

Episode #18
Project - SC1026

due **SOUTH**



"AN INVITATION TO ROMANCE"

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&
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PUBLISHED DRAFT
February 25, 1995

REVISED PINK - March 8, 1995
REVISED BLUE - March 9, 1995
REVISED GREEN - March 13, 1995

Revised Pages (2): 9, 13

Episode #18 - "AN INVITATION TO ROMANCE" - *Published Draft*
CAST

Regular Cast

FRASER
RAY
DIEFENBAKER

Recurring Characters

MOFFAT

Guest Cast - Speaking Roles

KATHERINE *BURNS*
NICK (ELLIS)
PERRY
JASMINE

ANNOUNCER (VO)
CABBIE
CLERK
COLOR COMMENTATOR (VO)
DELIVERY MAN
DESK CLERK
DESK CLERK'S WIFE
DIPLOMAT
ELDERLY LADY
HOUSEKEEPER
MR. PORRO

OTHER COUPLES IN LINE
PATRON #1
PATRON #2
POSTAL EMPLOYEE
TAILOR
VENDOR
WELL DRESSED WOMAN
WOMAN IN LINE
WOMAN SHOPPER
WOMAN'S FIANCÉ
YOUNG FEMALE EMPLOYEE

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SETS

EXTERIOR - DAY

CANADIAN CONSULATE
CITY HALL
DOWNTOWN STREETS
ELLIS HOUSE - FRONT DOOR
HONEYMOON HOTEL
MALL
POST OFFICE
STREET & RAY'S CAR
STREET CORNER
STREETS
UPPER MIDDLE CLASS NEIGHBORHOOD

INTERIOR - DAY

BRIDAL SHOP
BRIDAL SHOP - FITTING ROOM
CAB
CITY HALL - CORRIDOR
CITY HALL - MARRIAGE LICENSE OFFICE
CONSULATE
CONSULATE - FRASER'S OFFICE
CONSULATE - RECEPTION AREA
ELLIS HOUSE
HONEYMOON HOTEL - HALLWAY
HONEYMOON HOTEL - RECEPTION AREA
HONEYMOON HOTEL - ROOM
MALL
POST OFFICE
RAY'S CAR

EXTERIOR - NIGHT

CANADIAN CONSULATE
GARBAGE DUMP
GARBAGE TRUCK
HONEYMOON HOTEL - REAR
STREETS

INTERIOR - NIGHT

CONSULATE - BALLROOM
CONSULATE - MOFFAT'S OFFICE
DUMPSTER
FRASER'S APARTMENT
GARBAGE TRUCK
GARBAGE TRUCK - CAB

PROLOGUE

FADE IN:

1 INT. CANADIAN CONSULATE -- MORNING -- MOFFAT'S OFFICE 1
FRASER stands at attention looking up at an 'unseen MOFFAT.

MOFFAT (V.O.)
Image, Constable. That's what were
talking about here.

PAN OVER TO MEDIUM SHOT OF MOFFAT wearing a formal dinner
jacket.

MOFFAT (CONT'D)
The basis of all diplomatic relations
is not who you are but who the other
side thinks you are. I've worked
very hard to create an image of
Canadians we can all be proud of.

ANGLE to REVEAL the full figure of MOFFAT, trouserless,
standing on a chair, a Tailor below him pinning the hem on
his jacket.

FRASER
Yes, sir.

MOFFAT
You, on the other hand, have been
doing everything in your power to
wreak havoc on that image.

FRASER
Sir?

MOFFAT
All this do-gooding, Constable.
Picking up litter, rescuing kittens,
saving people's lives. What sort of
message do you think that sends to
the Americans?

FRASER
That we care, sir?

MOFFAT
Exactly. And people don't fear people
who care.

FRASER
I wasn't aware we wanted the Americans
to fear us, Sir.

MOFFAT

That's what every country wants,
Fraser. No one takes you seriously
if they think they can push you around.
(as the tailor slips
off his jacket)

*
*
*
*
*
*

Do you think I would have risen this
high if people weren't afraid of me?
(snaps at TAILOR)
When can it be ready?!

TAILOR

Wednesday.

MOFFAT

Nonsense! I need them this afternoon.

*

TAILOR

Then I'll have to take them with me.

MOFFAT

Then get to it man!

The Tailor gathers up Moffat's pants and exits. Moffat steps
off his chair and takes Fraser aside.

MOFFAT (CONT'D)

Did you see that? That's one more
American Tailor that fears me.

FRASER

I could see that, sir.

MOFFAT

And that's what Canada needs.

FRASER

To be feared by tailors?

*

MOFFAT

Along with every other American.

*

FRASER

Do we have a plan to accomplish this,
sir?

MOFFAT

Yes, but I'm not at liberty to reveal
it at this time. The most important
thing is that you not undermine our
efforts by all this nice guy stuff.

FRASER

Yes, sir. As to my assignment?

1 CONTINUED: (2)

1

MOFFAT

Assignment? Ah, yes.

(takes envelope from his desk)

I need you to hand deliver a very important document. I don't want to say that the relationship between our two countries rests on it's safe arrival, but if something were to go wrong, I can't speak to the consequences.

*
*
*
*
*
*

Moffat hands it to Fraser.

FRASER

It looks like a party invitation, sir.

MOFFAT

Clever, no? Just make sure you get a signature.

*
*

FRASER

Yes, Sir.

MOFFAT

And pick up the balloons on your way back. We're counting on you to do your part to make this reception a success.

(with import:)

You know what your duties are.

*
*
*
*

FRASER

Doorman, sir?

*
*

MOFFAT

Is that what you do?

*
*

FRASER

Yes, sir.

*

MOFFAT

Then keep up the good work. Carry on.

*

(as Fraser heads out)

Oh, and Constable:

(as if sending him off to his death:)

God speed.

*
*
*
*

FRASER

Thank you, sir.

Fraser exits. After a beat, Moffat notices that he is standing there with no pants.

1 CONTINUED: (3)

1

MOFFAT

Oh.

2 INT. RECEPTION AREA -- MORNING

Fraser crosses through the reception area, passing the receptionist, Jasmine, at her desk, on his way to his office.

3 INT. FRASER'S OFFICE -- CONTINUOUS

3

Fraser enters, crosses to the coat stand, picks up his hat and coat and begins donning them as he talks.

3 CONTINUED:

3

FRASER

I have to go out for a while,
Diefenbaker. I've been given a very
important assignment, and...

He looks over at Dief's usual spot, he's not there. Puzzled,
he looks around the rest of the office.

FRASER (CONT'D)

Diefenbaker?... Diefenbaker?
(nothing. Opens a
closet, he's not there)
I don't have time for this now.
(exasperated/to himself:)
There's nothing more frustrating than
playing hide and seek with a deaf
wolf.

He exits back into the reception area.

4 INT. RECEPTION AREA -- CONTINUOUS

4

The receptionist Jasmine is still sitting at her desk when
Fraser re-enters. He calls out.

FRASER

(sotto)
Diefenbaker!
(approaches)
Jasmine, have you seen Diefenbaker?

JASMINE

(Pointing under her
desk)
No, Fraser, I haven't.

FRASER

(Catching on)
Ah, well, if you do will you tell him
I went out for a little while.

JASMINE

Sure thing.

She nods. He opens the door and exits, as Dief peeks out
from under the desk and watches him go.

5 EXT. CONSULATE BUILDING -- CONTINUOUS

5

Fraser closes the door, checks the address on the envelope
and turns right down the street.

EXT. STREET CORNER -- MOMENTS LATER

Fraser strides down the street to the intersection, where an ELDERLY LADY with a cane steps tentatively off the curb to cross.

FRASER

Can I give you a hand across the road, ma'am?

ELDERLY LADY

Well, aren't you a kind young man?
Where are you from?

FRASER

Um, Peru, Ma'am.

