

Episode # **19**
Project - SC1019

due **SOUTH**



"HEAVEN AND EARTH"

Written by

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&
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Episode #19 - "HEAVEN AND EARTH" - Final Limited Draft
CAST

Regular Cast

FRASER
RAY
DIEFENBAKER
WELSH
HUEY
GARDINO
ELAINE

Recurring Characters

FRANCESCA
FORD
DEETER

Guest Cast - Speaking Roles

GARRET
MARY ANN MADISON
MADISON

COOK
COOK #1
COOK #4
DETECTIVE #1
DETECTIVE #2
MAN
MANAGER
PATROLMAN
TECHNICIAN
TRANSIENT
UNIFORM
WILSON

Episode #19 - "HEAVEN AND EARTH" - Final Limited Draft
SETS

EXTERIOR - DAY

DALY PLAZA
DOWNTOWN STREET
ELEVATED WALKWAY
PHONE BOOTH
POLICE STATION - FRONT
POLICE STATION - REAR
STREET

INTERIOR - DAY

BLUE AND WHITE POLICE CAR
HARBOR LIGHTS MISSION
POLICE STATION - BULLPEN
POLICE STATION - HALLWAYS (SEVERAL)
POLICE STATION - INTERROGATION RM.
POLICE STATION - LUNCHROOM
POLICE STATION - NR. FORENSICS ROOM
POLICE STATION - OBSERVATION RM.
POLICE STATION - STORAGE CLOSET
POLICE STATION - WELSH'S OFFICE
RAY'S CAR
SOUP KITCHEN
ST. MARY'S MISSION
UNDERGROUND PARKING GARAGE

EXTERIOR - NIGHT

BRICK BUILDING
COLLEGE CAMPUS
COLLEGE CAMPUS - PARKING LOT
HARBOR LIGHTS MISSION - KITCHEN
HELI-PAD
INDUSTRIAL DISTRICT
POLICE STATION
RAY'S CAR - TRAVELING
SEDAN
WAREHOUSE COMPLEX

INTERIOR - NIGHT

BRICK BUILDING
BRICK BUILDING - CENTRAL CHAMBER
HARBOR LIGHTS MISSION
POLICE STATION - HALLWAY
POLICE STATION - INTERROGATION RM.
POLICE STATION - OBSERVATION RM.
POLICE STATION - WELSH'S OFFICE
RAY'S CAR - TRAVELING

PROLOGUE

OVER BLACK:

A HEART BEAT, regular and calm. As the blackness starts to clear:

FADE IN:

1 SOMETHING METAL

glints in the blackness...once...twice... something gold, we don't know what...it's getting closer, jumping toward us, stopping and starting in fits, moving jerkily through the darkness. Mix into the heartbeats, the SOUND OF LAUGHTER, high female giggles, distant but growing. The glints grow to flashes...flashes grow brighter... FLASH CUT TO:

PIXILATED IMAGES -- TONES OF GRAY AND BLACK AND WHITE ONLY

ECU: A GOLD LOCKET -- PIXILATED POV

hanging on a delicate chain around the throat of a young woman. It continues to glint and bounce as we JUMP BACK to reveal the face of the wearer: MARY ANN MADISON, 18, -- pretty, vivacious, and loaded down with college text books. Beside her is BRENDA, her girlfriend, giggling at Mary Ann's animated chatter. They make their way down the main walkway of a college campus heading for the gates. The HEARTBEAT QUICKENS. As the two girls brush past camera and move off toward the street, THE ACTION JUMPS. Then suddenly we're moving forward...and we realize we are SOMEONE'S POV....

PICTURE JUMPS as we fly by the trees bordering the walk, stopping and starting, the girls in the distance, the HEARTBEAT INCREASING.

2 EXT. COLLEGE CAMPUS -- AT THE GATE

Mary Ann and Brenda stop to say goodnight. We jerk to a halt and JUMP into the shadows. SCAN THE STREET on either side....no one....then PAN BACK TO Mary Ann who has continued down the path and across a parking lot. A beat and we follow.

3 EXT. PARKING LOT

dark and mostly empty. MOVING again, with Mary Ann ahead, digging through her purse for her keys as she crosses towards her residence building, bright and cheery on the far side of the lot. A book slips, her purse drops, contents scattering... as she bends down to pick them up, we MOVE IN FAST, IN A JERKY MOTION. Suddenly her head whips around, eyes startled...then terror.

3

CONTINUED:

3

PICTURE JUMPS, as she struggles, thrashing screaming, her abductor's hand grabs at her throat and:

*
*

THE LOCKET

is ripped off. FOLLOW THE LOCKET as it drops to the pavement.

CUT TO:

4

THE LID OF A TRUNK

4

opens. PIXILATED POV as the contents of the trunk are pushed aside in an abrupt, jerky, motion and Mary Ann's body is dumped inside. As the lid is slammed shut,

CUT TO:

5

PIXILATED POV

5

from inside a deep hole looking up to the light. The narrow dirt walls on either side of us are crumbling -- dirt pouring down on us, slowly burying us...and we can't move. Suddenly above something red appears and we see that it's a coat...and then a hat...a mountie hat...and we see it's Fraser extending his hand and reaching down into the hole. His lips are moving and he's shouting something but all we hear is the HEARTBEAT POUNDING, pounding, until...

CUT TO:

6

ECU: ON A MAN'S FACE

6

in full glorious color, as he suddenly comes to consciousness, as though having awoken from a trance -- his eyes wild and terrified, his skin beaded in cold sweat. PULL BACK slowly and we discover that he's huddled in a wreck of a VW van. As he gradually uncurls his dirty fist we see the reason for his terror:

IN HIS HAND

the gold locket. The hand begins to shake... He looks out on

HIS POV -- THE PARKING LOT

The same one where Mary Ann was abducted.

ECU: ON HIS FACE

and his tortured expression. As the tears fall:

6 CONTINUED:

6

MAN

...No...please...not again...not again.

END OF PROLOGUE

ACT ONE

7 EXT. POLICE STATION -- DAY 7

Establishing shot, over which we hear:

RAY (V.O.)

I don't care what you have to confess.
I don't want to hear it.

8 INT. POLICE STATION (LUNCH ROOM) -- DAY 8

It's lunch time and the room is crammed with cops. Ray is once again locked in battle with the vending machine. His clothes are rumpled, he looks like he's been living in them for some time. Fraser hovers nearby, obviously interrupting at an inopportune moment. Diefenbaker is with him.

FRASER

I'm sorry, Ray, I realize this isn't
the best venue or a particularly
appropriate moment, but...

Ray slams the machine repeatedly, hitting different "sensitive spots" determined to retrieve his snack.

RAY

Look. I'm on a big missing person
case, I haven't slept, this is the
first time I've left my desk in seventy-
two hours and I'm trying to get some
food, so can we do this some other
time?

FRASER

I'm disturbing you.

RAY

Yes, you are.

FRASER

I should leave.

RAY

Yes, you should.

Fraser starts to move off...Diefenbaker follows. Fraser
turns back....Diefenbaker returns with him.

FRASER

Ray...

8 CONTINUED:

8

RAY

But you won't.

FRASER

I'm sorry, it's just that there is a certain matter which I have withheld from you for some time now and if I don't clear my conscience soon...

RAY

Okay, okay -- clear.

All three exit the lunchroom into the:

9 INT. HALLWAY -- MOVING

9

FRASER

(quietly)

Well, it appears that I have unwittingly encouraged a situation which seems to have taken a turn I had... perhaps foolishly, not anticipated... or been even remotely aware of as a possibility. However, in that it is a matter of the heart and directly affects someone very close to us both...

RAY

Fraser you got from here to my desk. Make it count.

Fraser, takes a beat, gathers his courage, leans in.

FRASER

(in a rush)

On Saturday last, your sister came to my apartment in the middle of the night, scantily clad, and offered herself to me.

RAY

Great, now get the hell---

Ray freezes, suddenly realizing what he just heard. He turns slowly to face Fraser.

RAY (CONT'D)

My sister?

FRASER

Yes, Francesca.

9 CONTINUED:

9

RAY

You slept with my sister?!

Heads turn in the hall.

FRASER

I didn't say that. Did she say that?

RAY

How should I know? I don't talk about sex with my sister -- she's my sister!

FRASER

She didn't say anything about...?

RAY

Nothing.

FRASER

(relieved)

Ah. Well, then -- forget I mentioned it.

Fraser turns and exits down the hall. Dief faithfully follows.

RAY

(calling after)

Fraser...?

