


Episode # **20/21**

Project - SC1028/29

# *due* **SOUTH**



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

*Written by*

*Paul Haggis  
&  
David Shore*

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

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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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Episode #20/21 - "VICTORIA'S SECRET" - Published Draft  
**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 - CONFESSIONAL  
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  
MUSTAFA'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 FOUR

FADE IN:

120 EXT. ZOO ENTRANCE -- ANGLED PARKING -- NIGHT (NIGHT 5) 120 \*

The crime scene. The area around the car has been cordoned off. Various uniformed officers control the car flow around same and keep gawkers at a distance. The Crime Scene Unit scours the area for clues. PEARSON, the MEDICAL EXAMINER examines the body behind the wheel of the car.

Ray finishes speaking to Huey and Louey and approaches Fraser, who leans against a nearby car, contemplating. \*

RAY

They're still looking for the weapon...  
and a witness.

FRASER

No one saw it?

RAY

(shakes his head)  
Come on.

Fraser rises and together they walk and talk over to the car. Fraser seems to be lost in his own unspeakable thoughts.

RAY (CONT'D)

(gentle ribbing)  
Boys tell me we've got no shortage of  
people who saw you fighting with Jolly.  
Sounds like you got in a few good  
licks.

FRASER

He got away from me, Ray.

RAY

Obviously.  
(cautiously)  
You saw where Victoria went?

FRASER

She ran for the exit.

RAY

Probably real scared. You think she'll  
contact you?

FRASER

If she thinks Jolly is still after  
her...I don't know.

120 CONTINUED:

120

The Medical Examiner doesn't have to look to know Ray and Fraser are standing over her.

\*  
\*

PEARSON

Don't even ask. You'll see it tomorrow.

FRASER

Anything you can tell us would be of great help. It's very important.

\*

RAY

It's personal.

PEARSON

(realizes it is. beat)

I have a small stab wound to the abdomen and a gunshot to the head, single entry point, single exit.

\*

RAY

The bullet shouldn't be too far away, after that kind of damage.

\*  
\*  
\*

FRASER

Powder marks?

PEARSON

(referring to head)

Close range, two feet at the most.

FRASER

Walked right up to him.

RAY

(correcting)

Glass on the ground, exit wound on the left?

\*

(M.E. nods yes)

Didn't walk anywhere.

\*  
\*

(re: passenger seat)

He was sitting right there.

FRASER

Who?

RAY

The killer.

\*

UNIFORMED COP

Found it.

\*  
\*

We throw focus to deep background, where a cop has found the bullet lodged in another car.

\*  
\*

121 EXT. FRASER'S APARTMENT BUILDING -- NIGHT

121

Ray pulls up and lets Fraser off.

RAY

She'll show up.

Fraser nods. In his heart he doubts this. Fraser heads for his door and Ray pulls out. Fraser stops in his doorway, something makes him look back.

122 HIS POV

122

Victoria stands silhouetted in the shadows of the shop alcove across the street. \*

123 INT. FRASER'S KITCHEN -- NIGHT

123

Victoria walks into shot, her hands going to her face as she tries to work through the fear that darts in her eyes. The bruise on her cheek will take some clever make-up to hide.

FRASER (O.S.)

You have to get an attorney. They're going to charge you for this. Until we find out who did it--

VICTORIA

I did it. I shot the son of a bitch.

Deep down Fraser knew this, but it's still hard to hear.

VICTORIA (CONT'D)

He was going to kill me. If he didn't do it today, he was going to do it tomorrow. \*

FRASER

You'll plead self defense.

VICTORIA

How? He was sitting there, and I raised the gun and I shot him.

FRASER

...Where is it? The gun.

VICTORIA

I don't know, I threw it, I don't even remember walking away.

FRASER

You had a very real fear for your life. A good attorney will--

123 CONTINUED:

123

VICTORIA

--I had a good attorney last time. I still got ten years.

FRASER

That was different.

VICTORIA

(with sarcasm)

Really, was it?

FRASER

Yes.

VICTORIA

(fighting not to break down)

You ever been in prison? Do you have any idea what it's like -- watching your life go by, watching everything you want go away, knowing you can never get it back.

FRASER

...You can't run from this.

VICTORIA

...Why not?

FRASER

...I promise you, I will do everything in my power to help you.

VICTORIA

You won't go away?

FRASER

Never.

VICTORIA

...If I go in, I won't be able to get a bond, they'll put me in jail until--

FRASER

I know a very good attorney. We'll go in, talk to the States Attorney and pre-arrange bail.

\*

\*

VICTORIA

For murder? With my record?

FRASER

No charges have been laid yet.

(MORE)



123 CONTINUED: (2)

123

FRASER (CONT'D)

If you go in now and make a statement,  
I think there's a good chance.

(beat)

Let me do this. I won't let you down.

\*

VICTORIA

(with a smile)

...Not this time, huh?

(beat)

...Okay.

\*

She reaches tentatively to touch Fraser's chest, he pulls her to him.

124 INT. WELSH'S OFFICE -- NIGHT

124

A full blown conference -- Fraser, Welsh, STATES ATTORNEY  
LOUISE ST. LAURENT, and attorney BOWELL.

\*

\*

ST. LAURENT

So she should come in and tell us  
that.

BOWELL

And she will, the moment we agree on  
bail.

ST. LAURENT

It's off the table.

BOWELL

You have no murder weapon, no  
witnesses, nothing to place my client  
at the scene.

\*

ST. LAURENT

Have you even spoken to your client?

\*

FRASER

I approached Mr. Bowell on her  
instructions.

ST. LAURENT

...She's willing to make a full  
confession?

\*

FRASER

...Yes.

ST. LAURENT

...What would you consider reasonable?

\*

\*

BOWELL

Own recognizance?

\*

\*

124 CONTINUED:

124

ST. LAURENT  
Two hundred thousand, ten percent  
cash bond.

\*  
\*  
\*

BOWELL  
Done.

\*  
\*

ST. LAURENT  
(to Fraser)  
Deal is open till midnight.

\*  
\*  
\*

We pan from her through black toward Fraser.

\*

125 OMITTED

125 \*

126 INT. POLICE BULLPEN -- LATER

126 \*

Pan from black to find Fraser on the phone.

\*

FRASER  
Thank you, Mr. Mustafi.  
(hangs up)  
He knocked, she's not there.

RAY  
Maybe she's on her way down.

FRASER  
Yeah.

RAY  
How much are you up to?

\*  
\*

FRASER  
(referring to a note)  
Eighteen thousand.

\*  
\*  
\*

RAY  
I've got a couple in my pension plan.

\*

FRASER  
Thanks, Ray.

\*  
\*

RAY  
...You told her you'd call?