*

FURTHER DOWN THE STREET -- CONTINUOUS

Throughout this scene, Fraser is seen in the BACKGROUND crossing the same street back and forth, each time assisting someone new.

In the FOREGROUND, a woman, KATHERINE, wearing dark glasses and a walkman, reading Berlitz's "French Phrase Book & Dictionary" and juggling a large number of envelopes approaches an embittered hot dog VENDOR for directions.

*

*

KATHERINE

(reciting to herself)

Je m'appelle, Katherine; comment allez-vous?

VENDOR

You want it with everything?

KATHERINE

Could you tell me how to get to the nearest post office?

VENDOR

Two blocks down on your right.

KATHERINE

Je vais bien. Et vous?

(to Vendor)

I'm sorry, you'll have to speak up, I'm trying to learn French and it's difficult to do two things at once, especially if they're in two different languages, you were saying?

VENDOR

(yelling)

Two blocks down on your--

7

CONTINUED:

7

KATHERINE

Thanks anyway, I'll find it myself.

She glances down at her watch and heads off into the street, reading.

KATHERINE (CONT'D)

Oh, damn. Fermez la porte, Jacques.
Merci. Fermez la porte, Jacques.
Merci.

Cars blast their horns, screech and swerve to avoid hitting her.

FRASER

still on crosswalk duty, sees Katherine, and...

A LARGE GARBAGE TRUCK

barrelling straight for her. Katherine is completely oblivious to the danger. She continues reciting to herself and walking blindly in the path of the oncoming truck. Just as the truck is about to descend upon her

FRASER

flies through the air and grabs her. They fall to the ground, the stack of envelopes flying out of her hand. Fraser rolls them both to safety.

When they stop, Katherine finds herself lying in the gutter on top of him. There is a moment where they just look at each other, with something as close to attraction as we've ever seen between Fraser and a woman. But then of course, Fraser being Fraser, he is highly embarrassed by the circumstances.

FRASER

I beg your pardon, but...

CRUNCH! Off camera, she knees him in a sensitive area of his body, then scrambles up.

KATHERINE

What in God's name do you think you're doing?!

Without waiting for a reply, she picks up a few envelopes from by her feet and rants on, leaving Fraser gasping.

KATHERINE (CONT'D)

Right in broad daylight! I don't know how men get the idea you can just do whatever you please! Well you tackled the wrong girl, mister!

She notices her letters have also scattered out into the street and continues to pursue them right out into traffic.

FRASER

...No, you misunderstand--

KATHERINE

(cutting him off)

I misunderstand? Very nice. Isn't that just like a man to accuse a woman of not understanding... We're too rash, too emotional, incapable of reason, huh?

FRASER

(he comes over to help her)

No, I didn't mean...

She turns for a second and doesn't notice the car swerve around her. Fraser sees the danger and steps out to direct traffic around her. She doesn't stop talking even to breathe.

KATHERINE

Well let me tell you something about women! When we want something, we ask, when someone says something, we listen; we don't throw them to the ground while they're trying to learn French, and if we do, we apologize!

Fraser picks up her purse and hands it to her.

FRASER

Yes, I'm terribly sorry, but you were about to be hit by a...

BAM! She smacks him across the face with her purse.

FRASER (CONT'D)

... truck.

KATHERINE

(beat)

I'm sorry. What did you say?

FRASER

You were about to be hit by a truck.

KATHERINE

Oh.

(beat)

Well, you should have said that in the first place shouldn't you? After all, I'm not a mind reader.

7 CONTINUED: (3)

7

And with that, she heads on her way. Fraser turns just in time to see a truck bearing down on him. He jumps out of the way right into a muddy puddle. He looks down, he's covered in mud. He begins to brush himself off and looks down, noticing the letter he's carrying.

CLOSE ON LETTER

It's the wrong one.

BACK TO SCENE

He looks up. Katherine is gone.

FRASER

Oh my.

FADE OUT:

END PROLOGUE

ACT ONE

FADE IN:

8 EXT. STREETS -- CONTINUOUS

8

Fraser races across the street, looking to and fro for Katherine. He approaches the hot dog Vendor at the corner.

FRASER

Excuse me, did you happen to see a young woman pass this way, wearing a bright blue jacket and a floral skirt and carrying a large stack of...

*

(realizes)

Post office! Thank you kindly.

Fraser races off down the street.

9 INT. POST OFFICE -- MOMENTS LATER

9

Fraser rushes in breathless. He looks around. He sees a long line of people waiting patiently to post letters. Katherine is near the end of the line but is moving up quickly.

KATHERINE

(passing person in front)

That's very kind of you...

(to person now in front of her)

You don't mind if I cut in, do you, I'm getting married tomorrow, thank you.

Fraser approaches as she moves up.

FRASER

Excuse me.

She turns to see him.

KATHERINE

Oh, hello.

(to woman at rear of line)

This is the man I was telling you about.

WOMAN

Hello.

FRASER

(tips his hat to woman)
Ma'am.

While the above exchange is going on:

CONTINUED:

KATHERINE

(to man in front of
her - Patron #2)

Would you mind if I cut in, I'm getting
married tomorrow and I'm running very
late, thank you so much.

As she moves up:

FRASER

I'm afraid you have my letter.

KATHERINE

Your letter? Oh no, these are my letters. Don't you remember? They fell when you tackled me.

FRASER

No, you see, I had a letter, too, but mine had no stamp on it.

KATHERINE

Well, then you're in the wrong line, you buy stamps over there.

(To the patron in front)

Excuse me...

PATRON #1

Yeah, yeah, go ahead.

FRASER

(following)

No, you don't understand--no, let me say that another way--

PATRON #2

Hey! Wait your turn, buddy!

KATHERINE

You know, I really don't think you should be cutting in front of all these nice people. They were generous enough to let me pass, but I'm afraid you're upsetting them.

Fraser looks around. Some of the faces are looking angry.

KATHERINE (CONT'D)

(taking his letter)

Oh, here, I have a stamp. I'll mail it for you.

As she pulls out a stamp:

FRASER

That's very kind, but I need my letter back.

KATHERINE

You just gave it to me!

(looks at letter)

Just a second, this is my letter.

FRASER

Yes, it is. You see--

By this time Katherine and Fraser have reached the front of the line. Katherine feeds her package and letters to Postal Clerk #3 at the window, who quickly hand cancels them as she hands them to him. *

KATHERINE

What were you doing with my letter?
(realizes)
Ohhhhh, you're following me, aren't you?

FRASER

Exactly!

KATHERINE

Oh, that's very flattering, but I have to tell you I'm already spoken for and I'm afraid my fiance is very jealous, so I think it's really best we don't see each other again. *

She hands the clerk her last letter, (Fraser's), he cancels it as she walks away, then instantly closes the window. The sign on it reads -- NEXT WINDOW PLEASE. On Fraser's expression, we: *

*
*
*
*

10 EXT. POST OFFICE -- LATER

10

Fraser waits at the curb as Ray pulls up in his car and strides into the post office.

FRASER

I really appreciate this, Ray.

11 INT. POST OFFICE BACK ROOM -- MOMENTS LATER

11

Fraser stands by silently watching Ray, who is engaged in a heated argument with the POSTAL EMPLOYEE.

RAY

Look, he's a Mountie! Mounties don't lie! If he says it's his letter, it's his letter!

POSTAL EMPLOYEE

I don't care if he's Sergeant Preston, he's not getting the letter.

FRASER

Ray, I...

RAY

It's okay Fraser. I can handle this.
(to Postal Employee)
Let me see your driver's license.

POSTAL EMPLOYEE
Do I look like I'm driving?

He turns back to lay into the manager with more threats as we PAN OVER TO a young female employee behind the far end of the counter, trying to get Fraser's attention. Fraser walks over to her, as Ray and the Postal Employee keep arguing. (N.B. See Addendum 1 for their dialogue)

YOUNG FEMALE EMPLOYEE
(whispering)
You're looking for a letter from the
Canadian Consulate?