A UNIFORM appears and stops him.

UNIFORM

Got another one for you, Detective.

RAY

Madison case?

(he nods)

Get a statement.

UNIFORM

Uh-uh. He'll only talk to you.

Ray glances at

GARRETT

the man from the prologue, being lead by the UNIFORM. He's unkempt, dirty, disheveled -- doesn't look promising.

RAY

Park him. I'll be right back.

9 CONTINUED: (2)

9

They cross through and head for the bullpen as Ray takes off down the hall.

10 INT. POLICE STATION (ANOTHER HALLWAY) -- MOMENTS LATER

10

FRANCESCA VECCHIO is strolling along chatting with ELAINE who is finding their talk immensely enlightening. Ray appears at the T in the hall just in time to hear:

FRANCESCA

(rhapsodizing)

So I'm standing there at the door --
I drop my coat, he looks at me -- I
look at him...

Startled, Ray pulls back into his hallway, and listens in:

FRANCESCA (CONT'D)

(beat, then)

You know how a squirrel looks just
before you hit him?

They pass Ray by, unaware. On Ray's reaction:

11 INT. YET ANOTHER HALLWAY -- MOMENTS LATER

11

Fraser is giving some NERVOUS PARENTS directions to the holding area when Ray swoops in, grabs him by the arm...

RAY

(to parents)

Would you excuse us?

...and yanks Fraser into:

12 INT. STORAGE CLOSET -- CONTINUOUS

12

Pitch black.

RAY

Okay. The way I see it...

Beat. Ray opens the door again.

RAY (CONT'D)

(to Diefenbaker)

Out.

Dief reluctantly exits into the hall. Ray pulls the door shut.

12 CONTINUED:

12

RAY (CONT'D)

The way I see it, we have two choices. Either you tell me right now what happened between you and my kid sister, at night, in your apartment, or one of us is not leaving this closet alive.

FRASER

You're upset.

RAY

That would be correct.

FRASER

I didn't have a lot of choice, Ray. The door opened and she was there. And then when she dropped her coat, there was...very much more of her there.

RAY

So you did sleep with her!

FRASER

I told you, I can't answer that -- it would be unchivalrous. However, if you feel it necessary to call me out...

RAY

Call you out? What is that -- some kind of hockey expression?

FRASER

No. I mean, it has nothing to do with hockey. It has to do with honor. And given the circumstances, I'm not sure I'd blame you...

13 INT. HALLWAY OUTSIDE OF STORAGE CLOSET -- CONTINUOUS

13

Where Diefenbaker stands staring intently at the closed door. Elaine walks by, then stops, looks at Diefenbaker. She thinks for a second, then KNOCKS on the storage closet door.

14 INT. STORAGE CLOSET -- CONTINUOUS

14

The door opens. Elaine is standing there. Wearing the Mona Lisa smile.

ELAINE

Hi.

14 CONTINUED:

14

FRASER/RAY

Hi.

ELAINE

Am I disturbing you?

FRASER/RAY

Not at all...

ELAINE

(to Ray)

Lieutenant wants to see you.

RAY

(turning to Fraser,
between clenched teeth)

Don't move.

FRASER

Ah.

Ray exits. Fraser remains standing in the closet, ill at ease. Elaine just stands there studying Fraser with a curious, thoughtful look on her face.

ELAINE

Can I ask you a personal question?

Fraser starts to answer -- she doesn't wait.

ELAINE (CONT'D)

Francesca Vecchio...

On Fraser -- a squirrel about to be roadkill --

CUT TO:

15 INT. BULLPEN

15

Ray enters, sees four guys in FBI jackets installing telecommunications equipment at a desk in the bullpen.

Welsh's office is full of suits, their backs to us at the moment, so we can't tell who is in there. Ray pulls up short -- turns to a Uniform.

15 CONTINUED:

15

RAY
(to Uniform)
What's with the suits?

UNIFORM
FBI.

At that moment, HUEY AND LOUEY walk by on the way to their desk. They are carrying boxes of files that have "Madison" marked on the side.

RAY
What the hell are you doing? Those
are my files!

HUEY
Not any more.

LOUEY
You're off the case.

RAY
Says who?

LOUEY
(nodding towards the
office)
A couple of old friends of yours.

ANGLE ON WELSH'S OFFICE -- RAY'S POV

WELSH with AGENTS FORD and DEETER, who we met during the FBI investigation in Chinatown.

16 INT. WELSH'S OFFICE -- CONTINUOUS

16

FORD
All that's needed here is a little
cooperation, Lieutenant. Surely your
people can manage that.

WELSH
I've seen your version of cooperation.
They're still replacing windows in
Chinatown.

FORD
We're not blaming you for Chinatown.
Although there were some in Washington
who were dismayed by the lack of
respect your people showed for federal
authority.

16 CONTINUED:

16

Ray bursts in.

FORD (CONT'D)
Here's a case in point.

RAY
(sees them)
So, guys, they ran out of things for
you to screw up in Washington?

WELSH
Detective Vecchio, these gentlemen
are here seeking our "cooperation," --
on the Madison case.

FORD
Howard Madison has asked us to get
his daughter back.

RAY
(thrown)
Asked you.

FORD
He is a defence contractor, with a
number of influential friends in
Washington -- the Director being one
of them.

RAY
It's been three days!

FORD
And you have nothing. We're taking
over.

Furious, Ray turns to Welsh--

16 CONTINUED: (2)

16

RAY

Lieutenant, this is a missing persons case, pure and simple, you let these bozos take it over and --

DEETER

Bozos?

RAY

Excuse me, Agent Bozos...

FORD

(to Deeter)

Call Washington.

WELSH

There's no need.

(to Ray)

You know the drill Vecchio.

RAY

Lieutenant...!

WELSH

(pointedly)

You'll be kept informed.

Ray looks for support, gets none. Turns and walks out.

17 INT. BULLPEN -- CONTINUOUS

17

Ray does a burn as he crosses to his desk. Huey and Louey are all smiles. He arrives to find Garret sitting there. Remembers who he is. Garret studies him -- anxious, suspicious.

RAY

(cutting him off)

What the hell are you looking at?

GARRET

The girl. I have something.

RAY

(re: Huey and Louey)

Tell them.

Ray gets up, puts on his coat. Garret looks at the locket in his hand. A picture on Ray's desk catches his eye. It's a photo of MARY ANN MADISON. We recognize her as the girl who was abducted in the prologue. Garret stares at the photo -- as he lays the locket down beside it, we see that it matches exactly the one around her neck in the photo.

17 CONTINUED:

RAY (CONT'D)
(crossing out, to
Uniform)
Get a statement, or get him out of
here.

ANGLE ON

Fraser and Elaine crossing to Elaine's desk. Elaine, a little
dismayed. Diefenbaker follows them into the bullpen. *

FRASER
..You see, a gentlemanly code of
behavior dictates a certain restraint
on the gentleman's part regardless of
how he might feel, in order to respect
a lady's reputation....

ELAINE
And your grandmother taught you this.

FRASER
...Yes.

ELAINE
And you believed her.

In the b.g. the Uniform moves up behind Garret, puts a hand
on his shoulder.

GARRET
I told you; I don't want to make a
statement, I just...

As Garret turns to move away, he catches sight of Fraser.

GARRET (CONT'D)
(grabbing the Uniform
by the arm)
That's him!

UNIFORM
Who?

GARRET
The one in the red coat...he did it--
he kidnapped the girl.

All heads turn to

FRASER

Who suddenly becomes aware that he's the center of attention.

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14.

17

17 CONTINUED: (2)

ON GARRET -- INTERCUT

The pixilated POV of Fraser from the vision, hand reaching down into the hole, earth tumbling in around us.

BACK TO SCENE

UNIFORM

What, are you kidding? He's a cop.

Garret suddenly turns pale, starts backing away...He stumbles over a chair, sending it tumbling. The Uniform starts looking at him, suspicious. Ray starts walking back towards them. Welsh and the FBI are out the door of the office to see what's happening.

UNIFORM (CONT'D)

Come here -- come back here.
(calling for Ray)
Detective...?

Ray starts moving through the crowd toward them. As the Uniform reaches in to take hold of Garret's arm, Garret panics, and wrenches away, sending the Uniform stumbling back and crashing into a set of file drawers. As Ray and Fraser rush in to help the Uniform, Garret makes a dash for the fire exit door behind Ray's desk.

His hands hit the panic bar -- THE FIRE ALARM screams as Garret flies out the door and slams it shut.