\*

FRASER  
Yes

RAY  
She'll be here.

\*

The CRIMINALIST approaches -- one of the guys we saw pouring  
over Fraser's apartment.

\*

126 CONTINUED:

126

CRIMINALIST

We finally got a match on the second set of prints in your apartment.

RAY

The corpse?

CRIMINALIST

No, the prints were yours, Detective.  
Yours and Constable Fraser's.

\*  
\*

FRASER

(surprised by the news)  
No one else?

\*

CRIMINALIST

Sorry.

\*

FRASER

Thank you.

The Criminalist moves on, leaving Fraser and Ray to their thoughts. Ray is afraid to say anything. Fraser is afraid to think anything. Fraser looks over to where he saw his father last, he's gone. Fraser stands:

FRASER (CONT'D)

You want anything from the canteen?

RAY

No. Thanks.

Fraser walks out. Ray checks his watch.

\*

ECU - WATCH

It's eleven fifteen.

\*

127 INT. POLICE STATION LUNCH ROOM -- NIGHT

127

Fraser enters, trying not to show his deep concern. Fraser Sr. sits in a corner table, wearing a parka over his reds, and a brand new stetson. A cup of coffee waits on the table. Fraser joins him.

\*  
\*

FRASER

Where did you find the new stetson?

FRASER SR.

(ignoring the question)  
She's not coming, you know.

FRASER

You don't know her, Dad.

127 CONTINUED:

127

FRASER SR.  
Neither do you, Son.

FRASER  
I love her.

FRASER SR.  
Doesn't mean you know her.

FRASER  
Did you know Mom? Did you know who she really was, or just what you wanted her to be.

FRASER SR.  
I knew who she was in her soul, that's what I loved.

FRASER  
Oh, come on, dad, you were hardly around enough to call her by name. You know I have almost no memory of the two of you together? \*

FRASER SR.  
She died when you were six, for God's sake! Don't you tell me I didn't love your mother! I still do! I wrote her every damned day of my life!

FRASER  
I've read your journals, Dad. You write beautifully.

FRASER SR.  
(now modesty)  
Well, I never had any professional training, but--

FRASER  
But you weren't there to see her when she was angry or frightened, you never saw how brave she was, or how petty. You never saw who you needed to see. \*

FRASER SR.  
...She was a good woman. She deserved better. \*

FRASER  
She deserved you. I can't make the same mistake, dad. Victoria is in trouble; and she's scared and angry and she frightens the hell out of me. \*

(MORE)

127 CONTINUED: (2)

127

FRASER (CONT'D)

And I don't know if I can help her.  
But I know I have to be here. And I  
know who she is.

A moment, Fraser takes his coffee and walks away.

FRASER SR.

Is it snowing out, son?

FRASER

What?

FRASER SR.

Is it snowing out?

The question was asked innocently, but it carries weight.

FRASER

No.

FRASER SR.

No, it wouldn't be, it's almost summer.  
I don't know why I brought this coat.

A beat, Fraser turns and exits.

128 INT. POLICE STATION CORRIDOR -- MOMENTS LATER

128

As Fraser heads down the hall, Elaine steps in and spots  
him. As she approaches:

ELAINE

There you are, I just got off the  
phone with your consulate. They said  
a Sgt. Meers has been trying to get  
hold of you, called a dozen times.

(handing him message)

Where's the 403 area code?

FRASER

The Yukon.

129 INT. BULLPEN -- AT LOUEY'S DESK

129

Fraser dials Louey's phone. Louey has left his desk for the  
moment. We hear the busy signal. Fraser looks over and  
sees Ray hanging up his phone and crosses to him.

RAY

That was ballistics. The bullet that  
killed Jolly came from a thirty eight.  
They matched it to another slug.  
Whoever shot him also shot Diefenbaker.

129 CONTINUED: 129

We push in tight on Fraser's face. Ray grabs his jacket, while the world closes in around Fraser. \*

130 INT. FRASER'S APARTMENT -- NIGHT 130

Fraser unlocks his trunk and throws the lid open. Ray stands over him as he rifles through it. He finds his gun box and opens it. It's empty.

RAY  
You kept the trunk locked? \*

FRASER  
Yes. \*

Fraser finds a box of bullets and slides it open. Six cartridges are missing. Ray's answers his cell phone. \*

RAY  
Vecchio... Tonight? I don't think so.... Yeah, I understand, I'll be right in. \*

He hangs up.

FRASER  
They found her? \*

RAY  
Internal Affairs wants to speak to me. \*

As Fraser looks to Ray, we... \*

130A INT. TRAIN STATION -- NIGHT 130A\*

Victoria hurries across the concourse carrying her two suitcases. She stops, thinks, heads for: \*

130B THE LOCKERS 130B\*

She puts her two bags down at the lockers. She places them in seperate lockers, then looks at the palm of her hand: \*

130C CLOSE ON HER PALM 130C\*

two locker keys. She closes her fist. \*

131 OMITTED 131  
THRU THRU  
133 133

FADE OUT:\*

END OF ACT FOUR

ACT FIVE

FADE IN:

134 INT. POLICE INTERROGATION ROOM #1 -- NIGHT

134

Ray sits at a spartan table. Across from him sit two men in conservative suits: LENNOX and BROWN from Internal Affairs. It looks like they've been at it for some time.

LENNOX

You and Constable Fraser are pretty close, huh? Best buddies?

RAY

Best "buddies"? Oh yeah, we play stick ball together after school. What the hell is this all about?

LENNOX

He tell you why he came to Chicago?

RAY

For the pizza. Is this about me or him?

The door opens and Welsh enters with FELSTINER, yet another man in a suit. \*

WELSH

How ya doing, Detective?

RAY

What's this all about, Lieutenant?

WELSH

Sorry, out of my jurisdiction.

LENNOX

(to Welsh)

That's right, so if you'll excuse us.

WELSH

Sure, but Felstiner stays. \*

LENNOX

And why exactly--

Felstiner's business card interrupts him. \*

FELSTINER

James Felstiner, Police Protective League. \*

134 CONTINUED:

134

BROWN  
You call an attorney, Detective  
Vecchio?

WELSH  
Yes.

RAY  
Did I?

WELSH  
Yes.

RAY  
Do I need one?

WELSH  
Yes.

Welsh exits, leaving Ray beginning to actually worry that this may be bigger than he thought. He's not about to show that, though.

135 INT. POLICE BULLPEN -- AT THAT MOMENT

135

Fraser is on Ray's phone.

FRASER  
I'm not following you, sir.

136 INT. RCMP NORTHERN SUBSTATION -- AT THAT MOMENT

136

STAFF SERGEANT MEERS is on the other end of the line.

STAFF SERGEANT MEERS  
We found it in a metal box buried  
under the floorboards in your father's  
cabin.