FRASER
Yes.

The Young Female Employee slides it across to him.

FRASER (CONT'D)
I wouldn't want to get you in any
trouble.

YOUNG FEMALE EMPLOYEE
I get off at four.

FRASER
Then I won't keep you, I'm sure you
have lots to do. Thanks again.

Fraser heads over to Ray. The Young Female Employee wonders how that went wrong.

WITH RAY

The Postal Employee has had enough. As he walks away toward the back.

RAY
(calling after him)
Yeah?! Well if I ever find you firing
into a crowd with a high powered
weapon, don't expect me to cut you
any slack!

(to Fraser as they
head out)
Sorry, there's absolutely no way to
get that letter back.

FRASER
It's okay Ray.

He surreptitiously shows Ray the letter.

RAY

How do you do that????!!!!

12 INT. RAY'S CAR -- TRAVELLING -- MOMENTS LATER

1

Ray is at the wheel. Fraser in the passenger seat with Ray's phone to his ear.

RAY

Did I mention it was my day off?

FRASER

Yes, several times.

(hangs up phone)

The consulate's line is still busy.

RAY

I thought I did, but then I became confused when I found myself driving around delivering mail.

FRASER

This isn't simply mail, Ray. This is a sensitive Canadian government document.

RAY

What, you guy's planning an invasion?

FRASER

I'm not entirely sure. I think I may have said too much already.

RAY

Well, don't do it today, because I'm going to be on my sofa watching hoops on the tube, and the tip off is in exactly five minutes.

*
*

CLOSE ON THE ENVELOPE IN HIS HAND

He lifts to read the address: N.J. ELLIS, 746 West Lakeside Place, Chicago, 60640.

FRASER

(reading envelope)

746 West Lakeside Place, that wouldn't be on your way home, would it?

13 EXT. UPPER MIDDLE CLASS URBAN NEIGHBORHOOD -- DAY

13

Ray's car pulls up and Fraser emerges.

FRASER

I'll just be a minute.

13 CONTINUED:

13

RAY

I'm counting down. One, two--

FRASER

Technically that's counting up, Ray.

RAY

Four, five...

Fraser nods and off toward:

14 EXT. ELLIS HOUSE -- FRONT DOOR -- MOMENTS LATER

14

Fraser steps up, just as A DELIVERY MAN with several large boxes pushes the doorbell.

DELIVERY MAN

Busy place. Third delivery today.

The door opens to reveal Katherine. She has a phone to her ear.

KATHERINE

I don't understand what the problem is.

(she is shocked to notice Fraser)

What are you doing here?!

FRASER

I'm as surprised as you, ma'am, but...

DELIVERY MAN

Delivery for Ellis. Where do you want it?

KATHERINE

Anywhere.

(to Fraser)

Please, you have to go away.

(into phone)

Of course not you, you are away! Do men understand nothing?

As the scene progresses, the Delivery Man enters and unloads the packages in a corner, joining several other parcels.

FRASER

(showing her)

Let me try and explain. I have a letter...

KATHERINE

The one you accused me of taking?

FRASER

Well, yes.

KATHERINE

You see, you had it all along. Well, lets just say you apologized and leave it at that, shall we?

FRASER

No, I'm here to deliver it.

KATHERINE

You want to give it to me?

(laughs dismissively)

No, we've been through that, I'm not going to take it a second time.

(into phone)

Yes, I'm still here.

(to Fraser)

Listen, we both know why you're doing this, and if I was available I might be intrigued, but I'm not, so you'll have to leave.

FRASER

I honestly had no idea this was your address.

KATHERINE

Don't be ridiculous, it's written right on the envelope.

DELIVERY MAN

(offering up clip board
to Katherine)

Sign here.

FRASER

Ma'am, all I want to do is deliver this letter and--

KATHERINE

(snatches the letter)

All right, I'll take your letter, but no matter how well it's written, it's not going to change my mind, I'm getting married tomorrow.

(into phone)

I know you know that; alright, I'll be there at two, just give me your number in case I get lost.

(repeats it)

555-0866.

*
*
*

KATHERINE (CONT'D)

(hangs up, searches
for a pen)
555-0866, 555-0866. Do you have a
pen?

FRASER

(handing one to her)
Yes; and if you could sign for it--

KATHERINE

Oh, damn, what was the number?

FRASER

555-0866.

KATHERINE

How do you know the number of my Bridal
Shop?

FRASER

(if Fraser ever wanted
to kill a woman, this
is the one)
I didn't know it was the number of
your bridal shop.

KATHERINE

Oh, so you just pulled that number
out of the air??

As she places the envelope on the foyer table and signs for
it:

KATHERINE (CONT'D)

(signs his pad)
Here, now is there anything else?

FRASER

I assure you, Ma'am, you will never
see me--

NIGEL (O.S.)

Who is it?

KATHERINE

Oh, now you've done it, if my fiance
finds you here he'll never understand.
He's very jealous.

FRASER

There is absolutely no reason...

KATHERINE

Well, then you're a lot more broad minded than he is. Good-bye, now.

She closes the door.

CLOSE ON ENVELOPE ON FOYER TABLE

as Nigel comes down the stairs as Katherine searches through the papers in the drawer in the foyer table. *

KATHERINE (CONT'D)

Have you seen our wedding license application, dear? I thought I put it, oh here it is.

As she closes the drawer, Fraser's letter falls off the edge of the table and into the waste basket below, unnoticed.

NIGEL

Who was at the door? *

KATHERINE

No one, dear, a Mountie, he means nothing to me.

As they talk, Katherine looks through the papers and other mail scattered on the table for her missing envelope.

NIGEL

He means nothing to you? What's that supposed to mean?

KATHERINE

Did you see an envelope with a phone number written on it? It was right here.

NIGEL

What did he want? *

KATHERINE

You really have nothing to worry about, he's a total stranger, if I hadn't been lying on top of him I would hardly have recognized the man. *

(gives up looking)

What's the number of my Bridal Shop? *

NIGEL

(quickly) 555-0866 -- you were lying on top of him? *

As she writes it on the back of another envelope: *

KATHERINE

Now don't get all worked up, he was just being a gentlemen; if he was on top, he would have crushed me, you saw how big he was.

*
*
*
*
*

15 INT. RAY'S CAR -- AT THAT MOMENT

15

Fraser climbs into Ray's car which is parked at the curb.

RAY

Four-hundred and twenty-two, four hundred and twenty-three.

As Ray throws the car into gear and speeds off.

FRASER

Sorry, Ray, it shouldn't have taken that long, but

(checking signature)

Miss Burns isn't the easiest person to--

Fraser rechecks his pad and realizes his mistake.

FRASER (CONT'D)

Oh, dear.

16 EXT. STREET AND RAY'S CAR

16

It travels away from us for a second before braking hard, stopping and backing up all the way to the house. As Fraser opens the door:

FRASER

Because I have to personally deliver it into the hands of N. Ellis. Must be her fiance, poor man.

RAY

I'm counting, Fraser.

FRASER

(to himself as he heads for the house)

All right, no more Mr. Nice Guy.

Ray turns on the radio.

ANNOUNCER (V.O.)

Talk about a wild pre-game show!

COLOR COMMENTATOR (V.O.)

Yes, I imagine they'll be getting rid of those cheer leading uniforms pretty fast after that unfortunate incident...

INT. ELLIS HOUSE -- AT THAT MOMENT

Nigel and Katherine's discussion has elevated to a full-fledged argument.

KATHERINE

Now, see, there you go again jumping to conclusions. You really have to work on controlling your temper.

NIGEL

A guy picks you up in the street, I want to know who he is; is that asking too much?

KATHERINE

(as she puts on her coat)

Dear, if I knew his name I would tell you!

NIGEL

You don't even know his name??

