORIA

It's okay.  
 (she pulls her coat  
 around herself)  
 You're not cold?

FRASER

No.  
 (realizes)  
 Oh, pardon me.

He rises to go the window.

ANGLE ON WINDOW

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

34A HIS POV -- FROM WINDOW

34A

The street is dark and quiet, no sign of snow.

35 EXT. KING EDWARD HOTEL -- NIGHT

35

Fraser and Victoria walk up to the doors to the lobby. \*

35A INT. KING EDWARD HOTEL LOBBY -- CONTINUOUS

35A\*

Fraser and Victoria cross the lobby. She stops and turns to him. \*

VICTORIA

Thank you.

FRASER

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

VICTORIA

I think I'll be safe from here.

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

VICTORIA (CONT'D)

I had a nice time...

FRASER

So did I.

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

35B EXT. KING EDWARD HOTEL -- MOMENTS LATER

35B\*

Fraser emerges, turns as he hears a STREET PEDDLAR's voice: \*

35B CONTINUED:

35B

PEDDLAR

Twenty bucks for genuine Eskimo  
soapstone sculpture.

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

FRASER

Actually, it isn't soapstone. It  
isn't even stone. It's soap.

(checks bottom)

Also, you should know that Inuit aren't  
indigenous to Taiwan.

PEDDLAR

Weren't they supposed to have crossed  
the Bering Straight?

FRASER

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

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

PEDDLAR

Your lucky day.

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

36 INT. FRASER'S APARTMENT -- NIGHT

36

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

VICTORIA

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

VICTORIA

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

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

- 36 CONTINUED: 36
- The camera circles, as they turn into the living room, passing the dining room wall, and when we see them again, snow is falling all around them.
- ANGLE FROM HALLWAY
- The door opens again, Dief is evicted and the door is closed behind him.
- 36A INT. FRASER'S APARTMENT -- NIGHT 36A\*
- They fall onto his bed, lost in a kiss. He reaches for her fingers, places one of them in his mouth. The camera moves off them to black, and finds them again: \*
- 37 ANGLE ON BED -- LATER THAT NIGHT 37 \*
- The camera moves in from black to find Fraser asleep. \*
- Victoria sits and pulls on one of his shirts. She moves to the window, which is propped open by a book. She slides the window closed. And then something outside catches her eye.
- 38 VICTORIA'S POV -- THE APARTMENT BUILDING ACROSS THE STREET 38
- Across the street, a window at the end of a well lit hallway. A man stands silhouetted at the window staring right back at her. He drags on a cigarette. It could be Jolly. \*
- 39 RESUME FRASER'S BEDROOM 39
- Victoria turns and crosses back into the room, glancing at Fraser as she crosses to
- THE KITCHEN
- where she dons a pair of rubber gloves and begins to scrub the dishes and the counter. She notices the polar bear soap, smiles, picks it up and scrubs it into the sponge. \*
- 39A EXT. APARTMENT BUILDING ACROSS THE STREET -- CLOSER 39A\*
- Jolly stubs out his cigarette on the window sill. \*
- 40 EXT. CHICAGO -- ESTABLISHING SHOT -- MORNING (DAY 3) 40 \*
- 41 INT. FRASER'S TENEMENT 41
- Ray climbs the stairs and approaches Fraser's apartment. He notices Dief lying outside the door. That's odd. He knocks. No answer.

RAY  
(yelling through door)  
Fraser?

41 CONTINUED:

41

He tries the door, it's locked. That's also odd.

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

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

FRASER  
(through the crack)  
Good morning, Ray.

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

FRASER  
I'm fine, Ray.

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

FRASER  
I'm fine.

RAY  
But you're not at work.

FRASER  
I must have slept in.

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

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

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

FRASER  
I'm not, honestly.

41 CONTINUED: (2)

41

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

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

RAY  
Way to go, buddy.

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

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

The neighbor closes the door.

42 INT. FRASER'S APARTMENT -- CONTINUOUS

42 \*

Fraser turns to Victoria who finishes dressing.

VICTORIA  
Do you have to go to work?

\*  
\*

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

\*

VICTORIA  
So you could afford to get really  
sick.

FRASER  
...Yes.

\*

VICTORIA  
Then you should get back into bed.