INTERCUT BETWEEN FRASER AND MEERS

FRASER  
...How much?

STAFF SERGEANT MEERS  
Ten thousand dollars.  
(beat)  
We did a routine check of the serial  
numbers. The bills are from a robbery  
in Alaska a few years back, one of  
your cases.

Welsh and Louey approach.



136 CONTINUED:

136

FRASER

Yes, I remember.

WELSH

Constable, I hate to have to do this, but we're going to have to ask you some questions, in an official capacity.

FRASER

(to Welsh)

I understand, Sir.

STAFF SERGEANT MEERS

Ben -- you realize I'm going to have to share this information.

FRASER

Yes, sir.

(handing the phone to  
Welsh)

Staff Sgt. Meers, RCMP.

Welsh takes the phone.

137 OMITTED

AND

138

137

AND

138

139 INT. RAY'S INTERROGATION ROOM -- AT THAT MOMENT

139 \*

RAY

What kind of money?

LENNOX

This kind.

(as he lays out three  
twenties)

You'll notice the serial numbers.

140 INT. FRASER'S INTERROGATION ROOM -- AT THAT MOMENT

140

Fraser, Louey, St. Laurent.

\*

ST. LAURENT

The money was never recovered. Suddenly it starts appearing a few days ago, only in Chicago, not Alaska.

LOUEY

(explaining to Fraser)

A sharp teller noticed some mint condition, pre-85 twenties...He checked the hot list and called it in.

(MORE)

140 CONTINUED: 140

LOUEY (CONT'D)  
We notified other banks in the area,  
more started showing up.

141 INT. RAY'S INTERROGATION ROOM -- CONTINUOUS 141

BROWN  
(showing Ray)  
--deposit records. Small retailers,  
mostly in the same neighborhood.

142 INT. FRASER'S INTERROGATION ROOM - CONTINUOUS 142

ST. LAURENT  
You live at 221 West Racine?

FRASER  
Yes.

ST. LAURENT  
You rented some movies from Video  
Duo? \*

143 INT. RAY'S INTERROGATION ROOM -- AT THAT MOMENT 143

RAY  
I don't know those places.

LENNOX  
You know Ricci Cleaners? It's about  
a block from your place. Sheryl there  
said you gave her this. \*

Lennox slides a twenty toward Ray.

144 INT. FRASER'S INTERROGATION ROOM -- AT THAT MOMENT 144 \*

ST. LAURENT  
Do you usually pay for everything in  
cash? \*

145 INT. RAY'S INTERROGATION ROOM -- AT THAT MOMENT 145 \*

RAY  
She must have slipped him the money  
without his knowledge. \*

BROWN  
(with a smile)  
Beautiful women are always slipping  
me money. \*

146 INT. FRASER'S INTERROGATION ROOM -- CONTINUOUS 146 \*

FRASER  
Victoria Metcalf. \*

ST. LAURENT  
So you were alone for a week together  
after the robbery. What did you talk  
about? \*

147 INT. RAY'S INTERROGATION ROOM -- CONTINUOUS 147 \*

BROWN  
(talking about Fraser) \*  
You know where half a million dollars  
is stashed, you know the bad guys are  
going away for a long time--

RAY  
You don't know this guy.

148 INT. FRASER'S INTERROGATION ROOM -- CONTINUOUS 148 \*

ST. LAURENT  
Do you own a handgun, Constable Fraser? \*

149 INT. RAY'S INTERROGATION ROOM -- CONTINUOUS 149 \*

BROWN  
This guy comes back for his money,  
I'm not going to be left with a lot  
of choices. \*

150 INT. FRASER'S INTERROGATION ROOM -- CONTINUOUS 150 \*

FRASER  
It's standard RCMP issue.

ST. LAURENT  
That would make it a thirty eight? \*

151 INT. RAY'S INTERROGATION ROOM -- CONTINUOUS 151 \*

LENNOX  
Did he report it stolen?

152 INT. FRASER'S INTERROGATION ROOM -- CONTINUOUS 152 \*

LOUEY  
(reluctantly)  
He said there was nothing missing.

153 INT. RAY'S INTERROGATION ROOM 153 \*

RAY  
He didn't shoot the guy. \*

LENNOX  
You saw the shooting? \*

154 INT. FRASER'S INTERROGATION ROOM 154 \*

FRASER  
She ran because she was frightened. \*

ST. LAURENT  
This the same woman who spent three  
days in your apartment without leaving  
a print? \*

155 INT. RAY'S INTERROGATION ROOM 155 \*

LENNOX  
Has anyone else seen this woman? \*

RAY  
There's gotta be a lot of people.

LENNOX  
Can you name one? \*

RAY  
Me. \*

BROWN  
Would you mind if I looked in your  
wallet? \*

Ray tosses the wallet and throws a look at his attorney. \*

156 INT. FRASER'S INTERROGATION ROOM 156 \*

She pushes a photo across the desk to Fraser. \*

ST. LAURENT  
Is this her? \*

FRASER  
Yes. \*

HUEY  
She's dead, Fraser. \*

157 INT. RAY'S INTERROGATION ROOM -- CONTINUOUS 157 \*

LENNOX  
Two months ago. Automobile accident. \*

158 OMITTED  
AND  
159

158  
AND  
159

160 INT. LINE UP ROOM -- MORNING (DAY 6)

160 \*

The line up settles in. Louey stands beside Fraser, who's in position number four.

LOUEY  
Sorry about this.

FRASER  
It's okay.

161 INT. OTHER SIDE OF THE MIRROR -- AT THAT MOMENT

161

Welsh opens the blinds. St. Laurent stand behind the street peddler who sold Fraser the "soapstone" polar bears.

PEDDLAR  
Number four.

WELSH  
Take your time.

PEDDLAR  
He gave me a twenty for a piece of soap.

161A INT. POLICE CORRIDOR -- CONTINUOUS

161A

Welsh lets the peddler out and the next witness, a VIDEO STORE CLERK, enters. Before he can close the door.

WELSH  
Take a careful look at these men and if you have any doubt whatso--

VIDEO CLERK  
Number four.

The door closes.

162 INT. BULLPEN -- DAY

162 \*

Ray and Fraser wait at Ray's desk as a debate rages inside Welsh's office.

RAY  
So this is what it's come down to. We're hanging by a thread and Huey and Louey hold the scissors.

163 THEIR POV 163

Welsh closes the blinds.