KATHERINE

(starting to get miffed)

I really didn't think it would be appropriate to ask, after all, I hardly know him. And I did have a few other things on my mind, after all, we are getting married tomorrow.

NIGEL

(exasperated)

I just want to know what happened!

KATHERINE

Nothing, dear. But if it'll make you happy, I promise I'll never see the man again.

She opens the door to reveal Fraser, who is about to knock.

FRASER

(sees letter in her hand)

Ah, Miss Burns, I just realized I made a mistake in giving you that letter.

Nigel yanks the door wide open.

NIGEL

(to Katherine)

The guy's sending you letters??

FRASER

(to Nigel)

Ah, no, if I could explain--

*

*

NIGEL

Don't lie to me, you just said you did!

*

KATHERINE

I'm sure it's just an innocent infatuation, dear,

(to Fraser)

isn't that true?

FRASER

No.

*

KATHERINE

--Really?

NIGEL

--How long has this been going on?!

KATHERINE

(getting miffed)

I told you, just since this morning,
if you don't believe that, I really
don't know what else to say! Oh,
there's my cab.

(to Fraser, before
exiting)

Will you please explain it to him?

FRASER

I'd like to explain it to someone.
(to Nigel)

You see, all I am attempting to do
sir, is deliver a letter to you.

NIGEL

So give it to me.

FRASER

(realizes with a groan)

Oh, she took it, didn't she. This
really isn't going well. I'm sorry,
sir, but if I don't pursue your fiance
immediately I might not catch her.
Thank you for your patience.

And Fraser runs off. Nigel just stares after him THROUGH
THE OPEN DOOR. Nigel's "Lieutenant", PERRY, comes up beside
him, eating a sandwich.

PERRY

What was that all about?

NIGEL

Follow her.

PERRY

Oh, c'mon Nigel, not again.

NIGEL

If nothing's going on, she's got
nothing to worry about. Now follow
her.

Perry goes back to exit through the rear.

18 EXT. STREET IN FRONT OF ELLIS HOUSE

18

A YELLOW CAB with Katherine aboard takes off as Fraser comes
running up to Ray's car. N.B. The game is on the radio.

FRASER

We have to follow her.

RAY

Who?

FRASER

The cab just went around the corner,
we can still catch her.

RAY

(groans as he throws
the car into gear)

Aghhhh....

Ray's car does a U-turn. The cab is nowhere in sight.

19 INT. ELLIS HOUSE -- CONTINUOUS

Nigel watches the car disappear. His HOUSEKEEPER enters
from down the hall.

HOUSEKEEPER

Excuse me, sir.

Nigel moves out of the way so that the Housekeeper can reach:

THE WASTE PAPER BASKET

where we see Fraser's letter amongst the trash. The
Housekeeper's hand picks it up.

BACK TO SCENE

HOUSEKEEPER (CONT'D)

If there's nothing else, I'll be
leaving, sir.

NIGEL

Sure. Thank you, Mrs. MacGuffin.

The Housekeeper walks off toward the rear of the house as
Nigel watches out the front door.

19A EXT. ELLIS HOUSE -- NIGEL'S POV -- DAY

The garage door opens and Perry drives out, following.

19B INT. ELLIS HOUSE -- CONTINUOUS

Nigel closes the door and walks off.

FADE OUT:

END OF ACT ONE

ACT TWO

*

FADE IN:

20 EXT. DOWNTOWN STREETS -- DAY

20

Ray's car weaves through light traffic, most of which consists of yellow taxi cabs.

21 INT. RAY'S CAR -- TRAVELLING -- DAY

21

The basketball game continues on the radio as Ray drives along. Fraser is again on Ray's cell phone.

FRASER
(looking ahead)
I think she turned right.

RAY
Why are we following this woman, Fraser?! You delivered the right letter to the wrong person at the right address. In my books, two out of three is pretty damn good.

FRASER
(hanging up the phone)
The Consulate line is still busy.

Ray turns right to follow the distant cab.

ANNOUNCER (V.O.)
Pippen drives; oh my god, did you see that?

RAY
(yelling at the radio)
No! No, I didn't! Why? Because I'm not home, am I?!
(to Fraser)
Gimme the damn form, I'll sign for it!
(grabbing Fraser's pad)
--what's the guy's name?

FRASER
N.J. Ellis, but I don't think that would be acceptable--

RAY
Nigel J. Ellis?

*

FRASER
You know him?

RAY

Ellis Sanitation; the guy's dirtier than the garbage he hauls. Illegal dumping, toxic chemical spills, they can't nail him because he has so many politicians in his pocket that he walks with a limp. This is the guy you're delivering the invasion plans to??

*

FRASER

I can't believe it's the same person.
(spots her)
There she is.

22 EXT. CITY HALL -- WIDE SHOT -- DAY

22

Katherine gets out of the cab and hurries into the building. A beat later, Ray's car pulls up and brakes hard. As Fraser gets out:

FRASER

I promise I won't be more than a moment.

And he's gone, as we hear:

ANNOUNCER (V.O.)

(over the end of
Fraser's last speech)

Holy cow, I've never seen a move like that, I'm not sure I can even describe it! Will?

COLOR COMMENTATOR

I wouldn't know how to start.

Ray hits his head on the steering wheel.

23 INT. CITY HALL-- MARRIAGE LICENSE BUREAU -- MOMENTS LATER

23

Fraser enters to find a long line of couples to be. Waiting, not so patiently, to retrieve their licenses. He sees Katherine, not surprisingly, at the front of this line. From the back of the room, and as he approaches her, he hears:

KATHERINE

I told you, I have to pick up the license now. The wedding is tomorrow.

CLERK

And I told you, I can't issue it unless both parties are present!

KATHERINE

Well if you don't issue it we can't get married, and since we're getting married tomorrow you really have very little choice in the matter, I don't know why you can't see that.

CLERK

(pointing to form)
You see where it says "bride and groom must appear in person"...?

KATHERINE

If you keep repeating yourself we're not going to get anywhere.

Fraser steps up beside her.

FRASER

Excuse me, but--

KATHERINE

(sees him)
Oh, God. Don't tell me you want your letter back.

FRASER

Perhaps you could check your purse, you wrote a phone number on it.

CLERK

This your fiance?

KATHERINE

(is the clerk a moron?)
Don't be ridiculous, does he look like my fiance?

CLERK

Then I'll have to ask you to step aside so I can help these other people.

OTHER COUPLES IN LINE

Thank you! Great! It's about time!

Katherine marches off in a huff, passing the line of couples, Fraser following.

WOMAN IN LINE

If you don't want him, I'll take him.

WOMAN'S FIANCE

Honey!

WOMAN IN LINE

Well, look at him!

*
*
*

*
*
*
*

*

As the woman's fiance sulks, we cut to...

KATHERINE

You see what you've done?

FRASER

I'm sorry, but I really fail to see how my not being your fiance somehow prevented you from getting your license.

KATHERINE

(angered)

That's ridiculous, if you were my fiance I'd have the license right now, wouldn't I? And they say men are the logical ones.

(stops, resigned to
the only solution)

All right, you'll have to do it.

FRASER

--I'm sorry?

As she walks back toward the office, Fraser following.

KATHERINE

The office closes in fifteen minutes, Nigel can't get down here in that time, you'll just have to tell them you're my fiance.

*

FRASER

No, no, I don't think so.

KATHERINE

You want your letter?

As they enter the:

As Fraser tries to catch up to stop her:

FRASER

Yes, but I have no intention of lying to a public official.

KATHERINE

All right, then don't say anything, I'll do the talking.

(MORE)

KATHERINE (CONT'D)
 (calling as she butts
 in at the front of
 the line)
 Excuse me, I found my fiance.

CLERK
 You just told me he wasn't your fiance.

KATHERINE
 I was mistaken. I didn't recognize
 him.

CLERK
 (to Fraser, not
 believing this for a
 second)
 What's your name?