WITH FRASER AND RAY

As Ray helps the Uniform to his feet, Fraser spots something on the floor -- the locket. He picks it up...then spots the photo beside it.

FRASER

Ray...

Fraser holds out the locket and photo for Ray to see.

RAY

Oh my God...
(both turn to follow
Garret)

They hit the fire door together. It's jammed shut from the outside! Fraser looks around for a convenient window exit.

RAY (CONT'D)

(indicating Welsh's)
Window's in there. I'll take the
front.

17 CONTINUED: (3)

17

Ray turns and heads for the stairs as Fraser heads for a window. Suddenly Ford and Deeter block Fraser's way:

*
*

FORD

Not so fast.

*

DEETER

(to nearby agents)

Hold him!

*
*

They do.

*

FORD

(crocodile smile)

Nice to see you again, Constable.

*
*

18 OMITTED
THRU
21

18 *
THRU
21

22 OMITTED

22

23 INT. WELSH'S OFFICE -- CONTINUOUS

23

CU: THE LOCKET

*

as Ford drops it into a plastic baggie. Deeter sets down the phone.

DEETER

(to Ford)

It's hers. Father confirmed it.

FORD

Get it analyzed.

Deeter exits. Ray enters. They glare at each other. Fraser throws him a questioning look.

*
*

RAY

(shakes his head)

No sign of him.

*
*

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17.

23 CONTINUED:

23

FORD (CONT'D)

He said you did it.

FRASER

Yes, that's correct.

FORD

...and he referred to you as "the one
in the red coat."

RAY

Gee, I wonder why he would say a thing
like that.

Fraser intercedes.

FRASER

You're quite right, Agent Ford. The
man did identify me by my coat. And
judging from his reaction I'd say his
identification of me was quite sincere.
He was terrified.

Ford takes in this admission -- glances at Deeter, then:

FORD

(to Fraser)

You work downtown, don't you Constable?

FRASER

Yes, sir.

FORD

Ever spend anytime at Havenhill
College? Take any night courses?

RAY

Oh, this is good -- some nutcase walks
in here with the girl's locket, says
a mountie did it, and you go after
the mountie??

23 CONTINUED: (2)

23

FRASER

It's alright, Ray.

(to Ford)

I'm afraid I've never had the pleasure of visiting the campus, sir, however if you wish an account of my actions that evening I'll be happy to supply you with a complete itinerary. In the meantime, perhaps this can be of some assistance.

Fraser displays his drawing -- a professional sketch artist couldn't have captured Garret more accurately. Ford stares at the sketch, taken aback.

FRASER (CONT'D)

I'm afraid the shape of the ears may not be quite accurate, but perhaps Ms. Besbriss, our computer artist could...

FORD

This is very good, Constable. Perfect perspective, attention to detail -- But let's be very clear about one thing: This time you are not going to come in the way of my investigation. In fact, if I so much as catch sight of your little red coattails I am going to nail them, and you, to a wall. Understand?

FRASER

That seems perfectly clear, sir.

(standing)

So, I'll just...

Fraser starts to move off with his sketch. Ford glares, holds out his hand.

FORD

Out.

23 CONTINUED: (3)

23

RAY

You sure you wouldn't prefer a wallet-size?

Ray moves off after Fraser, grinning. Deeter waits at the door.

FORD

(turning to Deeter)

Put out an APB.

CUT TO:

24 INT. POLICE STATION (HALLWAY/STAIRS)

24

As Fraser and Ray head out of the precinct.

RAY

So, we've got a face, what else have we got?

FRASER

Agent Ford does seem rather annoyed with us, Ray.

RAY

Of course he is. The FBI hates you, Fraser, you solved their last case.

FRASER

You were there too, Ray.

RAY

Yeah, but a bright red suit is kind of hard to forget.

As they start down the stairs:

FRASER

Perhaps this time it would be best not to antagonize him.

RAY

Okay, let's review your options here: You can leave the case to them and eventually be arrested as a suspected kidnapper, or cooperate with me, solve the case and narrowly escape being beaten to death by an outraged brother. I leave it to you.

FRASER

That's very kind of you.
(MORE)

24 CONTINUED:

24

FRASER (CONT'D)

Though I do think you are taking this
just a bit too seriously, Ray.

RAY

Nothing happened?

FRASER

If it makes you feel better.

At that moment, Francesca passes by in the hall below, this
time chatting with GLORIA, a lab technician.

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20.

24 CONTINUED: (2)

24

FRANCESCA

I think it was the look in his eyes.
You know, that long slow drift from
here, down to...well, you know.

(sighs)

So romantic...

Francesca and Gloria move off. Ray shoots Fraser a look.

FRASER

(quickly)

After you.

25 EXT. POLICE STATION -- DAY

25

Fraser and Ray exit with Diefenbaker and make their way to
the Riv.

FRASER

Judging from the rumpled state of his
clothing and the build up of soil,
I'd say this man lives on the street.
Still, he didn't look ill-nourished
so he's managing to feed himself.

RAY

Food stamps. Or he could be begging
meals from a diner or coffee shop.

FRASER

His finger nails. Everything about
him was dirty, except his finger nails.

RAY

You saw that?

FRASER

He pointed right at me, Ray. And
something else, something on his
clothing...something pungent.

(stops, closes his
eyes, sniffs)

Mesa Powder. Chili.

RAY

Chili.

FRASER

It's the best I can do, Ray.

RAY

Okay, so we're looking for a transient
with clean finger nails who eats chili.

As they climb in the Riv:

25 CONTINUED:

25

RAY (CONT'D)
"...A long, slow drift?" You know
how to do that?

FRASER
Apparently.

CUT TO:

26 INT. A SOUP KITCHEN -- LATER

26

ECU: A HUGE POT OF CHILI

as a portion is ladled out and slopped onto a plate. WIDEN
and we see we're behind the food line of a skid row soup
kitchen. A line up of TRANSIENT MEN waits hungrily.

COOK #1
Best chili in town. They come from
midtown, the lakeshore.

The Cook indicates the dining area filled with street people
and homeless transients.

COOK #1 (CONT'D)
In this business, it's all word of
mouth.

THE COOK holds his recipe up for Fraser and Ray to smell.

RAY (O.S.)
Yeah, I bet...
(quickly shifting the
ladle to Fraser)
Fraser...?

FRASER
(sniffs, then)
Delicious. Worcestershire sauce, if
I'm not mistaken?

COOK
Gives it some "oomph."

Ray gives Fraser a questioning look. Fraser shakes his head.

FRASER
Thank you kindly.

They start to move off.

CUT TO:

26 CONTINUED:

26

27 INT. ST. MARY'S MISSION -- LATER

27

Ray is making his way through a plate of spaghetti as he talks to the MANAGER.

MANAGER

Sure, I got lots of dishwashers, they come and go like flies.

RAY

You got one about six feet, thin, brown hair, kind of stringy?

MANAGER

That would describe about half of them.

Ray digs out a newly made sketch of the suspect.

RAY

How about this guy?

MANAGER

(shakes his head)

Sorry.

Ray looks to Fraser who is tasting from a large pot of Chili simmering on the stove. He shakes his head.

*
*

28 INT. HARBOR LIGHTS MISSION -- LATER

28

As a SERVER slaps something indistinguishable onto Ray's plate:

RAY

No. That's it -- no more chili. I don't care who finds him.

Fraser turns to Ray holding a bowl of chili. Tastes.

FRASER

Ray...mesa powder.

Fraser ducks under the counter with his chili and starts heading for the kitchen. Ray follows.

29 INT. HARBOR LIGHTS MISSION (KITCHEN) -- CONTINUOUS

29

Fraser and Ray step into the kitchen where TWO COOKS and their HELPERS are preparing the meal.

FRASER
(approaching a Cook)
Excuse me, your chili recipe...

COOK #4
Eat it or toss it, okay?

Someone catches Ray's eye -- a dishwasher scraping plates. As he turns to collect another tub of dishes we see it's Garret.

RAY
(already moving)
Fraser...!

Garret turns, sees Fraser...and heaves the tub of dishes at Ray, sending him flying back against a prep table, dishes crashing all around. Fraser jumps the table...Garret reaches into the sink and comes up with a butcher knife....Fraser jumps back..

FRASER
Please...

GARRET
Get away from me!

FRASER
There's no need.

GARRET
Like hell!

Garret slashes out at Fraser with the knife. Brilliant knife fight ensues (courtesy of Larry and Ken) ending with Fraser disarming Garret and Ray cuffing the suspect. *

END OF ACT ONE

ACT TWO

30 EXT. POLICE STATION (STOCK) -- LATER THAT DAY 30

FORD (O.S.)