164 INT. WELSH'S OFFICE -- AT THAT MOMENT 164

Welsh, Huey, Louey, St. Laurent, Lennox and Brown are crowded into Welsh's office, and tempers are high. \*

ST. LAURENT \*

We have a dozen witnesses who say Fraser attacked this guy, and moments later he's a corpse. \*

WELSH \*

Two of them say they saw Hughes with a woman. \*

BROWN \*

From their descriptions she could have been anybody. \*

ST. LAURENT \*

There is no woman, she's dead. \*

(pounds the Alaskan police report onto his desk) \*

Everybody involved in the robbery ends up dead, and Fraser ends up with the money. \*

LENNOX \*

Which he shares with his good friend, Ray. \*

LOUEY \*

(to Welsh)

Sir, I know Vecchio's a weasel and all, but he's a straight-up cop. \*

LENNOX \*

(to Louey)

You don't seriously believe that, do you? \*

LOUEY \*

Oh yeah, serious weasel. \*

HUEY \*

(to Welsh)

We're talking about a couple of twenties! He could have got them anywhere! \*

164 CONTINUED:

164

LOUEY

(to Lennox)

Let's see your wallet.

\*  
\*  
\*

ST. LAURENT

(to Welsh)

We have ten thousand dollars in  
Fraser's cabin, motive, opportunity,  
and a 38 that's conveniently missing.  
I want an arrest.

\*  
\*  
\*  
\*

WELSH

I want a murder weapon.

ST. LAURENT

You're letting your personal feelings--

WELSH

Damn right.

ST. LAURENT

(to Lennox)

Suspend Vecchio, turn up the flames,  
maybe he'll roll on him.

WELSH

(to St. Laurent)

We're talking about my detective,  
talk to me.

BROWN

We have possession and possibly  
conspiracy to commit murder.

Welsh, Huey and Louey react.

HUEY/LOUEY/WELSH

That's bull./Your dreaming./That's  
ridiculous.

LENNOX

--Sorry, Lieutenant, this one's not  
your call. We say he's suspended,  
those are your orders.

\*  
\*

HUEY

(moving for Lennox)

Now I do want to see your wallet,  
come on, hand it over.

\*

LENNOX

You touch the jacket and you're up on  
charges.

\*  
\*  
\*

And the ruckus starts all over again.

\*

165 INT. BULLPEN

165

Ray throws a glance to the office and back to Fraser. \*

RAY

And I was worried this woman was going to come between us. \*

FRASER

Things aren't what they seem, Ray.

RAY

She set you up. She slipped you bad money, she scrubbed your place, she stole your gun. Dief must have tried to stop her.

Elaine comes over.

ELAINE

I talked to the police in Alaska concerning the death of Victoria Metcalf. It was a car accident, sounds like it was pretty gruesome. Went off a cliff, third degree burns over ninety percent of the body.

RAY

I'm guessing they didn't use her dental records for identification purposes.

ELAINE

(how'd you know)

No need. They had a positive i.d. by the sister. The body was cremated.

FRASER

Thank you. \*

Elaine walks off. \*

RAY

She identified her own body. Pretty gutsy. \*

Fraser nods. St. Laurent, Lennox, Brown, Huey and Louey leave Welsh's office. Welsh follows them to the door. \*

WELSH

Vecchio, get in here.

166 INT. WELSH'S OFFICE -- MOMENTS LATER

166

Ray enters, leaving the door open.



166 CONTINUED:

166

RAY  
Is Constable Fraser under arrest,  
Sir?

WELSH  
No. But tell him not to leave town.

RAY  
I want to thank you, sir, for standing  
up for him--

WELSH  
Detective Vecchio, I have to ask you  
for your shield.

RAY  
Sir?

WELSH  
You're on suspension, effective  
immediately.

Ray pulls out his badge and hands it over.

RAY  
Is that all, Sir?

WELSH  
(nods)  
I'm sorry.

He exits. Huey and Louey step into the doorway.

167 INT. BULLPEN

167

Ray goes to his desk, grabs his coat, nods to Fraser and  
they exit.

Welsh watches from his doorway. Huey and Louey walk over to  
him.

HUEY  
Weren't you supposed to ask for his  
weapon as well?

WELSH  
Was I?  
(beat)  
Detective Huey, get the photo of this  
"deceased" Metcalf woman, take it  
around to every one of those shops  
where the money was passed.

HUEY  
We just had them all--Yes, Sir.

\*  
\*  
\*

167 CONTINUED:

167

WELSH

Detective Gardino, take the Crime Scene Unit over to Vecchio's, dust it top to bottom, if she was there I want prints, hair, nail clippings, anything. You guys searched the parking lot and the zoo for the murder weapon?

LOUEY

Every inch.

WELSH

Good, I'll cover the rest of the place.

Huey and Louey hurry out as Welsh grabs his coat.

167A INT. KING EDWARD HOTEL -- DAY

167A

The FRONT DESK CLERK checks his computer.

FRONT DESK CLERK

Not one by that name.

RAY

(re: Victoria's photo  
on desk)

Take another look.

FRONT DESK CLERK

(hands it back)

Sorry.

168 EXT. KING EDWARD HOTEL -- DAY

168

Fraser and Ray climb back into his car.

FRASER

I dropped her off in the lobby. She must have been waiting at the cab when I came back.

\*

RAY

She really has it bad for you, doesn't she?

Fraser doesn't respond. Ray drives away.

169 INT. CORNER VIDEO STORE -- DAY

169

Huey shows the old arrest photos of Victoria to the man behind the VIDEO CLERK (Witness #2.)

HUEY

She may have been wearing a wig or something.

169 CONTINUED: 169  
The clerk shakes his head.

170 OMITTED 170 \*  
AND  
171 171

171A EXT. DINER -- DAY 171A  
Fraser cups his hands to look through the window.  
HIS POV -- THROUGH THE GLASS  
The diner is dark and empty.  
FRASER  
moves to try the door. Locked. As he walks away we see the  
hand-made sign on the inside of the door: CLOSED DUE TO DEATH  
IN THE FAMILY.

172 INT. RAY'S HOUSE -- FRANCESCA'S BEDROOM -- DAY 172  
Louey and a team of Criminalists go over every square inch  
of the place, dusting for prints, upending furniture,  
basically destroying the place.

173 EXT. PHONE COMPANY HEADQUARTERS -- DAY 173  
Fraser waits in the car. Ray returns with a print-out.  
RAY  
(handing them to Fraser)  
Phone calls from my house. Look at  
yesterday, three o'clock.  
(as Fraser does)  
555-seventy-three thirty-three. She  
called his hotel twenty minutes before  
we got there. She didn't leave  
anything to chance.

173A INT. ST. MICHAEL'S CHURCH -- DAY 173A\*  
The place is deserted. TOMMY MORAN, a busted-nose, wise guy  
type enters and heads for the confessional. He enters same.