*
*
*
*

KATHERINE
 He can't hear you, he's mute.

FRASER
 I believe you mean deaf.

KATHERINE
 Yes, thank you, sweetheart.

CLERK
 You're marrying a deaf-mute Mountie
 and you didn't recognize him?

FRASER
 Perhaps I could explain.

CLERK
 (to Katherine)
 If he's deaf-mute, why is he talking?

KATHERINE
 Now you're criticizing the handicapped?
 Well, I think your superiors would be
 very interested to know that you refuse
 to give marriage certificates to the
 physically challenged. God knows
 their lives are difficult enough
 without insensitive bureaucrats like
 yourself preventing them from getting
 married. And if that's not bad enough --

*
*
*
*
*
*

CLERK
 (anything to shut her
 up; he shoves the
 license at her)
 All right, all right, take the damn
 thing!

*
*
*
*

Katherine takes it and exits. Fraser starts after her, then returns to say: *

FRASER.
(to Clerk)
Thank you kindly. *

Fraser hurries to try and catch up with her.

26 EXT. CITY HALL -- DAY

26

Katherine hops into a cab. Fraser runs out just in time to see it drive off.

FRASER
(calling after it)
Excuse me, but you forgot to...!

But it's gone. Fraser runs back to find Ray's car.

ANNOUNCER
Another sensational shot for Kukoc
and the crowd is on its feet!

FRASER
(as he climbs in)
I wonder if I could ask you to--

Ray tromps on the gas and the car lurches forward, careening into traffic, before Fraser even gets the door closed.

27 EXT. A MALL -- DAY

27

Katherine's cab pulls up, she hops out and runs into the mall. As the cab pulls out, Ray's car SCREECHES to a halt to replace it.

FRASER
(as he climbs out of
the car)
If you want to go, Ray...

RAY
No, no, having the time of my life.

Fraser leans down to talk to him.

FRASER
Well, I should just be a minute.
(reconsiders)
No I won't. You'd better go home.

Ray's car peels out of frame before Fraser can even say thanks.

FRASER (CONT'D)
 (calls after the car)
 Oh, uh....Ray?

Ray's car backs into shot and slams on the brakes. *

FRASER (CONT'D)
 If you wouldn't mind stopping at the consulate on your way and explaining I'll be a little late.

Ray hits the gas and the car speeds out of shot

FRASER (CONT'D)
 (calling after him)
 Thank you, Ray!

Fraser turns and heads into the mall.

28 INT. MALL -- DAY

28

Katherine rounds the corner and heads into the bridal shop.

PERRY

Nigel's lieutenant, stands a distance off, at the pay phone, eating the remainder of an ice cream cone. *

PERRY
 (into phone)
 Nigel, it's me...yeah, yeah, I found her and she's alone, can I get outta here now?... I'm telling you, it's a waste of-- Yeah, fine, I'll stick around. *

He looks around, heads back to the ice cream parlor, failing to notice Fraser coming down the mall, looking for the bridal shop.

29 INT. BRIDAL STORE -- PRIVATE FITTING ROOM -- AT THAT MOMENT

29

Katherine is being attended to by MR. PORRO, who holds a wedding dress with a large hoop.

KATHERINE
 I don't recall saying anything about a hoop.

MR. PORRO
 Yes, you remember,
 (pulling out notebook)

MR. PORRO (CONT'D)
it was on the twelfth fitting, you
said "put a 'hoop' in it".

KATHERINE
Don't be ridiculous, why would I say
such a thing?

MR. PORRO
Perhaps because you wanted a 'hoop',
see where I wrote "hoop" here?

KATHERINE
Well, then maybe you wanted a hoop,
it's your writing. How could it be
what I wanted when I don't want it?
That doesn't make any sense at all,
now, does it?

MR. PORRO
(he's clearly dealt
with her before)
Which is why I didn't put a hoop in
it.

KATHERINE
How clever of you. Should I try it
on?

MR. PORRO
Why not?

He pulls the curtain closed and exits.

30 INT. BRIDAL SHOP -- CONTINUOUS

Fraser races in and looks around. There are about a half
dozen female customers in the store. A WELL DRESSED WOMAN
glides up to Fraser.

WELL DRESSED WOMAN
May I help you?

FRASER
Yes, I'm looking for a woman.

Several of the female customers instantly turn and look.

FRASER (CONT'D)
(correcting)
A particular woman. Her name is Miss
Burns, would you know if she's here?

WELL DRESSED WOMAN
I haven't any idea. I don't work here.

*

FRASER
...Then how could you help me?

She smiles. Mr. Porro walks up, having overheard.

MR. PORRO
Are you Miss Burns' fiance?

*

FRASER
No.

*

*

MR. PORRO
You must be very pleased. She's in the fitting room.

*

*

*

Porro walks off, Fraser heads toward the rear of the shop.

*

ANGLE ON FITTING ROOM

knocks on the door jam of the fitting room.

FRASER
Excuse me, Miss Burns? It's Constable Fraser.

She opens the curtain, half into her huge wedding dress.

KATHERINE
You know, there's a very thin line between persistence and obsession.

31 OUT IN THE MALL -- AT THAT MOMENT

31

Perry returns with his ice cream and reacts as he sees:

32 HIS POV -- THROUGH THE BRIDAL SHOP WINDOW

32

Fraser and Katherine at the fitting room door.

33 INT. BRIDAL SHOP -- WITH FRASER AND KATHERINE

33

FRASER
I'm afraid you forgot to give me the letter.

KATHERINE
(looking o.s.)
Oh no.

KATHERINE'S POV OVER FRASER'S SHOULDER

She sees Perry crossing the mall and heading for the store.

BACK TO SCENE

KATHERINE (CONT'D)

That man works for my fiance.

FRASER

(turning to look)

Which man is--

And Katherine grabs him by the back of the jacket and jerks him into the change room.

34 INT. CHANGE ROOM -- CONTINUOUS

34

And quickly yanks the curtain shut.

KATHERINE

This is not good, this is not good at all.

PERRY

Miss Burns? It's me, Perry.

KATHERINE

Which Perry is that?

PERRY (V.O.)

Me. Perry, Ma'am.

KATHERINE

Perry, what a pleasant surprise, what are you doing here?

PERRY (V.O.)

I'm following you, ma'am.

KATHERINE

(to Fraser)

This is great, all he has to do is find you in here.

FRASER

Then I'll just explain--

KATHERINE

You met Nigel, you think you'll be able to explain this to him?

PERRY
Who are you talking to, Ma'am?

KATHERINE
(sweetly)
You, Perry.

As Fraser looks in vain for some other way out:

FRASER
I don't see any other way out of--

KATHERINE
Get under my dress.

FRASER
...You want me to get under your
wedding dress?

KATHERINE
Yes!

FRASER
(any excuse)
Isn't that bad luck?

KATHERINE
Will you hurry up!

FRASER
No, I really couldn't do that, even
in the most extreme of circumstances.

KATHERINE
If Nigel finds you in here he'll kill
us both.

FRASER
...Right.

As Fraser bends down, we cut out to...

ANGLE ON THE OTHER SIDE OF THE FITTING ROOM DOOR

Perry waits patiently, knowing he has her trapped.

PERRY
I don't want to have to come in there,
Miss Burns, but I told your fiance
that I would watch out for you and--

The curtain parts and Katherine glides out in her huge, hooped
wedding dress.

KATHERINE

Hello, Perry, how are you.

PERRY

Fine, Miss Burns.

As Katherine moves off screen, Perry waits at the door, then opens the curtain and looks into:

THE FITTING ROOM

which he is shocked to find is completely empty.

ANGLE ON KATHERINE

gliding through the bridal shop.

KATHERINE

Ow.

FRASER'S VOICE

Sorry. You have to steer, I have my eyes closed.

KATHERINE

Shhh.