\*  
\*

As they kiss, we cut to...

\*

43 INT. CONSULATE RECEPTION AREA -- NEXT DAY (DAY 4)

43 \*

Start on an FTD bouquet on Jasmine's desk. She hands it to  
Fraser as he enters for work.

\*  
\*

JASMINE  
Feeling better?

\*  
\*

FRASER  
Yes, thank you.

\*  
\*



43 CONTINUED:

43

JASMINE  
Twenty-four hour bug, was it?

\*

FRASER  
...Yes.

\*

\*

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

\*

\*

He exits into his office.

\*

44 INT. FRASER'S OFFICE -- MOMENTS LATER

44 \*

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

FRASER  
(concerned)  
I appreciate your calling, Sergeant.

\*

45 INT. RCMP NORTHERN SUBSTATION -- AT THAT MOMENT

45

STAFF SERGEANT MEERS speaks to Fraser.

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

46 INT. FRASER'S OFFICE -- (INTERCUT)

46

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

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

FRASER  
No.

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

FRASER  
Thank you.

46 CONTINUED:

46

He hangs up, letting the bad news sink in.

FRASER (CONT'D)

Your cabin burned down last week.

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

FRASER SR.

Hm. Well, I don't use it much anymore.

(sniffs some flowers)

I can't smell, either.

(beat)

Not much left behind to remember me by now, is there?

FRASER

...No.

FRASER SR.

Just don't start picturing me on that fishing trip. All I need is to start tromping around in hip-waders.

(re: cabin)

I'm sorry. I know you loved the cabin.

FRASER

(fakes a smile)

I wasn't using it much anymore.

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

JASMINE

Another well-wisher. No card. \*

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

JASMINE (CONT'D)

Go. I'll cover for you. \*

FRASER

Thanks.

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

47 EXT. VECCHIO HOME -- NIGHT (NIGHT 4)

47 \*

Cars in the driveway and parked out front.

LOUEY (V.O.)

I can't get an angle on this ball. \*

47 CONTINUED:

47

RAY (V.O.)

Will you shut up and shoot?

\*  
\*

48 INT. VECCHIO LIVING ROOM -- AT THAT MOMENT

48 \*

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

\*  
\*

LOUEY

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

\*  
\*  
\*  
\*

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

\*  
\*

HUEY

You miss, you have to pull up a ball.

\*  
\*

LOUEY

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

\*  
\*  
\*

WELSH

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

\*  
\*  
\*

RAY

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

\*  
\*  
\*  
\*

WELSH

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

\*  
\*  
\*  
\*  
\*

HUEY

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

\*  
\*  
\*  
\*

LOUEY

You sink anything, you win!

\*  
\*

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

\*  
\*  
\*

WELSH

So where is the big red one?

\*

48 CONTINUED:

48

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

\*

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

\*

\*

\*

RAY  
(covering)  
Oh, yeah, sure.

WELSH  
So what's she like?

\*

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

\*

HUEY/LOUEY/WELSH  
Ohhhh.

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

\*

\*

\*

WELSH  
Detective Gardino...

\*

\*

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

\*

\*

\*

49 INT. FRASER'S APARTMENT -- NIGHT

49 \*

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

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

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

50

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

RAY  
(annoyed)  
Has he let you meet her?

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

RAY (CONT'D)  
What's tonight, buddy?

50 CONTINUED:

50

FRASER

Friday.

(realizes)

Oh... Ray, I am so sorry.

\*

RAY

(petulant)

Hey, no problem, it was nothing special.

\*

\*

\*

FRASER

I simply forgot. I got involved in some things--

(reaches for his wallet)

I have your money.

Fraser hands him three twenties.

RAY

Thanks, this makes all the difference.

FRASER

I really meant to be there.

RAY

So, she in there?

\*

FRASER

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

RAY

Don't do me any favors.

(walking away)

I wouldn't want to embarrass you.

FRASER

(calling after)

Ray....

(he keeps walking)

Ray.

Ray heads down the stairs. Fraser goes back inside.

\*

51 INT. FRASER'S APARTMENT -- CONTINUOUS

51

VICTORIA

I take it that was Ray.

\*

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

VICTORIA (CONT'D)

I'm sorry.