173B INT. CONFESSIONAL -- CONTINUOUS 173B  
MORAN  
You some kind of religious freak?  
Through the screen beside Moran, we can see the outline of a  
dark haired woman with glasses.  
VICTORIA  
You have the diamonds?

173B CONTINUED:

173B

MORAN

(obviously)

Not with me. You got the money?

VICTORIA

Not with me. Monday night, 11:30,  
The O'Hara Distillery.

\*  
\*

MORAN

(looking around at the  
odd surroundings)

Whoa. Forgive me if I don't jump at  
this, but I don't trust a voice on  
the phone or a face behind a screen.  
You name the time, I'll name the place.  
Leave me your number, I'll call.

VICTORIA

Name it now or walk away.

MORAN

...128 Water Street. You come by  
your lonesome.

VICTORIA

I'm not coming at all. My partner  
will handle the exchange.

Moran smiles. This woman is smart.

MORAN

Smart move...if you're planning on  
double crossing us. Let your partner  
know -- anything goes wrong, we track  
him down. I don't have to tell you  
there's no place to hide if we wish  
to find him.

(silence)

You hear me lady?

Nothing. Moran throws open the door to the confessional...

\*

173C INT. ST. MICHAEL'S CHURCH -- CONTINUOUS

173C\*

The place is still empty. Moran throws open the door on the  
other side of the confessional.

MORAN'S POV

It's empty, except for a wig and a pair of dark glasses.

RESUME SCENE

Moran looks around. The huge church lies completely silent.

174 INT. POLAR BEAR TUNNEL -- DAY

174

Welsh studies the area around the windows, the ground is spotless, not a hint of any fight, certainly no blood. He looks up at the polar bears frolicking through the window. He contemplates for a moment, then notices something...

WELSH'S POV

A dark object in the pool, in a corner.

175 EXT. BESIDE THE POLAR BEAR POOL -- MOMENTS LATER

175

A ZOO ATTENDANT uses a pole with a net to fetch something off the bottom of the pool as Welsh stands watching. As the object gets closer to the surface, we cut to...

176 INT. VETERINARY HOSPITAL -- DAY

176 \*

Fraser stands beside Diefenbaker, still bandaged and on his I.V. Fraser strokes him reassuringly.

WELSH (V.O.)

How's he doing?

Fraser looks up to see Welsh, Huey and Ray in the doorway.

FRASER

Better, thank you.

(beat)

You found the gun.

Welsh pulls an evidence bag out of his coat with a .38 hand gun inside.

WELSH

Constable, I'm about to ask you if this is your weapon. Before I do, would you like an attorney to be present?

FRASER

It's my gun, Sir.

WELSH

I'm sorry.

(to Huey)

Detective Huey, please read Constable Fraser his rights, hand cuff him and take him downtown.

HUEY

Are the cuffs really necessary, Sir?

176 CONTINUED:

176

WELSH

He's being charged with first degree  
murder, Detective. Please cuff him.

As he's being cuffed in the doorway, Fraser looks to  
Diefenbaker. Fraser Sr. stands beside the cage, watching.

HUEY

(cuffing him)  
Sorry, Fraser.

FRASER

(looking at his father)  
It's your duty.

Handcuffed, Fraser is led from the room.

FADE OUT:

END OF ACT FIVE

ACT SIX

FADE IN:

177 INT. JAIL VISITING ROOM -- DAY (DAY 7)

177

Fraser sits on one side of the glass. Ray picks up the phone on the other.

RAY

I put together your bail. You should be out within the hour.

FRASER

Ray, you can't do that, it's too much.

RAY

The judge might have considered you a flight risk, I don't. I brought you some fresh clothes.

\*

FRASER

You don't have that kind of money. You would have had to mortgage your house.

RAY

You gonna skip on me?

FRASER

No.

RAY

Then there's no problem, is there? I'll wait for you out front.

Ray hangs up and walks off. His FATHER joins him as he does.

MR. VECCHIO

You'll never see that money again.

RAY

Pop, I'm warning you, stay out of this.

MR. VECCHIO

I leave you my house and this is what you do with it?

RAY

Don't you have things to do in Hell, or wherever you are?

177 CONTINUED:

177

MR. VECCHIO  
Purgatory. For my sins I have to  
watch you make all these stupid  
mistakes. And who gave you permission  
to use my pool table?

178 INT. JAIL HALLWAY -- CONTINUOUS

178

Ray turns the corner and his father is gone. St. Laurent is  
heading toward him.

ST. LAURENT  
Have you considered the offer,  
Detective?

RAY  
Don't need to, answer's the same.

ST. LAURENT  
Your friend is going down. You're  
this close to going with him.

RAY  
Tell you what, you can go to hell.  
If you need directions, there's a guy  
in the next room who can give them to  
you.

And Ray walks off. St. Laurent looks to the next room.

179  
AND  
180

179 \*  
AND  
180



181 OMITTED  
AND  
182

181 \*  
AND  
182

183 EXT. FRASER'S APARTMENT -- NIGHT

183 \*

Ray's car pulls up. There's not a lot to say. Fraser wears  
his civies and his stetson, and carries a paper bag containing  
the clothes he wore in prison.

\*  
\*  
\*

RAY

You sure you don't wanna get something  
to eat?

183 CONTINUED:

183

FRASER  
Thanks, anyway.

RAY  
We will find her.

Ray tried to say that like he believed it. Fraser nods and opens the door, thinks about it and looks back.

FRASER  
You should take the deal.

RAY  
I haven't been offered one.

FRASER  
(smiles)  
You should take it anyway.

Fraser gets out.

RAY  
Fraser?  
(Fraser looks back)  
Not as long as I live.

A beat. Fraser smiles, turns and walks away.

184 INT. FRASER'S APARTMENT -- NIGHT

184

Fraser opens his cupboard -- sees the dog dish and the single set of camping dishes.

FROM INSIDE THE CUPBOARD

He stares at the dishes, then closes the cupboard door. He opens the cupboard door, reaches into the high shelf and starts removing candles.

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

185

Pan across the dark room to see Fraser placing candles and lighting them. There's a manic quality about his actions. Fraser Sr. steps in the background.

FRASER SR.  
What are you doing?

FRASER  
Just shut up.

FRASER SR.  
She's not coming back to you. Why in God's name would you want her to?!

185 CONTINUED:

185

FRASER

I need...  
(can't say it)  
I need... I made...

Fraser turns away from his father to face the window. A long moment, we get around to his face and see the tears streaming down his cheeks. He's hardly holding himself together. Fraser Sr. is reflected in the window.

FRASER SR.

(with sympathy)  
You're not going to get it.  
(beat)  
Sometimes all you need in life is a second chance. And it's the only thing you'll never have.

Silence. Finally. There's a knock at the door. When Fraser turns, his father isn't there.