(as she passes Mr.
Porro)

It looks lovely. I just want to see how it moves.

And she walks out of the store.

PORRO

stands there watching.

HIS POV -- FULL SHOT

of her walking away, four feet visible under the dress.

BACK AT THE FITTING ROOM

Perry throws back the curtain and runs out to the front of the store, beside Mr. Porro, watching

KATHERINE

walk away down the mall, with all four feet showing under the dress.

IN MALL -- ANGLE ON PHONE BOOTH

Perry enters and dials. A beat.

PERRY

(into phone)

Nigel? I've got some bad news.

*

HIS POV

Katherine and her dress walking away down the mall, the rear of the dress occasionally taking a different tack than the front. She finally turns left. The rear goes right for a beat, then catches up with her and they disappear.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

35 EXT. DOWNTOWN STREETS -- DAY 35

As a cab carrying Katherine and Fraser races through the street.

36 INT. KATHERINE AND FRASER'S CAB -- CONTINUOUS 36

Katherine strains to look behind her but isn't able to turn around in her dress.

KATHERINE

(to Fraser)

Is he following us?

FRASER

(looking)

I can't tell.

(to Katherine)

Your fiance wouldn't be Nigel Ellis
of Ellis Sanitation, would he?

*

*

KATHERINE

You know him?

FRASER

Only by reputation.

KATHERINE

He's usually a very sweet man, it's
just that when he gets jealous there's
no reasoning with him; well, you know
what the Swiss are like.

37 EXT. STREETS -- CONTINUOUS 37

The cab tears down the street at lightening speed, passing the Canadian Consulate. We hold on the building as Ray's car pulls to the curb.

38 INT. RAY'S CAR 38

As it stops, we see Ray leaning into listen to the radio:

ANNOUNCER (V.O.)

I tell you, the people here just saw
something they will never forget.
This applause isn't going to stop for
some time, so we'll be right back
after these words from our sponsors.

Ray explodes out the door to his car and races to the front
door of the Consulate.

*

*

39 INT. CANADIAN CONSULATE RECEPTION AREA -- CONTINUOUS

39 *

Jasmine handles the busy phones as Ray rushes in.

JASMINE
(into phone)
Canadian Consulate, Consulat du Canada,
Good Afternoon, Bonjour, please hold,
attendez, s'il vous plait...

She puts this person on hold as Ray opens his mouth to speak. Jasmine raises a finger to tell Ray she'll be with him in a minute.

JASMINE (CONT'D)
(to party on second
line)
Canadian Consulate, Consulat du Canada,
Good Afternoon, Bonjour, please hold,
attendez, s'il vous plait...

She puts this person on hold.

RAY
Hi, I have to talk to--

Jasmine raises a finger again.

JASMINE
(taking a third line)
Canadian Consulate, Consulat du Canada,
Good Afternoon, Bonjour, please hold,
attendez, s'il vous plait...

Ray gives up and heads for Fraser's office as:

JASMINE (CONT'D)
(takes first line)
Thank you for holding, merci pour
attendez... I'm sorry, I don't speak
French, je ne parle pas Francais.

*
*
*

40 INT. FRASER'S OFFICE -- CONTINUOUS

40

Ray runs around behind the desk and searches desperately for pen and paper.

RAY
Where does he keep his pens?

Ray opens the drawer to find the pens neatly arranged by color. He begins to write a note to Moffat.

RAY (CONT'D)
 (as he writes)
 Dear...Canadians,...Constable...
 Fraser...will be... a little

MOFFAT (V.O.)
 Guests are going to start arriving
 any minute, where the hell is he?!

Ray looks up to see:

41 RAY'S POV THROUGH THE PARTIALLY OPENED DOOR

41

Moffat, still pantless, paces back at forth at Jasmine's desk.

JASMINE
 I have been trying to reach him, sir--

MOFFAT
 How long does it take to do one simple chore?!

JASMINE
 He said he'd be back soon, sir.

WITH RAY -- WATCHING

As he does, Ray notices Fraser's closet ease open. Dief looks out to witness Moffat's tirade.

MOFFAT
 Well, if he's not here in five minutes,
 he doesn't have to bother showing up
 at all! No more excuses! I will not
 be made to look like a fool!

With that, exits to his office and slams the door.

42 INT. FRASER'S OFFICE -- CONTINUOUS

42

Ray crinkles up the note and tosses it in the garbage. Dief looks up to Ray.

RAY
 Trouble.

Ray notices Fraser's second dress uniform hanging on the back of the open closet door. The idea strikes him. He steps quietly over to Fraser's office door and eases it closed.

43 INT. CONSULATE RECEPTION AREA -- CONTINUOUS

43

The Tailor enters with Moffat's newly hemmed pants.

43 CONTINUED:

43

TAILOR

I have the emperor's clothes. *

Jasmine opens Moffat's door.

JASMINE

He's here, sir.

Moffat storms toward them.

MOFFAT

Well, it's about time!

Moffat snatches the pants and slams the door. The Tailor shrugs to Jasmine and exits. Jasmine returns to her desk. A beat later, Ray, in Fraser's second mountie uniform, and Dief, cross toward the exit. Ray winks and raises a conspiratorial finger to his lips.

RAY

Shhh.

Jasmine just stares at this incongruous sight, as Ray exits through the front doors.

44 INT. KATHERINE AND FRASER'S CAB -- MOMENTS LATER

44

The cab is still barreling down the street.

FRASER

(straining to see out
the back window)

I don't see anyone pursuing us. *

KATHERINE

I can't believe he had me followed!
I mean, what does he think, I'm going
to run off and have an affair the day
before we get married?! I've never
given him one reason to suspect me! *

FRASER

I'm not sure I was completely concealed
under your dress.

KATHERINE

(not listening to him)
I mean, even if I was a little
attracted to you, I haven't acted on
it, have I?

FRASER

No, you've been-- You see, this is something that your fiance could possibly misinterpret.

KATHERINE

Not that I am attracted to you.

FRASER

No, I understand.

KATHERINE

(conceding defeat)

So, what am I going to do? I can't go home until he calms down, and I can't just keep driving around.

FRASER

You must have some friends?

KATHERINE

In Connecticut.

FRASER

Family?

KATHERINE

Hong Kong, Gstaad, Portofino and Terminal Island.

(in way of explanation)

Tax evasion, it's all a misunderstanding.

FRASER

I could see how that could happen.

KATHERINE

(resigned)

No, we'll just have to go to your place.

FRASER

No, I don't think that would be a good idea.

KATHERINE

...You don't?

FRASER

No.

(an excuse)

I have a wolf.

KATHERINE

Oh. Shame.
(to driver)
Can you recommend a hotel?

CABBIE

Yeah, I know just the place.

She sits back, sneaks a look at Fraser, they drive on in silence.

45 EXT. HONEYMOON MOTEL -- EARLY EVENING

45

A two-story motel with a big neon sign. The cab pulls up to let her off.

46 INT. CAB -- CONTINUOUS

46

FRASER

Would you like me to wait until check in?

KATHERINE

(smiles almost sadly)
No, that's okay.

She climbs out.

KATHERINE (CONT'D)

Oh, you almost forgot your letter.

She pulls a letter out of her bag and hands it to Fraser.

FRASER

Thank you.

KATHERINE

You're not going to come back and ask me for it again are you?

FRASER

No, ma'am.

KATHERINE

(beat)
Oh. I was sort of getting used to it. Good-bye.

FRASER

Good-bye.

She closes the door, Fraser watches her enter the lobby. A beat.

CABBIE

Where to?

FRASER

The Canadian Consulate, please.

47 EXT. HONEYMOON MOTEL -- CONTINUOUS 47

The cab pulls out and drives off.

48 INT. CAB -- CONTINUOUS 48

Fraser is lost in pleasant thoughts for a moment. He looks down at the letter in his hand -- the phone number written on the back of it. He turns it over and sees:

CLOSE ON ENVELOPE

It's the wrong envelope.