51 CONTINUED: 51

FRASER  
It's not your fault.

And he grabs a coat and hurries out the door. \*

52 EXT. FRASER'S APARTMENT -- MOMENTS LATER 52

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

ANGLE ON JOLLY

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

53 EXT. STREET CORNER SEVERAL BLOCKS AWAY -- MOMENTS LATER 53

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

RAY'S POV -- THROUGH REAR VIEW MIRROR

Fraser runs toward him down the middle of the street.

RESUME RAY

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

FRASER  
I'm sorry, Ray. \*

RAY  
Yeah.

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

54 INT. FRASER'S APARTMENT HALLWAY -- AT THAT MOMENT 54

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

55 INT. FRASER'S APARTMENT -- CONTINUOUS 55

Dief peeks around the door, sees something, snarls.

ECU -- THE BARREL OF A REVOLVER

aimed right at him. The muzzle explodes into flames as the bullet leaves the chamber.

56 EXT. STREET AND RAY'S CAR 56

The faint echo of the gunshot. Fraser dismisses it. \*

FRASER

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

Fraser runs back toward his building. Ray swerves around. \*

57 INT. FRASER'S APARTMENT -- MOMENTS LATER 57

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

RAY

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

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

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

58 EXT. CHICAGO -- ESTABLISHING SHOT -- NIGHT 58  
59 INT. VETERINARY HOSPITAL WAITING ROOM -- AT THAT MOMENT 59

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

RAY

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

FRASER

--She wouldn't.

RAY

--They're checking the hospitals--

FRASER

I called them.

RAY

You have any idea who it could have been?

FRASER

No.

RAY

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

FRASER

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

\*  
\*  
\*

RAY

Welsh is sending a Crime Scene Unit over.

\*  
\*

(Fraser nods. Beat)

I got some donuts; you should eat something.

FRASER

I'm fine, thanks.



59 CONTINUED:

59

RAY

Got one for Dief, too. Cherry filling,  
right?

Fraser nods.

RAY (CONT'D)

You think they'll let him eat it?

They sit there.

DISSOLVE TO:

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

60 \*

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

61 EXT. STREET NEAR KING EDWARD HOTEL -- MORNING

61 \*

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

VICTORIA

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

FRASER

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

FRASER

Where are you going?

VICTORIA

Please, just let me go.

FRASER

I want to know what happened.

VICTORIA

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

FRASER

What happened?!

61 CONTINUED:

61

VICTORIA

...It was Jolly.

\*  
\*

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

\*  
\*  
\*

FRASER

(with compassion)

...Come on.

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

\*

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

62 \*

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

\*  
\*

63 OMITTED

63 \*

64 INT. ZOO -- POLAR BEAR EXHIBIT -- DAY

64 \*

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

\*  
\*  
\*  
\*

VICTORIA

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

\*  
\*  
\*  
\*

FRASER

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

\*  
\*

VICTORIA

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

\*  
\*  
\*  
\*  
\*

FRASER

Why didn't you tell me?

\*  
\*

VICTORIA

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

\*  
\*  
\*  
\*  
\*

64 CONTINUED:

64

FRASER  
He's badly hurt.

\*  
\*

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

\*  
\*  
\*

FRASER  
...What does he want from you?

\*

VICTORIA  
I don't know!

\*

FRASER  
What aren't you telling me?

VICTORIA  
Nothing!

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

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

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

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

\*  
\*

FRASER  
Did anyone else know where he hid it?

\*  
\*

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

\*  
\*  
\*  
\*

FRASER  
You told no one?

\*

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

\*

Fraser knows she's talking about him.

64 CONTINUED: (2)

64

FRASER  
...Not this time.

\*  
\*

65 INT. RAY'S HOUSE -- FRANCESCA'S ROOM -- DAY

65 \*

Ray swings open Francesca's bedroom door and enters with Victoria.

\*

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

\*

VICTORIA  
You sure this is okay?

\*  
\*

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

\*

VICTORIA  
So... you're Ray.

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

VICTORIA  
He arrested me.

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

VICTORIA  
I don't think--

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

65 CONTINUED:

65

VICTORIA

...Thanks.

RAY

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

VICTORIA

No.

RAY

It's no trouble.