186 INT. FRASER'S HALLWAY -- SECONDS LATER

186

Fraser opens the door to his neighbor, MR. MUSTAFI.

MUSTAFI

You done with my power drill yet?

FRASER

Um, I haven't had a chance...

MUSTAFI

That's okay. There's a woman on my phone for you.

Fraser hurries past him.

187 INT. MUSTAFI'S APARTMENT -- MOMENTS LATER

187

Fraser stands holding the phone to his ear.

VICTORIA

(filtered through phone)  
...you go through the store to the back room. If you don't come alone, I won't be there. And Ben? Bring some quarters.

188 INT. X-RATED BOOK STORE -- NIGHT

188

Fraser enters the seedy 24 hour establishment, looking incredibly out of place. A few derelict customers mill about the X-rated movies, books and magazines. He walks on through to a back hallway. A chain across it reads "Closed".

188 CONTINUED:

188

He unhooks it and goes back. The proprietor walks up and replaces the chain.

189 INT. BACK ROOM -- CONTINUOUS

189

In the middle of the room is an odd-shaped structure with many doors. Fraser tries the first door, locked. Same thing with the second. But the third is unlocked and he enters.

190 INT. CLOSET SIZED ROOM -- MOMENTS LATER

190

The door opens and Fraser enters the poorly lit, filthy room. A machine in front of him takes quarters. He deposits one. A panel in front of him lifts, revealing a plexiglass window, also fairly filthy. On the other side of the window is...

VICTORIA

sitting on a stool in a room designed for strippers to be watched from several other booths similar to Fraser's. All the other panels are down.

VICTORIA

Hi.

FRASER

The girl in the crash was your sister?

VICTORIA

She borrowed my car. The police just assumed it was me. I had an opportunity, I took it. Fooled everyone.

FRASER

Except Jolly.

VICTORIA

Except Jolly. There were only two ways that relationship was going to end. One of them was with me dead.

FRASER

You must really hate me for what I did.

VICTORIA

...Yeah. Hate. Love. Those two emotions pretty much cover it.

FRASER

What do you want, Victoria?

VICTORIA

You.

190 CONTINUED:

190

Fraser scoffs.

VICTORIA (CONT'D)

I want you to come with me. You haven't got a lot to stick around here for. You won't like prison.

FRASER

What do you want, Victoria?

VICTORIA

(beat)

I need to make an exchange, and I can't do it myself. I need you.

FRASER

Then you're going to be disappointed.

VICTORIA

There's a key. It fits a locker. In the locker is twenty-five thousand dollars in sequentially numbered bills. The key is at your friend Ray's house. You have one hour to decide, then I call Internal Affairs and tell them where to find it.

The metal curtain comes down. Fraser bolts out into...

191 INT. BACKROOM -- CONTINUOUS

191

Fraser yanks at the locked doors one after the other, trying to get through to her. He kicks one down and finds himself:

IN THE CENTER ROOM WITH STOOL

a door lies open at the far side. He runs out:

192 EXT. ALLEY -- CONTINUOUS

192

into the rear alley. No sign of her. Fraser runs to the end of the alley and keeps going.

193 INT. RAY'S HOUSE -- NIGHT

193 \*

Fraser pounds on the door. No answer. He kicks it down.

194 OMITTED

194 \*

- 195 INT. FRANCESCA'S ROOM -- MOMENTS LATER 195  
 He tosses the mattress, empties a drawer, dumps out her jewelry box.
- 196 INT. RAY'S BEDROOM -- MOMENTS LATER 196  
 The room is torn apart and still Fraser searches, throwing clothes out of the closet, dumping out shoe boxes, pulling out clothing drawers and checking the underside of each.  
 CLOSE ON RAY'S BUREAU  
 He turns over the nick-nacks, shakes them, replaces them. One of these is a snow globe. He checks underneath it and replaces it before moving on. We PUSH IN on the snow globe, the white particles whipped into a furious storm. Taped inside the globe, at the bottom, is a locker key. The snow settles and hides it again. PUSH FOCUS to the background, where Fraser sits on the bed, realizing he'll never find it in time. He hangs his head and stares at the floor. The phone rings. He looks up, we pull focus to the globe. \*  
 \*
- 197 INT. RAY'S HALLWAY -- CLOSE ON THE PHONE 197  
 It rings. Fraser picks it up and lifts it to his face.  
 VICTORIA (V.O.)  
 You know, you really shouldn't have introduced me to your friends.  
 FRASER  
 ...I'll do it.
- 198 INT. TRAIN STATION -- A PAYPHONE -- WITH VICTORIA 198 \*  
 Victoria wears a red wig and sunglasses. \*  
 VICTORIA  
 I do love you, you know. \*  
 (beat)  
 If you come back without the diamonds, I'll make the call.
- 198A WITH FRASER 198A\*  
 FRASER  
 ...Where do I go?  
 He picks up a pencil and writes down her directions. \*
- 198B WITH VICTORIA AT PAY PHONE 198B\*  
 She hangs up, then deposits another coin and dials. \*

198B CONTINUED:

198B

VICTORIA  
...Internal Affairs, please.

\*  
\*

198C INT. INTERNAL AFFAIRS OFFICE -- NIGHT

198C\*

The phone rings. Lennox picks it up.

\*

LENNOX  
Lennox.

\*  
\*

FADE OUT:

END OF ACT SIX



ACT SEVEN

FADE IN:

199 INT. VETERINARY HOSPITAL -- NIGHT 199

Fraser sits in the darkened room, stroking Diefenbaker. The drip is no longer in his leg and he's looking a little better. Fraser seems lost in his thoughts. He gives Dief a final pat, takes an envelope out of his pocket and fits it into the wire door of the cage.

CLOSE ON THE ENVELOPE

It reads "Ray".

200 INT. FRASER'S APARTMENT -- NIGHT 200

Fraser places his stetson on the shelf of his closet and closes the door. He looks around at his empty apartment. \*

FRASER

...Dad?

No answer. He's truly alone on this one.

201 EXT. NEIGHBORHOOD STREET -- NIGHT 201

Fraser reaches under the rear bumper of an old blue Skylark and finds the keys. He opens the trunk.

202 INT. TRUNK 202

It opens. Inside lies a suitcase. Open the suitcase and see half a million in nice, crisp twenties.

203 INT. SKYLARK 203

He puts the key in the ignition, turns over the engine and drops it into gear. Suddenly someone is banging on his window. He unrolls it to come face to face with a concerned-looking middle-aged woman.

CONCERNED WOMAN

A man just stole my purse. Can you help me?

FRASER

No. No, I'm afraid I can't.

Fraser gives her an apologetic look, then drives off, leaving her there.

204 EXT. NEIGHBORHOOD STREET -- WIDE SHOT 204

He drives away.