BACK TO SCENE

FRASER

I am afraid we have to go back.

CABBIE

(as he turns)

I knew that was going to happen.

49 EXT. STREET -- CONTINUOUS 49

The cab does a U-turn and drives back to...

50 EXT. HONEYMOON MOTEL -- CONTINUOUS 50

The cab pulls in.

FRASER

I'll just be a minute.

Fraser gets out and heads into the motel. We hold on the exterior. A sedan pulls up in the foreground, the driver is Perry. He picks up his car phone and dials.

51 INT. HONEYMOON MOTEL --RECEPTION AREA -- CONTINUOUS 51

Fraser enters and looks around for Katherine. Not seeing her he walks over to the middle-aged DESK CLERK.

FRASER

Excuse me, I believe Katherine Burns just checked in?

51 CONTINUED:

51

DESK CLERK

I figured you'd be along soon; can't have a honeymoon without the groom, huh?

The desk Clerk gives him a wink.

FRASER

No, I'm not the groom, I'm Constable Benton Fraser, Royal Canadian Mounted Police.

DESK CLERK

Ah, "the Mountie and the damsel in distress" -- my wife and I used to play that one.

FRASER

Perhaps if I showed you my ID.

DESK CLERK

No need.

(turning to find key)

I put you in the Honeymoon Suite: heart shaped water bed, private lava pool and complimentary champagne and oysters.

He offers Fraser the key.

FRASER

(pointing to his ID)

Here, you see where it says RCMP?

DESK CLERK

Nice touch.

FRASER

No, you see she has a letter that--

DESK CLERK

(presses key in his hand)

Have a good night.

FRASER

(gives up)

...Thank you.

Fraser exits down the hall. The DESK CLERK'S WIFE comes out from the back office and sees Fraser walking away.

DESK CLERK'S WIFE
 (watching Fraser,
 nostalgically)
 Oh, Bernie, what does he remind you
 of?

*
*
*

DESK CLERK
 Dubuque?

*
*

DESK CLERK'S WIFE
 (lovingly)
 You looked so cute, strapped to that
 dogsled.

*
*
*

52 INT. HONEYMOON MOTEL HALLWAY -- MOMENTS LATER

52

Fraser arrives at Katherine's door and knocks.

FRASER
 Miss Burns?

KATHERINE (V.O.)
 I don't need any more champagne, thank
 you, these two are quite enough.

*

FRASER
 It's me, Constable Fraser. I'm afraid
 you gave me the wrong letter.

The door opens, revealing Katherine, a big smile on her face,
 she couldn't be more glad to see him.

KATHERINE
 I was so hoping you'd say that.

ANGLE DOWN THE HALL

Two old folks coming out of a room down the hall look to
 see:

*
*

THEIR POV -- FRASER AT KATHERINE'S DOOR

*

FRASER
 No, I think you are misreading my
 intentions, I--
 (as she pulls him in
 o.s.)
 --oh dear.

*

And they hear a DOOR SLAM and react.

53 EXT. HONEYMOON MOTEL -- AT THAT MOMENT

53

Perry steps out of the front door and heads back to his car. Half-way there, Nigel's car pulls into the parking lot.

NIGEL
Where are they?

*

PERRY
The Honeymoon Suite. Come on, Nigel,
let's go home, she isn't worth it.

*

*

Nigel throws the blanket off the shotgun on the seat beside him and picks it up as he opens the car door and exits.

*

54 INT. HONEYMOON MOTEL ROOM -- AT THAT MOMENT

54

Katherine stands with her back to Fraser, swigging on the champagne bottle, as Fraser, clearly panicked, works at her stuck zipper.

FRASER
It seems to be caught on the material.
Perhaps I could get one of the maids
to help you with this.

KATHERINE
You know what I'm thinking, Constable?--

FRASER
(freeing it)
--ah, here we go--

KATHERINE
--It would serve him right if I did
have an affair.

FRASER
(immediately zips it
back up to the neck)
No, it's just not going to come off.
(heading for door)
Well, good night, now.

KATHERINE
What about your letter?

FRASER
It's really not important.

KATHERINE
(moving toward him)
At least have one drink with me.

Fraser, his back to the door, gropes for the handle.

FRASER

Thank you but I don't drink.

(re: door)

The door seems to be--

KATHERINE

(advancing)

Locked.

FRASER

Ah yes, safety first, why don't I go check the fire routes?

KATHERINE

(touching his chest)

You don't even drink champagne?

FRASER

I've never felt the need,

(she puts her arms

around his neck)

too often it's used to escape from one's problems.

(she kisses him, then:)

Perhaps just one bottle.

55 INT. HONEYMOON MOTEL HALLWAY -- CONTINUOUS

55

Nigel is about to knock on the door, when he hears:

*

KATHERINE (O.S.)

This one's empty. The other one's beside the bed.

56 INT. MOTEL ROOM -- CONTINUOUS

56

Fraser finds himself shuffling backwards as she walks him toward the bed, clinging to him.

FRASER

(as he backs up)

We really need to discuss this. You see, in times of emotional stress, people tend to act irrationally.

*

KATHERINE

--You seem to be under a lot of stress yourself.

*

*

*

FRASER

(getting more and more nervous)

--That may be so.

*

*

*

*

56 CONTINUED:

56

KATHERINE

--So you may be acting irrationally.

*
*

FRASER

--Ah, I seem to have stepped on a
petard.

*

KATHERINE

--I must have dropped it earlier.

*
*

FRASER

(bumps into bed with
the back of his leg)
Oh, dear.

She leans in to kiss him, Fraser leans back and the two tumble
onto the bed.

ANGLE ON BED

as they fall in, Katherine on top of Fraser.

KATHERINE

I think you lied about my zipper.

FRASER'S POV -- THE MIRROR ABOVE THE BED

She reaches back and easily unzips the dress as his face
goes stone white.

57 INT. HONEYMOON MOTEL HALLWAY -- CONTINUOUS

57

As Nigel hears the sound of the zipper, he raises his shotgun
to the door and...

*

58 INT. MOTEL ROOM -- CONTINUOUS

58

Katherine leans in to kiss Fraser as...BLAM! A basketball-
sized hole is blown into the door behind them, taking out
the far window.

*
*

FRASER

Thank God.

Fraser quickly rolls the two of them over the bed to cover.

KATHERINE

(innocent)
Nigel, is that you?

*

Another shot gun blast tears a hole in the door and the WATER
BED explodes. Fraser grabs Katherine's hand.

*
*

FRASER

Come on!

58 CONTINUED: 58
 and runs her to the window as... *

58A INT. MOTEL HALLWAY -- CONTINUOUS 58A*
 Nigel reloads. *

58B INT. MOTEL ROOM -- CONTINUOUS 58B*
 Fraser looks down and leaps out the window. *

59 EXT. REAR OF HONEYMOON MOTEL -- NIGHT 59
 Fraser lands in the open dumpster in the alley below. He looks up to call--

FRASER
 Jum-- *

Before the "-p" is out of his mouth she lands right on top of him, the two being buried in the dress and garbage. Fraser recovers, reaches up and pulls the dumpster lid closed as: *

ANGLE ON WINDOW ABOVE
 Nigel appears, looks out. He sees *

PERRY
 running around the corner towards him. *

NIGEL
 waves him on and Perry runs past the dumpster. Nigel disappears back inside. *

60 INT. DUMPSTER -- CONTINUOUS 60
 They sit motionless as they hear Perry's footsteps receding.

FRASER
 I think we're safe.

There's a sound of a truck approaching and:

61 EXT. REAR OF HONEYMOON MOTEL -- CLOSE ON DUMPSTER 61
 The PRONGS of a garbage truck slide into shot, and into the slots on the dumpster.

62 INT. DUMPSTER 62
 On feeling the impact.

FRASER
 Though I could be mistaken.