VICTORIA

(ice)

You do, and I leave.

Ray can't figure this one. She softens.

VICTORIA (CONT'D)

(in way of explanation)

I don't know how Jolly found me, but  
a squad car stopping out front every  
hour is like putting a flashing sign  
on the roof.

(the real truth)

I haven't had really good experience  
trusting cops.

RAY

(re: he and Fraser)

Then you really are hanging out with  
the wrong people.

VICTORIA

...I appreciate what you're doing.

RAY

I'm not doing it for you.

VICTORIA

You made that real clear. But I  
appreciate it.

Ray nods and exits.

65A INT. UPSTAIRS HALLWAY -- CONTINUOUS

65A\*

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

FRASER

Thanks, Ray.

\*  
\*  
\*  
\*

65A CONTINUED:

65A

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

\*  
\*  
\*

On Fraser's reaction, we...

\*

66 INT. FRASER'S APARTMENT

66

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

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

FRASER  
We won't know for a while.

\*

HUEY  
Is anything missing?

\*  
\*

Fraser looks around. TV and VCR are still there.

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

Fraser checks his trunk, it's still locked.

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

FRASER  
I'll bring her in.

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

LOUEY  
Oh, you wanted this.

RAY  
Thanks.

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

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

\*

66 CONTINUED:

66

FRASER

Jolly?

RAY

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

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

FRASER

Yes.

RAY

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

FRASER

So, how did he get out?

\*

RAY

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

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

RAY (CONT'D)

No offences in Chicago; not even any  
known associates.

FRASER

He only has one reason to be here.

\*

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

RAY

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

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

67

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

68 ANGLE ON SIDEWALK

68

Fraser steps into a storefront alcove, turns around to look  
up at his apartment window. Fraser stoops to inspect some  
of the debris on the pavement. Ray looks down the street at  
two homeless people with carts full of soda cans and  
"collectables".

68 CONTINUED:

68

RAY

Lotta homeless people here. He could have blended in and watched from anywhere.

\*  
\*  
\*

FRASER

(looking up over their heads)

The merchants won't let them camp here during the day. He'd have to keep circling the block, and he wouldn't want to do that.

\*

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

RAY (V.O.)

So, he sat on the bus bench; who would notice?

FRASER (V.O.)

I would.

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

69

INT. THIRD FLOOR OF APARTMENT BUILDING

69

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

RAY

Yeah, this'd do it.

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

FRASER

Canadian.

Ray holds open an evidence bag for Fraser.

\*

70

ANGLE ON NEIGHBOR'S DOOR -- SECONDS LATER

70 \*

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

RAY

Police Officer. Have you noticed--

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



70 CONTINUED:

70

FRASER

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

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

\*

71 INT. APARTMENT BUILDING -- LATER

71

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

\*

\*

FRASER

Excuse me, we were wondering...

(waits for the slam,  
it doesn't come)

--if you had seen a man loitering at  
the far end of the hall the last few  
days?

BONILLA

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

\*

\*

\*

Ray looks to Fraser.

\*

72 INT. BONILLA'S APARTMENT -- MOMENTS LATER

72 \*

Ray is on the phone.

RAY

(to Bonilla)  
555-9732?

\*

BONILLA

My mother.

\*

RAY

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

\*

\*

73 EXT. SEEDY HOTEL -- DAY

73

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

74 INT. SEEDY HOTEL LOBBY -- AT THAT MOMENT

74

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

74 CONTINUED:

74

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

RAY  
What's his room number?

75 INT. HOTEL HALLWAY -- MOMENTS LATER

75 \*

Ray and Fraser come down the hall.

FRASER  
Why would he call his own hotel?

RAY  
Probably picking up messages.

FRASER  
No known associates.

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

\*

RAY  
Maybe he has a girlfriend.

FRASER  
Maybe.

The door pops open.

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

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

FRASER  
What imminent danger would that be, Ray?

RAY  
(lighting the match)  
Something like fire.

He reaches in the room...

76 INT. JOLLY'S HOTEL ROOM -- CONTINUOUS

76

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

77 INT. HOTEL HALLWAY -- CONTINUOUS

77

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

RAY  
How ya doing?

HOTEL TENANT  
Fine.

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

HOTEL TENANT  
I just checked in.