So, tell me again, you found the locket
in the parking lot...

31 INT. INTERROGATION ROOM -- CONTINUOUS 31

Tape recorder rolling. Ford and Deeter present. Ford grills Garret who sits handcuffed to a chair, exhausted, agitated, on the edge. The public defender, CAROLYN WILSON, sits with him, uncertain, playing it safe, pretty sure she has a lunatic on her hands. Ford is holding up the evidence bag with the locket.

FORD

You find anything else?

WILSON

Mr. Ford, we've been over this ground.

INTERCUT -- OBSERVATION ROOM

Fraser and Ray enter. Ray turns on the audio monitor.

FORD

(sarcastic)

Thank you, Ms. Wilson.

(to Garret)

Just walk me through this, okay? You
find the locket in the parking lot,
it's lying beside the car, you pick
it up...

GARRET (O.S.)

Yes.

BACK TO SCENE

FORD

(turns to Deeter who's
making notes, he nods)

...Were you breaking into the car,
Mr. Garret, is that what happened?

GARRET

I told you. I just found it.

FORD

Yes, and all you wanted to do was
return it to its rightful owner. How
did you know who owned it?

*
*
*
*

31 CONTINUED:

31

GARRET

I didn't. It's a police station,
right?

FORD

But you asked to talk to Detective
Vecchio about the Madison case. You
must have known it was hers.

GARRET

No.

(a lie)

...I saw her picture in the paper.

INTERCUT -- OBSERVATION ROOM

Fraser and Ray watching.

RAY

The picture released to the media
didn't have the locket.

FORD (O.S.)

(knows it's a lie)

Okay...why not sell it? Must be worth
something, you could use the money.

GARRET (O.S.)

I...I wanted to help.

BACK TO SCENE

Ford sighs, sits down beside Garret, looks at him with
sympathy.

FORD (O.S.)

Can I tell you what I think, Mr.
Garret? I think you came in here
because you wanted to tell the truth.
Because your conscience was bothering
you.

Ford continues. Garret is looking at him strangely.

FORD (CONT'D)

You saw her on her way home from
school. Purse dangling, gold jewelry --
she's gotta have money on her, right?
You didn't want to hurt her, you just
wanted to rob her...

Garret sees where this is going, and reacts with growing
alarm.

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27.

31 CONTINUED: (2)

31

GARRET

No --

FORD

But she struggled, it got out of hand,
she screamed -- so you hit her...

GARRET

It didn't happen like that -- she
was...

(catches himself)

No.

FORD

Where's the body, Mr. Garret?

IN THE OBSERVATION ROOM

Ray explodes.

RAY

What the hell is he doing...?! She's
not dead.

Ray heads for the door -- Fraser holds him back.

RAY (CONT'D)

If those jerks buy into this guy and
stop looking for her...

BACK TO SCENE

WILSON

I object to this line of questioning.
There has been no body recovered...

GARRET

I found the locket, that's all I did!

FORD

That's a lie, Mr. Garret. Everything
you've said here today is a lie!

WILSON

Mr. Ford, if there is evidence...

Ford slaps a file of newspaper clippings down in front of
Garret. On the top one is a photograph of Mary Ann Madison --
sans locket.

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28.

31 CONTINUED: (3)

31

FORD

The picture of her in the paper. There was no locket so you couldn't have known it was hers. And another little detail: You couldn't have picked up the locket beside her car, because she doesn't own one.

GARRET

Why are you doing this??

FORD

(in his face)

Because you are lying, Mr. Garret. You lied to the sergeant at the desk, you lied to Detective Vecchio, you lied about Constable Fraser, and you are lying to me. You saw her, you robbed her and you killed her, plain and simple!

Garret lurches to his feet, out of control --

GARRET

NO! She was alive! She was breathing!

FORD

When? After you hit her?

GARRET

NO! When she was in the trunk -- she was alive in the trunk...!

Everyone in the room freezes. Garret looks around wildly, then realizes what he's said. Then:

FORD

What kind of car?

GARRET

I don't know. Just a car...

FORD

A big car? A small car? Red? Blue? Green?

GARRET

You don't understand. I wasn't there, I just "see things"...

FORD

Yeah. Like you "saw" the mountie.

31 CONTINUED: (4)

31

GARRET

He was there.

WILSON

Mr. Ford, stop badgering...

FORD

(sarcastic)

He probably helped you put the body
in the trunk, right?

Garret opens his mouth to protest -- hesitates --

GARRET

No. He buried her...

INTERCUT -- THE OBSERVATION ROOM

Fraser listening.

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

...she's in a hole, the earth is
falling... I can see him...he's trying
to say something, he's reaching
for...

BACK TO SCENE

FORD

What did he reach for, Mr. Garret.
Her neck? Did you break her neck before
you buried her.

GARRET

...No!

FORD

Is that how you got this?

Ford shoots the evidence bag containing the locket across
the table. Garret catches it before it slips off the edge.

CLOSE ON GARRET

his hands close around it for an instant.

INTERCUT -- GARRET'S PIXILATED POV

The locket, glimmers, it's chain snapping as the rough hands
pull it free...FLASH CUT: to a dark hole. JUMP SHIFT DOWN,
into the darkness, a body slides. It's Mary Ann Madison,
hitting bottom, dirt falling in on her -- she's fighting.

31 CONTINUED: (5)

31

BACK TO SCENE

Inexplicably, relief breaks over his face.

32 INT. THE OBSERVATION ROOM

32

Close on Fraser.

FRASER

She's alive.

RAY

Huh?

33 INT. INTERROGATION ROOM

33

Ford is about to say something when they hear a sound from the other side of the mirror to the observation room. He and Deeter share a look.

34 INT. OBSERVATION ROOM -- CONTINUOUS

34

Ford races in -- the room is empty. No sign of Fraser and Ray, except the monitor button is in the "ON" position, green light blinking.

FORD

(realizing)

Vecchio.

Ford turns back, throws the door open...

35 INT. HALLWAY

35

...steps out, looks both ways -- then drags Deeter down the hall after him. A beat. Francesca walks by in foreground, talking to Welsh.

WELSH

...Just out of curiosity -- where was the wolf during all this?

In b.g., Fraser and Ray emerge from around the other corner and head for the door of the Interrogation room.

36 INT. INTERROGATION ROOM -- CONTINUOUS

36

The door opens and they slip inside.

36 CONTINUED:

36

WILSON

I'm sorry but my client will answer
no further...

FRASER

This will only take a moment.

RAY

Thanks, Carolyn.

*
*
*
*

FRASER

(turns to Garret)
She's alive isn't she? You saw that.

GARRET

(startled)
...Yes.

FRASER

What else did you see?

GARRET

(backing away)
Nothing.

FRASER

You saw me.

GARRET

(surprised)
Yes.

FRASER

With her?

Garret doesn't answer. It's as if he's never considered
this before.

FRASER (CONT'D)

When you saw me -- did you see the
girl as well?

GARRET

(realizing)
...No.

Garret's fear dissipates. He looks at Fraser, relieved and
curious.

GARRET (CONT'D)

No.

FRASER

Thank you.

(MORE)

36 CONTINUED: (2)

36

FRASER (CONT'D)
(to Wilson)
Excuse me.

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32.

36 CONTINUED: (2)

36

Fraser turns to move away -- Garret reaches out and locks firmly around Fraser's wrist.

INTERCUT -- GARRET'S PIXILATED POV

Fraser, at the top of the hole, turning to yell at someone we can't see. Then he turns back. PICTURE JUMPS, now Fraser is leaning into the hole, the earth tumbling down, on us.

BACK TO SCENE

Garret continues to grip Fraser's arm and stare directly into his eyes. Fraser's eyes are locked on him as well. Ray starts to move forwards to intercede...

RAY

Hey...

The door bursts open. It's Ford and Deeter.

FORD

Out.

37 INT. POLICE STATION HALLWAY -- MOVING

37

Fraser and Ray walking and talking. On their way back to the bullpen.

RAY

What the hell was that?

FRASER

He did see the girl.

RAY

Great. So all we do is place him in the parking lot and...

FRASER

I don't think so, Ray. He wasn't there.

RAY

You believe that?

37 CONTINUED:

37

FRASER

If he's guilty, why bring us the locket? It's sure to incriminate him.

RAY

Because he's delusional. Or a liar.

FRASER

Or because he sees things you and I can't see.

RAY

You're losing me, Fraser.