205 EXT. DOWNTOWN STREET -- NIGHT 205

Fraser drives.

206 EXT. WAREHOUSE DISTRICT -- NIGHT 206

The Skylark pulls up in front of an abandoned building. Fraser gets out of the car, takes the suitcase from the trunk and knocks. No response. The door is unlocked. He enters.

206A INT. WAREHOUSE STAIRWAY -- MOMENTS LATER 206A

Fraser climbs the dimly lit stairs.

207 INT. WAREHOUSE -- MOMENTS LATER 207

GLITTERING DIAMONDS open onto a velvet cloth. Even in the dim light, the diamonds sparkle brightly against the black.

ANGLE TO REVEAL FRASER, TOMMY MORAN AND BODY GUARD

Fraser inspects the diamonds.

MORAN

Satisfied?

Fraser nods and pushes the suitcase toward Moran. Moran deftly throws the heavy case up on a table and opens it. He flips through the bills, they appear to be all there.

FRASER

And you?

MORAN

Relax.

(hands bill to body guard)

Check it.

While Moran keeps a close eye on Fraser, the body guard pulls out a list and begins to compare it with the serial number of the bill he holds. He circles a number and hands the list and the bill back to Moran.

MORAN (CONT'D)

You think I'm a fool?

FRASER

No, I think you're a criminal.

204

205

206

206A

207

\*  
\*  
\*  
\*  
\*

\*  
\*  
\*  
\*

\*  
\*

\*  
\*

207 CONTINUED:

207

MORAN

You could have come to me, told me  
your problem, I could have given you  
some value for what you have, maybe  
twenty cents on the dollar, but you  
got greedy...

(sighs, regrets this  
turn of events)

I warned your partner. She doesn't  
seem to place too high a value on  
your life, does she?

FRASER

No, apparently not.

MORAN

Keep one diamond, give the rest back  
to me.

FRASER

I'm afraid I need to keep them all.

Moran gives his body guard a look -- who does this guy think  
he is.

MORAN

You know what, I changed my mind, you  
can't keep any...

(pulling his gun out)

... 'cause I'm gonna kill you.

- 207 CONTINUED: (2) 207  
Fraser flips the table and knocks Moran's gun from his hand, then he decks the body guard and dashes out... \*
- 208 INT. ADJOINING WAREHOUSE ROOM 208  
Fraser runs for his life. Behind him in the doorway, the body guard enters and fires. Moran appears behind him and does the same. Fraser throws himself through a window, rolls off the roof and...
- 209 EXT. WAREHOUSE STREET -- NIGHT 209  
...falls to the street, satchel in hand. He looks up -- the Skylark skids to a stop just inches from his face. He runs and jumps into the passenger seat. Victoria sits at the wheel.

VICTORIA

Show me.

Behind them, the body guard and Moran jump into the street and fire at the car. The back window explodes. Victoria doesn't flinch.

VICTORIA (CONT'D)

Show me!

He dumps the diamonds out into his hand.

VICTORIA (CONT'D)

Very nice. Don't drop them.

209 CONTINUED: 209

Fraser drops them back in the satchel and she steps on the gas and speeds away.

209A EXT. VECCHIO HOUSE -- AT THAT MOMENT (FORMERLY SCENE 218) 209A\*

An unmarked car pulls up to the curb. Lennox, Brown and two other suits step out and button their jackets as they head toward Ray's house. \*

210 EXT. STREETS -- NIGHT 210 \*

The Skylark speeds around a corner, and accelerates to 90. \*

211 INT. SKYLARK -- NIGHT 211

Fraser takes his eyes off the rear window.

FRASER  
They'll be coming after us. \*

VICTORIA  
Not me, dear.

Fraser glances down at the seat \*

CLOSE ON SEAT \*

Airline tickets poke out from under the armrest. Victoria drops her big leather purse on top of them. \*

RESUME SCENE \*

VICTORIA (CONT'D) \*

Put them in here. \*

FRASER \*

You made the call, didn't you? \*

VICTORIA \*

Can't leave loose ends, love. \*

FRASER \*

What about me? \*

VICTORIA \*

You coming with me? \*

FRASER \*

No. \*

Victoria whips an automatic out, aims it right at camera. \*

CLOSE ON BRAKE PEDAL \*

she jams her foot down hard on it. \*

- 212 EXT. SKYLARK AND STREET 212  
The Skylark's brakes seize up, tires sizzling.
- 212A INT. RAY'S BEDROOM -- NIGHT (FORMERLY SCENE 224) 212A  
Lennox and Brown slam open the door and head for the bureau. The globe isn't on the bureau. Look to the floor. It lies there broken. As Lennox stoops to pick it up:
- 213 INT. SKYLARK 213  
The car skids to a stop as Fraser looks down at the bag of diamonds in his hand. Palmed in his hand is the locker key. He looks up to her.
- REVERSE ANGLE  
She aims the gun right at his head.
- VICTORIA  
Put them in my bag.
- Fraser looks down, considers, then drops the bag of diamonds and key into her purse.
- FRASER  
Ray's back up gun? \*
- VICTORIA  
No loose ends. Open the door.
- He does so. She cocks the gun. He just stares at her. After what seems like forever...she leans forward and kisses him passionately, the gun still pointing up at his head. Then she breaks. Smiles.
- VICTORIA (CONT'D)  
(stupid me)  
I had to kiss you.
- ANGLE ON FRASER  
She throws her foot to his chest and he rolls backwards out of the car.
- 214 EXT. STREETS -- CONTINUOUS 214  
The tires scream, the door slams shut as it accelerates. Fraser rolls to his feet and runs.
- 215 INT. TRAIN STATION -- NIGHT 215  
Victoria drops her wig and glasses into a trash can.