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

RAY  
You haven't noticed anything strange about him?

HOTEL TENANT  
I've never seen him.

RAY  
Any odd smells coming from his room?

HOTEL TENANT  
(sniffs)  
Fire!

RAY  
Really? Where?

The Hotel Tenant flees.

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

78 INT. JOLLY'S HOTEL ROOM -- CONTINUOUS

78

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

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

78 CONTINUED:

78

The fire in the trash can is really burning.

RAY

Yeah, look for something to put out  
the fire!

Fraser goes to check out the drawers.

FRASER

("in on it")

Ah, yes, I understand.

RAY

No, I mean it!

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

RAY (CONT'D)

(burning his hands)

Ah-ah-ah-ah!

79 INT. HOTEL BATHROOM -- CONTINUOUS

79

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

FRASER (V.O.)

Ray.

Ray turns around to face

FRASER

standing behind him, holding a large worn scabbard with  
shoulder holster.

RAY

Where's the knife?

FRASER

Not here.

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

RAY

(re: cigarettes)

Canadian.

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

RAY (CONT'D)

Oh my God.

80 INT. RAY'S HOUSE -- MOMENTS LATER 80

The phone rings. Victoria answers it.

VICTORIA

Hello?

81 INT. JOLLY'S HOTEL ROOM -- AT THAT MOMENT 81

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

FRASER

Get out of the house!

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

VICTORIA

What's --

FRASER

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

82 INT. RAY'S HOUSE -- DAY 82

She slams down the phone and runs out.

83 INT. JOLLY'S HOTEL ROOM 83

Fraser does the same.

84 INT. HOTEL LOBBY -- MOMENTS LATER 84

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

DESK CLERK

Maybe fifteen minutes ago.

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

85 EXT. VECCHIO HOME -- AT THAT MOMENT 85

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

ANGLE DOWN THE STREET

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

FADE OUT:\*

END OF ACT TWO

ACT THREE

FADE IN: \*

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

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

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

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

87A EXT. ANGLED PARKING SPACE -- CONTINUOUS 87A\*

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

88 EXT. ZOO -- ENTRANCE -- DAY 88 \*

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

89 OMITTED 89

90 EXT. STREETS -- AT THAT MOMENT 90 \*

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

AHEAD

Traffic snarls the intersection.

RAY

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

91 OMITTED 91

92 INT. POLAR BEAR TUNNEL -- AT THAT MOMENT 92 \*

A polar bear dives into the water and swims right by us. \*

- 92 CONTINUED: 92
- Small fish sink slowly, reminiscent of snow, to be eaten by the voracious bears. PAN to reveal Victoria, alone, scared. \*
- The romantic tunnel of yesterday, somehow seems frighteningly eerie now. She throws a look to the end of the tunnel -- a Mother and a couple of kids enter. The Mother, who looks a little like Victoria, holds up the smaller child to the window. The sight of Mother and child pulls at something deep and long repressed in Victoria, and she acknowledges them with a small smile. \*
- 93 EXT. STREETS -- ANOTHER LOCATION 93
- Ray takes a corner at sixty, wiping out a post box in the process.
- 94 INT. POLAR BEAR TUNNEL -- AT THAT MOMENT 94
- The unheld child decides to run for the far exit.
- MOTHER
- Jenny!
- The Mother chases after her child, holding the smaller child in her arms. Victoria watches them exit. Then turns back to check the other end of the tunnel.
- JOLLY
- stands right in front of her. She throws open her mouth to scream, he clamps a huge hand over her throat before a sound comes out and tosses her up against the window. \*
- JOLLY
- I thought you wanted to see me. Don't tell me I thought wrong.
- 95 INT. ZOO ENTRANCE -- AT THAT MOMENT 95 \*
- Fraser pushes through the entrance door, Ray through the "exit only". \*
- 96 INT. POLAR BEAR TUNNEL -- AT THAT MOMENT 96
- JOLLY
- Just tell me where the money is, love. \*
- VICTORIA
- I told you, I don't have it. \*
- JOLLY
- Did I mention I don't believe you? \*

96 CONTINUED:

96

VICTORIA

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

\*  
\*  
\*

JOLLY

Ed knew.

VICTORIA

Ed's dead.