FRASER

(to himself,
thoughtfully)

"There are more things in heaven and earth than have been dreamt of in your philosophy, Horatio."

(to Ray)

Horatio is--

RAY

I know, Hamlet's friend. I saw the movie.

FRASER

Hamlet sees his father's ghost.

RAY

Yeah -- he also kills his uncle and spends an inordinate amount of time chatting with skeletons.

FRASER

Yes, I suppose that would follow.

RAY

How is this relevant?

FRASER

It isn't.

(MORE)

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34.

37 CONTINUED: (2)

37

FRASER (CONT'D)
(hesitates)
But it's possible.

RAY
Now you're scaring me.

38 INT. BULLPEN -- CONTINUOUS

38

As they enter Elaine meets them at the door.

RAY
He was a crazy person, Fraser.
(to Elaine)
Elaine, tell him Hamlet was crazy.

ELAINE
I can't vouch for Hamlet. But I'd
watch out for Rosencrantz and
Guildenstern if I were you.

Elaine nods toward Welsh's office:

ANGLE -- WELSH'S OFFICE

Ford and Deeter are inside, locked in heated argument with
Welsh. Ignoring them, Welsh crosses to the door and opens
it...

WELSH
(beckoning to them)
Vecchio. Bring the mountie.

39 INT. WELSH'S OFFICE -- CONTINUOUS

39

As Fraser and Ray enter. Welsh reaches for a file on the
desk.

WELSH
This showed up at Howard Madison's
office half an hour ago.

Ray takes the paper Welsh holds out -- a photocopy of a typed
note. Ray reads it.

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35.

39 CONTINUED:

39

RAY
(off paper)
...She's been kidnapped.

WELSH
That's generally what a demand for
ransom indicates.

RAY
So Garret's innocent.

DEETER
(lashing out, frustrated)
The letter was mailed yesterday.
Your transient could have written it
days ago.

RAY
And then he changes his mind, walks
in here and decides to confess? That's
nuts!

DEETER
Yeah, so is he.

Ford puts a hand out, silencing Deeter.

FORD
Cut him loose.

DEETER
(turning on Ford)
What??

FORD
Vecchio has a point. Cut him loose.

Frustrated, Deeter stalks out of the bullpen, slamming the
door behind him. Ray stares at Ford, curious. Ford shrugs
and smiles. Fraser turns to Welsh.

FRASER
(to Welsh)
...The girl?

WELSH
The kidnapper's demanding one million
dollars in cash by 5PM, or she's dead
by morning.

FRASER
But she's still alive.

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36.

39 CONTINUED: (2)

39

WELSH
For the moment.

FADE OUT:

END OF ACT TWO

*

ACT THREE

40 INT. WELSH'S OFFICE -- A SHORT TIME LATER

Filled with FBI AGENTS and SWAT TEAM MEMBERS all gathered around the desk. Ford is at the center, referring to a map of a city plaza. Welsh watches.

FORD

(to SWAT Captain)

...No sharpshooters, no guns, no helicopters. We need him alive -- we only have one shot at this.

DEETER

What about the armored personnel carrier?

FORD

No.

SWAT CAPTAIN

(armed to the teeth,
grenades, etc.)

Ah, sir ...

Ford glares at him. At the back of the room Ray and Fraser exchange a look: what's wrong with this picture?

FORD

(turning to an FBI
Agent)

Have Madison take his limo to the drop site. Tell him to leave his driver at home -- we'll supply one of ours.

Ray speaks up from the back of the room:

RAY

No. The kidnapper sees a driver, he'll spook.

Ford turns to look at Ray. A beat, then:

FORD

Another good point.

(to SWAT Captain)

Tell him to drive himself.

Ray continues to watch Ford for a moment, then glances at Fraser. They move out of the office and into the bullpen.

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37A.

41

41 INT. BULLPEN -- CONTINUOUS

Ray moves Fraser to one side. They speak quietly.

RAY

Good plan.

FRASER

Mmm.

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38.

41 CONTINUED:

RAY

Too good.

FRASER

Mmm.

Ray is suddenly struck by a thought.

RAY

Where's Deeter?

They look around and spot --

THEIR POV

Huey and Louey at their desks speaking quietly with Deeter.

BACK TO SCENE

RAY (CONT'D)

Mmm.

FRASER

Mmm, indeed.

They exit. *

42 INT. HALLWAY NEAR FORENSIC EVIDENCE ROOM -- MOMENTS LATER 42

Gloria, the lab technician, walks down the hall toward Ray and greets him with a hug which covers the fact that she's slipping him an envelope. *

GLORIA

Five minutes, that's it.

Ray gives her a quick kiss on the cheek.

RAY

I owe you one, Gloria.

GLORIA

You owe me ten.

She walks off. Ray opens the door to:

43 INT. INTERROGATION ROOM -- MOMENTS LATER 43

Fraser sits at the table with Garret. The PD stands by nervously.

FRASER

The FBI have a ransom note.

Garret nods.

43 CONTINUED:

FRASER (CONT'D)

Tell me about the kidnapper.

WILSON

He doesn't have to tell you anything.
My client's been exonerated--

RAY

No. He's being released. There's a
difference.

WILSON

(starts to twig)
What are you saying?

RAY

I'm saying maybe they'll find someone
at the drop -- maybe this will all be
over in an hour. But if something
goes wrong, they're gonna come looking
for someone to lay it on.

(turning to Garret)

They're gonna come looking for you.

Garret just stares at the table.

FRASER

There isn't a lot of time.

Fraser takes the evidence envelope from Ray and gently pushes
it over until it is right in front of

GARRET

who stares at Fraser, then slowly picks it up and slides the
letter out. As he touches it:

PIXILATED POV

The kidnapper's hands come into frame -- JUMP SHIFT -- as
the hands pull a dark colored shoulder length wig from where
it sits. The hands pull it at us, until it almost fills the
frame -- PICTURE JUMPS and we are now looking into a mirror --
the kidnapper is "looking" at himself, adjusting the wig.
The mirror is cracked and broken -- in the dim light it's
impossible to make out what he looks like...he pulls a light
baseball cap down over the hair, is about to check his
reflection -- he jerks around to look at something: it's the
mouth of a cistern laid into a dirt floor. PICTURE JUMPS as
he moves toward it. We catch a glimpse of the floor --
deserted equipment, barrels, etc. indicating it's a factory
floor long abandoned. Along one wall a row of industrial
windows.

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40.

13 CONTINUED: (2)

43

Through them we see part of a large neon sign. The whole thing reads: Goddard's -- Fine Ladies Footware. We see: God...

PICTURE JUMPS and we're looking down into the cistern.

At the bottom we can barely make out the crumpled figure of the girl. The hands pull a sandwich out of a bag and drop it down into the hole.

BACK TO SCENE

Garret staring at the ransom note, transfixed by what he has seen.

GARRET

...dark hair...it's a wig I think
...baseball cap...

RAY

Any insignia?

GARRET

No.

FRASER

His face.

Garret nods, concentrates.

PIXILATED POV

We're back at the mirror. The kidnapper is staring at himself. Suddenly, violently -- he is engulfed in flames.

GARRET

starts -- almost thrown out of his chair by the ferocity of it. He throws down the note as if it too was on fire.

THE DOOR OPENS

It's agent Ford. He sees the note on the floor.

FORD

Isn't this interesting.

FRASER

(to Garret, urgently)
His face...

43 CONTINUED: (3)

43

GARRET

I...

WILSON

(stepping in)

My client has nothing further to say.

Fraser looks to Garret. Garret drops his eyes. He and Wilson exit.

FORD

(to Ray and Fraser)

You coming?

44 EXT. REAR OF THE POLICE STATION -- DAY

44

Lots of activity as cops and FBI load into unmarked cars and move out. Garret and Wilson emerge from the back doors. Garret shields his eyes from the light. For the first time we can see how worn and tired he really is. They shake hands and Garret shambles away to the street.

ANGLE -- FORD AND DEETER

Ford is now dressed in a windbreaker and flak vest. They watch as Garret disappears. Fraser and Ray stand in the background.

FORD

(to Deeter)

Don't loose him.

Deeter hops into a car with Huey and Louey and takes off. A couple of dark sedans follow.

45 EXT. A DOWNTOWN STREET -- DAY

45

A lonely phonebooth stands in the middle of a bustling downtown plaza. Couples pass by on their way into a movie theatre. Business people walk briskly to appointments. Kids move in groups -- somewhere a boombox blares vintage Mel Torme. Pull back:

46 EXT. DALY PLAZA

46

A large outdoor pedestrian mall, dominated by a large bronze statue. A pond/skating rink in the middle, surrounded by elevated pedestrian walkways. A great place for a stroll on a lovely day.