215 CONTINUED: 215

ANGLE ON LOCKERS \*

She approaches the lockers, digs her hand in her purse and pulls out a key. She slips it into the locker, but the key won't turn. She reacts, tries harder. \*

MAINTENANCE MAN \*

Problem? \*

216 EXT. TRAIN STATION -- NIGHT 216 \*

Ray's car skids to a halt as Fraser comes running up. \*

RAY \*

Back up's coming, she better be here. \*

FRASER \*

I know her, Ray. \*

217 INT. TRAIN STATION -- CONTINUOUS 217 \*

The maintenance man inspects her key. \*

MAINTENANCE MAN \*

Here's your problem, you got the wrong locker. \*

As he moves to the next locker. \*

VICTORIA \*

(stunned) \*

What? \*

The maintenance man slips it into the next locker and opens it. Victoria yanks open her purse -- looks in. \*

MAINTENANCE MAN \*

Easy to get confused. \*

ECU -- HER HAND \*

She pulls out the other key. \*

MAINTENANCE MAN (CONT'D) \*

(pulling out bag) \*

Here's your bag, ma'am. \*

VICTORIA \*

(backing away, looking around in a panic) \*

That's not my bag. \*

MAINTENANCE MAN \*

(advancing with it) \*

Sure it is. It's your key. \*

217 CONTINUED: 217

Victoria pulls her gun and levels it at him. People scream. The maintenance man throws his hands in the air, dropping the bag. \*

EXTREME LOW ANGLE \*

The suitcase hits the floor and splits open, twenty-five thousand dollars in cash spilling out. \*

VICTORIA \*

whips her head around to see: \*

FRASER AND RAY \*

running toward her from the far side of the terminal. \*

VICTORIA \*

fires wildly in their direction and runs off toward the platform. \*

EXTREME HIGH ANGLE \*

Fraser and Ray run from the far side of the concourse. \*

FRASER \*

Wait for them! I'll go after her. \*

EXTREME LOW ANGLE -- MONEY IN FOREGROUND \*

Fraser runs by as passengers quickly try and pick up the money. Ray runs up. \*

RAY \*

Put that down! Put that down! \*

218 INT. STEPS TO TRAIN PLATFORM 218 \*

She flies up the stairs and runs for the train. \*

ANNOUNCEMENT (V.O.) \*

Train for New York, now departing. \*

219 INT. TRAIN PLATFORM -- AT THAT MOMENT 219 \*

Victoria's feet fly past baggage handlers. \*

220 INT. TRAIN STATION CONCOURSE 220 \*

Welsh, Huey and Louey run in to meet Ray. \*

RAY \*

She's armed. \*



220 CONTINUED: 220  
A transit cop runs up to take over as the cops head for the platform. \*  
\*  
221 INT. TRAIN PLATFORM -- ON TRAIN DOOR 221 \*  
She grabs hold of the handrail to pull herself up. \*  
222 FRASER 222 \*  
grabs hold of her and spins her around. \*  
223 ANGLE 223 \*  
Her purse flies out of her hand and the diamonds scatter across the platform. \*  
\*  
224 VICTORIA 224 \*  
swings her gun up and levels it at him. \*  
VICTORIA \*  
Pick them up! \*  
FRASER \*  
No. \*  
VICTORIA \*  
You set me up, you son-of-a-bitch. I \*  
should have shot you. \*  
FRASER \*  
And I should have let you go. \*  
The car jerks, the train starts to pull out. \*  
VICTORIA \*  
You're going to. \*  
He snatches her gun out of her hand. \*  
FRASER \*  
Sorry. \*  
VICTORIA \*  
Then shoot me. Because I'm getting on \*  
the train. \*  
(Fraser doesn't raise \*  
the gun) \*  
No? \*  
Victoria steps onto the last car of the moving train. \*  
VICTORIA (CONT'D) \*  
Then come with me. \*

225 FRASER 225 \*  
makes no move to go after her, as if paralyzed. \*

226 VICTORIA 226 \*  
stands in the doorway of the moving train, watching him. \*

227 FRASER 227 \*  
just keeps his eyes fixed on her, unable to stop her, unable  
to go with her, and unable to think of any other options. \*

228 VICTORIA 228 \*  
VICTORIA \*  
Come with me. \*

229 FRASER 229 \*  
throws a look to the far end of the terminal, the cops are  
running in. He looks back to Victoria. \*

230 VICTORIA 230 \*  
VICTORIA \*  
We can make it! Come with me!.... \*  
(smiles, teasing) \*  
You're going to regret it. \*  
(beat) \*  
Fraser! \*

He starts moving, then he runs, gaining on the train. \*

231 ANGLE ON RAY AND THE COPS 231 \*  
RAY \*  
(spots her on the train) \*  
There she is! \*

WELSH \*  
Stop the train! \*

Ray pulls his gun out on the run. \*

232 FRASER 232 \*  
runs harder, gaining. \*

233 VICTORIA 233 \*  
throws her arm out, her hand reaching for Fraser. \*

|     |  |       |
|-----|--|-------|
| 234 | RAY  | 234 * |
|     | sees her hand, assumes the worst.  | *     |
|     | RAY  | *     |
|     | She's going to shoot!  | *     |
|     | Ray drops into a shooter's stance and takes aim.   | *     |
| 235 | FRASER   | 235 * |
|     | sees this.   | *     |
|     | FRASER   | *     |
|     | NO!!   | *     |
| 236 | VICTORIA   | 236 * |
|     | wheels around to see Ray has her in his sights. She's almost shocked.  | *     |
|     |  | *     |
| 237 | FRASER   | 237 * |
|     | grabs hold of the handrail.  | *     |
| 238 | RAY  | 238 * |
|     | fires as   | *     |
| 239 | FRASER   | 239 * |
|     | throws himself up onto the train into her arms and the bullet strikes him in the back. He hangs there for a second, holding onto her, and then falls backwards, off the train. | *     |
|     |  | *     |
|     |  | *     |
| 240 | RAY AND THE COPS   | 240 * |
|     | react, stunned.  | *     |
| 241 | THE TRAIN  | 241 * |
|     | clears the station.  | *     |
| 242 | FRASER   | 242 * |
|     | lies on the platform, his blood slowly pooling around him.   | *     |
| 243 | VICTORIA   | 243 * |
|     | looks back from the moving train, aghast.  | *     |
| 244 | THE COPS   | 244 * |
|     | run to Fraser. Huey and Louey take one look and then throw a look back to the train.   | *     |
|     |  | *     |

245 THEIR POV 245  
She's no longer standing in the doorway.

246 BACK TO SCENE 246

LOUEY  
Go! I'll get the ambulance!

Louey runs for the exit, Huey takes off after the train,  
yelling over the din as

247 RAY 247  
falls to his knees and reaches down to take Fraser's hand.

248 REVERSE ANGLE 248  
Fraser Sr. takes his son's hand.

249 ANGLE OVER FRASER SR.'S SHOULDER -- ON FRASER 249

FRASER  
I should have gone with her. \*

250 REVERSE ANGLE 250  
It's Ray holding his hand. Welsh leans in.

WELSH  
What'd he say?

RAY  
He said get me to a hospital.

251 HUEY 251  
boards the now stopped train.

252 ANGLE FROM UNDER TRAIN 252  
Victoria's feet step off the other side of the train and  
disappear.

253 ON FRASER -- CRANE SHOT 253  
It's snowing. The crane pulls up to the ceiling as we.  
Fraser's mouth is moving, but we can't understand what he's  
saying. Ray leans in.

RAY  
I can't understand you.

WELSH  
It's a poem. He's reciting a poem.

253 CONTINUED:

253

And the snow falls.

\*

FADE OUT