JOLLY

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

\*

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

VICTORIA

Fraser!

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

JOLLY

Fraser?

Victoria jabs her fist into his stomach.

CLOSE ON HER FIST

she drives her silver pen knife into his gut and

JOLLY

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

\*  
\*

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

97 \*

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

\*  
\*

98 INT. POLAR BEAR TUNNEL

98

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



98 CONTINUED:

98

FRASER

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

RAY

(checking his watch)

Not this long. You think maybe she  
went to the wrong place?

FRASER

No.

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

CLOSER ON FRASER

Blood on his finger. He looks back up to Ray.

RAY

(springing into action)

I'll take from here to the lagoon. \*

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

99 INT. AMERICAS PAVILION -- MOMENTS LATER

99 \*

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

99A ECU ON GLASS CAGE

99A\*

A particularly ugly looking little lizard follows the action. \*

99B INT. BARBARY SHEEP TUNNELS -- SECONDS LATER

99B\*

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

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

100 \*

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

RAY

Sorry.

100 CONTINUED: 100  
He hurries off. As the curious monkeys chatter and watch him go. \*

101 EXT. BARBARY SHEEP MOUNTAIN -- CONTINUOUS 101  
Fraser runs over the rock landscape, grabs a handhold and scales the mountain.  
ONCE ON TOP  
He searches the horizon.  
FRASER'S POV  
Nothing appears to be out of the ordinary. Tourists wander about enjoying the exhibits. \*

102 EXT. ZOO -- MAYAN TEMPLE & WATERFALL - A DISTANCE AWAY 102 \*  
Victoria runs along a pathway. Jolly takes a short cut, getting closer. He disturbs a pair of nesting geese that honk and flap at the outrage. \*

103 EXT. BARBARY SHEEP MOUNTAIN -- AT THAT MOMENT 103 \*  
Fraser whips his head around at the sound of the distressed geese.

104 OMITTED 104

105 WIDE ANGLE -- FRASER 105 \*  
He leaps off his perch, rolls and jumps down again. He hits the path and runs off. \*

106 OMITTED 106

107 EXT. WATERFALL -- SECONDS LATER 107 \*  
Victoria flees under the water fall. She slips on the wet cement and falls. She twists back around to see if he's coming. Suddenly Jolly leaps through the corner of the water fall. Victoria tries to push herself back, her hands find no grip on the wet concrete. Jolly steps up to tower over her. \*

JOLLY \*

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

(pulls his knife out) \*

I'll settle for peace of mind. \*

Jolly reaches for her and suddenly... \*

107 CONTINUED: 107

FRASER \*

dives through the waterfall, tackling him to the ground. \*

FRASER  
(to Victoria) \*

Run!

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

JOLLY  
(smiles) \*

I should have known it was you. \*

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

107A A CROCODILE 107A\*

turns and watches with some interest. \*

107B JOLLY 107B\*

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

JOLLY \*

You think you know her. You're wrong. \*

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

107C EXT. POND -- UNDERWATER SHOT 107C\*

Fraser falls into the water. \*

107D ANGLE ON CROCODILE 107D\*

It slips into the water. \*

107E RESUME FRASER UNDERWATER 107E\*

As he pushes to the surface he looks to the top of the water fall. \*

107E CONTINUED: 107E  
HIS POV -- THE WATERFALL \*

Jolly is gone. \*

FRASER \*

pulls himself out of the water. \*

108 OMITTED 108 \*  
THRU THRU  
115 115

116 EXT. ANGLED PARKING AT ZOO ENTRANCE -- MOMENTS LATER 116 \*  
Jolly runs up, looks around for Victoria, then jogs to his car, opens the door and drops into the driver's seat. \*

117 INT. JOLLY'S CAR -- CONTINUOUS 117  
He is surprised to see Victoria sitting in the passenger seat. He smiles. \*

JOLLY  
Come to your senses, have you?

VICTORIA  
A long time ago.

She raises a revolver and

118 ECU -- BARREL OF REVOLVER 118  
Fires at him point blank.

119 EXT. ANGLED PARKING AND SIDEWALK -- CONTINUOUS 119 \*  
After a beat, Victoria emerges from the car and strolls away.

FADE OUT:

END OF ACT THREE