47 ELEVATED WALKWAY

47

Ford and a small team are sitting in his car, on a part of the elevated walkway overlooking the center of the plaza. He's holding a pair of high mag binoculars.

FORD
(into a mic)
Everyone in position?

VARIOUS ANGLES

Undercover FBI agents, in various interesting disguises, signal with affirmative touches of their ear plug mics, look up towards Ford, etc. *

48 EXT. DALEY PLAZA -- STREET LEVEL

48

Fraser and Ray sit in the Riv. Watching the phone booth. They look up at

FORD

Affirmative replies crackle from a small speakerbox on the dashboard of Ford's car. He consults his watch 4:57PM.

FORD
(putting the binocular
to his eyes)
Okay. Signal Madison.

CUT TO:

49 A LINCOLN CONTINENTAL

49

Howard Madison steps out, 45, well-dressed, tired and drawn. He looks around him, then walks purposefully towards the phone booth.

THE PHONE BOOTH

now we're seeing it through the intense magnification of a high powered optical scope. CLICK. The magnification doubles. As it does we see:

MADISON

arriving beside the phonebooth. Looking nervously around him. Looks at his watch.

CUT TO:

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43.

50 THE KIDNAPPER -- CONTINUOUS 50

Seen from behind, his wig clearly visible under his baseball cap. He flips open a cellular phone, dials.

51 AT THE PHONE BOOTH 51

Suddenly, the phone RINGS. He enters and picks it up. Listens.

FORD

FORD

Okay. Showtime. Everybody heads up.
(the cell phone on his
hip starts to ring)

What?

52 EXT. CITY STREET 52

Deeter, standing beside his car -- looking up and down an empty street.

DEETER

Unit 17...

INTERCUT

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

We lost Garret.

FORD

Where.

DEETER (O.S.)

Not far from you.

FORD

(into mic)

Attention all units -- Garret made
his move. Keep your eyes open.

53 INT. RAY'S CAR -- CONTINUOUS 53

Ray bangs the dashboard.

RAY

They're looking for the wrong guy!

ANGLE

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44.

53 CONTINUED:

53

past them through the rear window of Ray's car -- a grey Ford LTD makes its way slowly into the underground parking garage that serves the plaza. Follow it:

54 INT. UNDERGROUND PARKING GARAGE

54

The kidnapper, his wig clearly visible under his baseball cap, drives slowly through the garage and into a parking spot. He shuts off the car and pulls a cellular phone from his pocket. Dials...

55 INT. THE PHONE BOOTH -- CONTINUOUS

55

The phone rings again. Madison looks at it, then walks slowly away.

ANGLE

FORD

What's he doing?

BACK TO SCENE

Madison walks up to a steel ventilation grate in the floor of the plaza -- he lifts the grate up and drops the satchel with the money down into it.

FORD (CONT'D)

Sonofabitch.

(turns to someone)

What's underneath this place?

56 INT. RAY'S CAR

56

Watching Madison.

RAY

(to Fraser, realizing)

He's in the parking garage.

Ford's voice comes over the walkie talkie.

FORD (O.S.)

The parking garage -- all units move out.

WITH FORD

as he moves into his car

FORD (CONT'D)

I want a man at every exit! Seal it off. Now!

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56 CONTINUED: 56

His car screeches away.

57 FULL SHOT -- THE KIDNAPPER 57

His windbreaker reversed -- in another part of the underground garage, making his way towards an exit carrying a back pack. As he reaches the exit, he pulls the wig off his head and stuffs it into a trash can.

58 INT. UNDERGROUND PARKING GARAGE 58

Fraser and Ray driving furiously through the pillars, weaving around slower traffic.

RAY

He must be in the red section.

FRASER

(watching space numbers
go by)

It's coming up.

THEIR POV -- THE FORD LTD

beside it, an open ventilation grid hangs down, opened from above.

BACK TO SCENE

Ray drifts the car to a stop. They both hop out and run to the Ford. It's empty. The satchel, minus the cash, sits on the front seat. They both hear the SCREECHING tires of the FBI cars approaching. On their look:

CUT TO:

59 EXT. STREET 59

The kidnapper emerges from a pedestrian exit from the underground parking garage. Inside:

THE FORD LTD

Surrounded with FBI and forensics. A technician elbows his way past Ray and rushes towards the car.

RAY

They're not going to find anything.

Fraser's not listening. He staring at a garbage can half way across the garage.

CLOSE UP -- THE WIG

59 CONTINUED: 59

as Fraser pulls it out of the garbage can.

60 INT. GARAGE 60

Fraser examines it, briefly. Ford runs up behind him holding a street map.

FORD

All units in sector seven...

61 EXT. STREET 61

He makes his way to a late model sedan parked inconspicuously on a side street half a block from the plaza. At that moment, far up the street, a blue and white comes slowly around the corner.

62 INT. BLUE AND WHITE 62

A PATROLMAN and HIS PARTNER scan the street, listening to the FBI traffic on his radio.

FORD (O.S.)

...a perimeter around the plaza from State Street to LaSalle. Anything suspicious, stop and apprehend... *

Up ahead, he sees the kidnapper opening the trunk to the car, throwing the knapsack into it.

WITH THE KIDNAPPER

As he closes the trunk he looks up, sees:

POV -- THE BLUE AND WHITE

coming at him down the street

BACK TO SCENE

he moves to the side of the car, opens the door and revs up the engine.

63 INT. THE BLUE AND WHITE 63

Keeping an eye on him.

PATROLMAN

Check him out.

They pull alongside the sedan -- just as the kidnapper revs his engine and guns the car out into the street! Sideswipes an oncoming vehicle before taking off around the corner.

63 CONTINUED:

63

THE BLUE AND WHITE

turns around to follow. The Patrolman picks up the radio as his partner races to pursue the fleeing sedan.

PATROLMAN (CONT'D)

Suspect's westbound on Madison.

*

64 EXT. CITY STREETS

64

What follows is a glorious full out car chase. The sedan, followed by the several blue and whites, the FBI and Fraser and Ray in the Riviera. They chase him out of the loop and onto

THE LAKESHORE

Still, they are unable to catch up until the kidnapper, who's driving furiously to avoid capture. An FBI vehicle gets too close and forces the kidnapper off the road. He smashes through a fence -- and collides with a natural gas main.

AT THE CAR the kidnapper hears the HISS OF GAS, tries to re-start the engine --

THE RIVIERA

roars into view

FRASER AND RAY'S POV

The Kidnapper's car, engine cranking.

BACK TO SCENE

Fraser flies out of the car

FRASER

Nooo!

REVERSE ANGLE

in the foreground, sparks fly from the engine and, WHOOOOM -- the gas goes up in a burst of rolling flame. Throwing Fraser to the ground.

RAY

on his cell phone, running for them

RAY

(shouting into phone)
South Torrence Avenue, the refinery...!

*

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48.

64 CONTINUED:

64

He reaches Fraser, face down on the ground. Rolls him over --
Fraser looks at Ray -- there's nothing they can do. As the
sedan burns in the background we:

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

65 EXT. POLICE STATION -- NIGHT 65

FORD (O.S.)
Jefferson, Adam. DOB 5/25/49. No
fixed address...

66 INT. WELSH'S OFFICE -- CONTINUOUS 66

Ford on the phone, pacing, under the gun in a big way. He refers to a rap sheet.

FORD
(into phone)
It's hard to say, sir. He may have
been some kind of disgruntled
employee... Because he worked at
Madison Systems for--

Ford consults the report in his hand:

MATCH CUT TO:

67 THE SAME REPORT 67

RAY (V.O.)
...fifteen years...

PULL BACK TO REVEAL

Ray and Fraser at Elaine's desk, reading from a copy of the report.

RAY (CONT'D)
(reading)
...plant closed, laid off last year
sometime...couple of misdemeanors,
petty stuff since then...
(hands report back to
Elaine)
Nothing to get us to the girl.

FRASER
Where is the plant?

ELAINE
Skokie.
(off his look)
FBI's already up there. No sign of
her.

*

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50.

67 CONTINUED:

67

Ray glances at Welsh's office where Ford is still on the phone pacing, sweating it out.

RAY

Wouldn't want to be in his shoes.

The door flies open at that moment and Ford steps out, yelling to Deeter, hand over the receiver:

FORD

Where the hell is he?

Deeter looks up, his mouth dribbling with a salmon salad sandwich.

DEETER

Who?

Ford shoots him a look, goes back in, slams the door shut. Huey and Louey enter, looking worried, walk over to Deeter. They huddle. Throw a look over to

RAY AND FRASER

FRASER

Garret. They can't find him.

Ray and Fraser watch as Huey, Louey and Deeter enter Welsh's office.

68 INT. WELSH'S OFFICE -- CONTINUOUS

68

Ford can barely put the phone to his ear for the screaming going on at the other end.

FORD

(into phone)

...No, I wouldn't call it hopeless.
We still have a suspect...an
accomplice...

Ford looks to Huey and Gardino in desperation. They shrug their answer -- no luck.

FORD (CONT'D)

(back to phone)

Yes, sir, we'll have him in custody
within the hour --- half-hour, yes
sir. Good night...

(reacts to the slamming
of the phone at the
other end)

...sir.

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68

68 CONTINUED:

Ford wheels on Deeter, ready to take drastic action.

FORD (CONT'D)
Get the mountie in here.

DEETER
The mountie...?

FORD
Get him in here!

Deeter shrugs, opens the door and looks out.

DEETER'S POV

Elaine sits alone at her desk. PAN TO RAY'S DESK -- which is also empty.

BACK TO SCENE

Deeter turns back to Ford, empty handed.

FORD (CONT'D)
Can't you find anybody??

69 EXT. RAY'S CAR TRAVELLING -- NIGHT

Motoring through one of Chicago's seedier neighborhoods. Dief in the back seat.

RAY (V.O.)
You're not going to tell me, are you?

70 INT. RAY'S CAR TRAVELLING -- NIGHT

FRASER
No, Ray.

RAY
I'm just going to have to live with this, aren't I?

FRASER
Yes, Ray.

RAY
(after a moment)
It's stupid, right? I mean, if anybody was going to sleep with my sister -- and I'm not encouraging this, understand -- I'd want it to be you.

A beat, then.

69

70

70

70 CONTINUED:

FRASER

But...?

Ray can't respond. He keeps his eyes on the road, troubled.

71 EXT. RIVIERA -- A FEW MINUTES LATER 71

As it slows and pulls into some shadows at the curb. Ray douses the lights. We see we're outside of the Harbor Lights Mission where Garret works.

72 INT. RIVIERA -- CONTINUOUS 72

Ray looks out at the darkened building, only a couple of lights left on inside. They go out, then the Manager steps out, locking the door after him and moves off down the street.

RAY

Why would he hang around? Even the FBI would eventually find him here.

FRASER

Where's he going to run?

73 INT. HARBOR LIGHTS MISSION (KITCHEN AREA) -- MOMENTS LATER 73

The kitchen is empty and dark with the exception of the illuminated "EXIT" sign over the door, spilling red shadows on the back door. A beat, then we hear some SCRATCHING at the lock, and a CLICK. The door eases slowly open. Ray's face appears. He pushes it back for Fraser to enter. A moment, then Garret emerges from the shadows.

74 INT. KITCHEN -- MOMENTS LATER 74

They sit. Garret looks at Fraser, studies his face.

GARRET

He's dead.

FRASER

Yes.

Garret nods.

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74 CONTINUED:

74

FRASER (CONT'D)

Without him we have no way of finding the girl.

A moment, then:

GARRET

What I see doesn't help people. I just feel them. I feel them till it crushes me. Other people's lives, other people's pain...I don't know what's me anymore, or what's them...I let them in and they swallow me up till I feel like I'm gonna suffocate. I don't want their pain anymore -- I don't care...I just want them to stop.

FRASER

But they won't.

GARRET

(beat)

No. It took years just to shut off the sound of their voices. I still see them. But at least I didn't hear them anymore. Not for along time. Until now.

Garret turns away.

FRASER

You let her in. Why?

GARRET

She's strong. She wants to live.

FRASER

Help her.

GARRET

She's not my responsibility...What if I lead you there, what if I find her and it's too late. They'll think I killed her.

FRASER

Yes, you'd be taking that risk.

A moment of silence.

FRASER (CONT'D)

You've been running for a long time.

(MORE)

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74 CONTINUED: (2)

74

FRASER (CONT'D)

They're your visions. You have to
look at them and listen to them --

GARRET

Why?

FRASER

(beat)

Because if you don't, a young girl is
going to die. You know that...can
you live with it?

On Garret, torn.

CUT TO:

75 EXT. HARBOR LIGHTS MISSION -- NIGHT

75

The Riviera still sits at the curb, but now it's surrounded
by blue and whites, lights flashing, and several unmarked
FBI sedans. Tension in the air as Uniforms and Agents mill
around their cars, waiting for orders.

76 INT. RIVIERA

76

Garret sits in the passenger seat. He's nervous, frightened.
Fraser is in the back with Diefenbaker. He turns and looks
out the back window..

FRASER'S POV

Ray stands with Ford beside his sedan.

77 EXT. THE SEDAN

77

Ford is tight-lipped and furious. Ray leans casually up
against the sedan, watching the action around him.

RAY

...It's called a deal. He helps us
find the girl -- you go back to the
station and put your feet up.

FORD

Otherwise?

RAY

Otherwise...forget it.

FORD

This is blackmail.

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77 CONTINUED:

77

RAY

Pretty much.

FORD

I can have you up on charges.

RAY

Yep, you probably can. But by the time you put through the paperwork it will be morning. And then you'll have to explain to Howard Madison why his daughter is coming home in a bag.

Ford turns away, barely keeping a cap on his fury, then turns back.

FORD

I will fry you for this, Vecchio. I promise.

Ray smiles, turns on his heel and walks back to the Riv.

78 INT. RIVIERA -- CONTINUOUS

78

As Ray climbs in.

FRASER

Well?

RAY

He sends his love.

79 EXT. RIVIERA -- CONTINUOUS

79

As the car pulls out and drives off, leaving Ford steaming on the curb.

80 EXT. INDUSTRIAL DISTRICT -- A SHORT TIME LATER

80

Dark and deserted. The Riv is the only moving vehicle on the streets.

GARRET (V.O.)

...there's no floor. Just sand or dirt. But it's inside.

Garret's eyes are pinned on the view from the windows -- squat industrial buildings, darkened warehouses.

RAY

What did you see. A warehouse?
Factory?

*

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80 CONTINUED:

80

GARRET
(suddenly)
God!

Fraser and Ray turn.

RAY
Oh great.

81 A WAREHOUSE COMPLEX

81

Surrounded by cyclone fencing. Several others just like it nearby. Ray pulls the Riviera up to the curb. They get out and walk towards the front gate. Several large towers rise up behind the buildings -- at the top of one, a billboard. Brightly illuminated, it advertises a local brand: Goddard -- Fine Ladies Footware.

GARRET
I only saw part of it, through the window. G...o...d...

Fraser and Ray look up at the sign as Garret joins them.

GARRET (CONT'D)
I couldn't tell for sure.

It's the same sign we saw earlier in one of Garret's visions. Fraser lifts his hands up in front of his face -- forming a crude "viewfinder".

FRASER'S POV

his hands block out much of the sign, leaving only the letters "God..."

BACK TO SCENE

Ray tries it himself, sees the letters.

RAY
It could be any of these.

GARRET
Older windows. Industrial, with safety glass.

Fraser scans the surrounding buildings.

GARRET (CONT'D)
Dirty.

FRASER
They haven't been cleaned in a long time.

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81 CONTINUED:

81

RAY

You just described every window within
fifty blocks.

FURTHER UP THE STREET

A low brick building sits darkened. A "For Sale" sign on
the fence out front -- from the condition of the place, it
hasn't been open in a long time. Fraser holds up his hands
to make the viewfinder.

FRASER

Maybe no one cleans them...

RAY

Because there's no need.

HIS POV -- THE GODDARD SIGN

He narrows in to hold the first three letters.

FRASER

Yes.

82 EXT. A HELI PAD -- SOMEWHERE IN CHICAGO

82

Ford and Deeter, heads together against the ROAR OF TURBINES.

FORD

I want ground teams on five minute
ready. There won't be much time once
we find them.

Ford runs across the tarmac, two agents in tow, and steps up
to a gleaming black Bell 220 Jet Ranger, agency markings
etched into the side door. He jumps into the front passenger
seat, puts on a headset, and signals the pilot to take off.
As the gleaming black bird rises into the night we:

CUT TO:

83 INT. BRICK BUILDING -- MOMENTS LATER

83

A door swings open from the inside. Its old hinges creak
under the weight. Fraser, Ray and Garret make their way
through, followed by Diefenbaker, who trots off into the
darkened building.

FRASER

Diefenbaker.

(Dief ignores him)

Be careful.

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83 CONTINUED:

83

Dief disappears.

GARRET
(to Fraser)
Good listener, huh?

They move off.

84 INT. BELL 220 -- SOMEWHERE OVER CHICAGO

84

Ford, referring to a map, speaks to the pilot.

FORD
(headset)
Turn to Red Tango zero niner -- We're
looking for a Green Buick Riviera.

85 INT. THE BRICK BUILDING

85

Fraser, Ray and Garret move into a large cavernous chamber.
Several doors and entrances exit off of it. They look around.

FRASER
(calling out)
Miss Madison!

Silence. Then BARKING. They follow the sound.

86 FULL SHOT -- DIEFENBAKER

86

Staring intently down at something. He looks up, sees:

A DOORWAY HIGH UP THE WALL

Stairs lead down from it. Fraser, followed by Ray and Garret
come through the door and stand overlooking the central
chamber of the abandoned factory. Pull back:

87 INT. CENTRAL CHAMBER

87

To reveal Diefenbaker is standing beside a large hole in the
center of the floor. Surrounded by thousands of tons of
sand and silicates. One entire end of the cavernous room is
piled to the rafters with sand, the pile gradually tapering
until, around the circle of the hole and beyond, there is
only a foot or two covering the floor. The doorway is at
the top of the chamber, giving the boys and Garret a full
view of it. The hole is dark. They can't see the bottom
from the angle they are at.

FRASER
Miss Madison!

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87 CONTINUED:

87

No answer. They begin to move down the stairs.

CUT TO

88 A PAIR OF MOUNTIE BOOTS

88

drops off the last step onto the floor of the chamber leaving prints in the hard packed sand. As the others run by, the prints blur, then disappear as the sand breaks down.

89 INT. CENTRAL CHAMBER -- CONTINUOUS

89

Fraser and Ray arrive at a table the kidnapper was using. The mirror still propped up on it. Garret arrives at the window. Looks out, sees

HIS POV

The Goddard sign

BACK TO SCENE

GARRET

This is it.

RAY

(calling out)

Mary Ann.

DOWN BELOW

An unconscious Mary Ann Madison begins to stir.

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

Mary Ann!

BACK TO SCENE

Fraser and Ray move carefully towards the hole. As they move closer to it, the sand starts to shift down the gentle slope towards the mouth of the hole. Fraser, who's ahead, stops. He turns to Ray.

FRASER

This whole area is unstable. We need a safer pathway.

He points to a series of long flat rectangular indentations 18" wide in the sand. They lead away from the hole.

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89 CONTINUED:

89

FRASER (CONT'D)

The kidnapper must've been using something to walk across, keep his weight from undermining the sand.

MARY ANN (O.S.)

(moans, weakly)
...Who's there?

FRASER

Don't worry.

RAY

It's the police Miss Madison. Sit tight. We'll have you out of there in a minute.

(to Garret)

You heard the man...

Fraser and Ray move off away from the hole looking for whatever the kidnapper had been using to get across.

MARY ANN (O.S.)

(ghostly)
Don't go away...please...

Garret turns. He's just about to respond, but he stops to listen. A LOW RUMBLING reverberates from far away.

CLOSE ON GARRET

As he cocks his head to listen.

ANGLE

The sand. His gaze follows its gentle slope towards the hole, and Mary Ann. The sound grows louder. Diefenbaker WHINES.

ANGLE

Fraser and Ray are fifty feet away, picking up piles of 1" x 18" boards.

FRASER

(turning)
Dief?

SOUND grows louder, until we HEAR the unmistakable THUMP, THUMP of helicopter rotors cutting air.

ANGLE -- FRASER

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61.

89 CONTINUED: (2)

89

Beside his head, a piece of steel begins to vibrate in time to the rotors.

ANGLE -- GARRET

Staring at the sand. Tiny grains begin to roll silently towards the mouth of the hole. More begin to follow.

GARRET

(to himself)

Oh, no...

ANGLE -- TOWARDS THE ROOF OF THE BUILDING

The helicopter is directly overhead. Then

A BLINDING LIGHT

washes the room in harsh white light.

RAY

(looking up)

Ford. That jerk.

The skids of the helicopter HIT the roof.

FRASER

Ray...

He looks to Fraser -- who's staring towards the hole. Sand is beginning to dislodge from the edges. They run.

IN QUICK SUCCESSION:

AT THE EDGE OF THE HOLE

Garret, wading through the sand. He gets to the edge -- sees the girl, choking, buried by the falling sand.

MARY ANN

(panic, choking)

Help... Help!

GARRET

Galvanized by her scream he leaps! Lands beside her at the bottom. She throws her arms around his neck, holds on.

AT THE TOP

Fraser and Ray arrive. The hole is now almost half full of sand, but it's not firm enough to support either Garret or

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89 CONTINUED: (3)

89

Mary Ann -- they are being swallowed. Garret begins to lift the girl up towards Fraser.

GARRET

Hurry!

The sand reaches chest height. More from above. Fraser bends down, Ray holding his waist. The sand beneath them beginning to give way.

Fraser manages to grab her wrist and in one powerful motion, heaves her to safety. She collapses into Ray's arms. Fraser leans back in at the edge.

ON THE OTHER SIDE OF THE HOLE

The large shelf of sand overhanging the hole begins to shift. Chunks of the surface calve off and slide towards the hole.

FRASER

(reaching for Garret)

Take my hand!

(to Ray)

I can't reach him.

In the bottom of the hole, Garret looks up.

GARRET'S POV

It's the exact one we saw in his vision. Fraser, at the top edge of the hole, sand and earth falling towards him.

FRASER (CONT'D)

Reach for it! Take my hand.

CLOSE ON GARRET -- RECOGNIZING

He laughs! Then struggles furiously to reach Fraser's outstretched hand.

AT THE TOP

Ray has ripped a long piece of electrical cable and fastened it to a girder. He runs up behind Fraser, wraps it around himself to set up a belay, tosses the other end to Fraser, who ties himself off.

IN THE HOLE

the sand now impossibly deep -- cascading down on top of them, rapidly filling the hole. Fraser fighting his way through, reaching blindly for Garret who's now disappeared from sight.

89 CONTINUED: (4)

RAY

straining to hold on.

FRASER

fighting -- then: he sees Garret's hand poke through from underneath. He grabs the outstretched hand, gets a firm grip around the wrist and signals to Ray, who begins to pull.

Fraser and Ray, together, manage to drag Garret out of the rushing sand. They collapse together beside the girl. She's pale, exhausted. Diefenbaker nuzzles her...

ABOVE

Ford enters, followed by several other agents. Sees what's happening below.

90 EXT. BRICK BUILDING -- LATER

Mary Ann wrapped in a blanket, being attended to by paramedics at AN AMBULANCE. Ford hovers nearby. Mr. Madison arrives and reunites with Mary Ann in a warm embrace. Ford leans in to ingratiate himself.

FORD

Ah...Agent Ford, sir.

Madison looks at him, annoyed.

MADISON

(to Mary Ann)

Is this the idiot with the helicopter you were telling me about?

NEAR THE RIVIERA

Fraser, Ray and Garret stand a few feet away, watching. Diefenbaker in the car, waiting patiently.

RAY

C'mon.

(indicating Garret)

We better get him out of here.

Mary Ann leaves her father and comes over to them.

MARY ANN

Thank you.

(to Garret)

I want to give you this.

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90 CONTINUED:

90

Mary Ann presses something into his hand and walks away.
It's the locket. A beat. No vision. He smiles.

FRASER

Can we drop you somewhere?

GARRET

(thinks)

I hear Murphy at the Harbor Light is
looking for a new Sous Chef...

They get into the car.

91 INT. POLICE STATION -- A HALLWAY

91

The two men walk in silence. Tired. Neither really wanting
to get into it. Fraser turns to Ray.

RAY

(stopping him)

Forget it.

He turns off. Fraser hesitates a beat...

ANOTHER HALLWAY

Ray comes around the corner -- and bumps into Francesca.

FRANCESCA

Hi.

(looks behind him)

Where's the moutie?

RAY

You and me gotta talk.

FRANCESCA

(light)

What?

He pulls her into an interview room off the hall and closes
the door.

92 INT. INTERROGATION ROOM -- NEXT DOOR

92

Fraser slips in the door. Sees them talking through the one
way window. Flicks a switch, on goes the green light
indicating the audio monitor is open.

RAY

Stay away from him.