62 CONTINUED: 62
They are thrown against the wall of the dumpster as it's jerked into the air.

63 EXT. REAR OF HONEYMOON MOTEL -- ANGLE INCLUDING GARBAGE TRUCK 63
The roar of the motor masks their yells as they're dropped through the top of the truck along with all the other trash.

KATHERINE
Ahhhh!

64 INT. GARBAGE TRUCK -- CONTINUOUS 64
Katherine and Fraser fight their way to the surface of the trash.

FRASER
I believe the worst is over.

65 EXT. GARBAGE TRUCK -- ON CAB 65
The driver's door opens, Nigel reaches in... *

NIGEL
Take a break. *

He yanks out the driver and hops into the seat, throws the truck into gear and drives off. As he does, we read the sign on the truck: ELLIS SANITATION.

WIDE SHOT

The truck disappears down the alley, as Perry hops into his car and follows.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

66 EXT. DOWNTOWN CITY STREET -- NIGHT 66

As the garbage truck motors along.

67 INT. GARBAGE TRUCK -- CONTINUOUS 67

Fraser checks the ceiling and determines there's no escape. He sits with Katherine, who pulls her wedding dress off over her head.

KATHERINE

(in explanation)

I don't want to ruin it.

She looks down at the dress, torn, stained with garbage. Even though she knows it's completely futile she continues neatly folding it in her lap.

KATHERINE (CONT'D)

My mother wanted me to wear her wedding dress. Of course always the rebel I had to go out and have my own made. ... Now look at it.

FRASER

(reassuringly)

Dry cleaners can do--

(she holds up dress)

absolutely nothing with that.

She smiles, which somehow turns to tears.

KATHERINE

I can't believe I'm spending the eve of my wedding riding in a garbage truck with a total stranger I just tried to seduce in order to escape being shot by my fiance. I mean, it doesn't get much worse than that does it?

But Fraser's attention is somewhere else.

FRASER

Unfortunately, it may. We haven't stopped for more garbage.

Fraser pulls his compass and checks his suspicions.

67 CONTINUED:

67

KATHERINE

Not having garbage dumped on top of us is a bad thing?

FRASER

In this case, yes. It means the truck has finished its rounds and should be returning to the city dump, in which case we should be going due south.

*

*

KATHERINE

Like my life.

*

FRASER

However, we've been consistently travelling northwest. I believe somebody has commandeered this vehicle.

KATHERINE

...Oh.

68 INT. CAB OF GARBAGE TRUCK -- CONTINUOUS

68

Nigel is at the wheel.

*

69 EXT. STREETS -- CONTINUOUS

69

The truck barreling down the street.

70 EXT. CANADIAN CONSULATE--CURBSIDE -- CONTINUOUS

70

FOLLOW a WHITE LIMO as it pulls up to the curb, where we see Ray (in Fraser's uniform) and Dief. A large transistor radio sits by the wall, blasting out the game. The CROWD CHEERS.

ANNOUNCER

Quadruple overtime! I've never seen a game like this in my life, I don't think I'll ever live to see another.

Not a happy man, Ray moves to open the limo door as a DIPLOMAT steps out.

DIPLOMAT

Do you know what the score is?

RAY

Shut up and get inside.

(to woman getting out)

Come on, come on, I haven't got all day.

71 INT. MOFFAT'S OFFICE -- HIS POV OF THE STREET BELOW

71

As he watches "Fraser" shoo the dignitaries into the ball.

ANGLE ON MOFFAT

watching. He lifts a micro-recorder and speaks into it.

MOFFAT

Mental note: send Fraser back north for some R and R. I think he's been spending too much time with that Chicago policeman.

Moffat walks o.s.

EXT. CONSULATE -- WITH RAY AND DIEF

The limo drives off as another heads their way. Ray walks back to Dief at the wall.

RAY

How does he do this all day?

(beat)

Where the hell is he? Something's gotta be wrong, he'd never be this late.

The driver in the waiting limo toots it's horn.

RAY (CONT'D)

(calling back)

What, your arm's broken, you can't open a door?!

Ray turns back to Dief and ignores them. Under the following, the people get out of the limo and file in.

RAY (CONT'D)

Okay, lets think this through like he would. If Fraser were with a beautiful woman, where would he end up?

Dief barks.

RAY (CONT'D)

No, that's you and me. What would Fraser do? Think. What's the most unglamorous, unromantic place you could possibly take a woman.

Just then the garbage truck barrels past. Diefenbaker immediately starts barking and runs after it.

RAY (CONT'D)

(calling after him)

Come on, a garbage truck?! Not even Fraser is that--

(MORE)

RAY (CONT'D)

(beat. Yells:)

Hold on, Benny, I'm coming!!

Ray runs off and jumps into his car.

73 EXT. STREETS -- AT THAT MOMENT 73

The garbage truck flies around the corner, almost going up on two wheels. It's long gone by the time Dief comes around the corner.

74 INT. GARBAGE TRUCK -- CONTINUOUS 74

Katherine's life could sink no lower.

KATHERINE

Tell me something, Constable. Why is it everywhere I go disaster follows?

FRASER

(re: himself)

Perhaps it's the company you keep. *

Katherine is forced to smile at that.

KATHERINE

I sure know how to pick 'em, don't I?

FRASER

Well, I don't really know Nigel, so it would probably be unfair--

KATHERINE

What is wrong with you?! A man is trying to kill you, you're supposed to hate him; a woman throws herself at you, you're supposed to...

(hurt)

well, you're supposed to do something!

FRASER

Well, you are engaged to someone.

Fraser notices a loose thread on his lapel and delicately tries to fix it.

KATHERINE

Are you always so good and honorable and perfect and--

(notices)

What the hell are you doing?

FRASER

A loose thread, it's nothing really.
You wouldn't happen to have a pair of
scissors on you?

(re: her slip)

No, of course you wouldn't.

KATHERINE

Just yank it off!

FRASER

But the button may come off.

KATHERINE

It's a button, take a risk!

Fraser yanks on the thread. The buttons falls off.

FRASER

Oh.

KATHERINE

Don't you ever do anything reckless
or stupid or wild?

FRASER

....No. Although there was... No.

KATHERINE

(admits)

I guess that's what attracted me to
Nigel. He was just so...dangerous.

FRASER

Yes, I can see how that would seem
exciting.

KATHERINE

On our first date, it was January and
we drove to Atlantic City with the
top down. He took me to a high stakes
crap game in the back of a bar, we
drank much too much champagne and
ended up jumping off the pier with
all our clothes on. It was just
so... romantic.

FRASER

I thought I was in love once. Later
I discovered it was an inner ear
imbalance, but at the time...We spent
the night snowed in on the lee side
of a mountain, watching the Aurora
Borealis burn and dance.

(MORE)

FRASER (CONT'D)

It was one of the most dramatic moments of my life. But when it ended, I discovered that I'd learned two things. The first is that it's easier to think you're in love than to think you're alone. And the second is that it's easy to confuse love with high-speed particles from the sun bursting in the air.

(beat)

She smiles, and then looks into his eyes.

KATHERINE

It's funny, the things that attract you to somebody.

Silence. She slowly leans closer to him, he tentatively leans closer to her...and suddenly...the truck jams on it's brakes and they're thrown forward to be buried in the pile of garbage. She digs her way out.

KATHERINE (CONT'D)

God, I hate my life.

With that, the truck bed is quickly raised and they slide out, along with all the garbage.

KATHERINE (CONT'D)

Ahhhhh!

INT. WASTE TRANSFER STATION -- NIGHT

They tumble out in the torrent of trash, landing in the pit below. They dig their way out of the garbage to see Nigel standing nearby, shotgun in hand, murder in his eyes. Perry steps out of his car.

FRASER

Good evening.

NIGEL

You've got a lot of nerve, for a Canadian.

FRASER

Ah yes, it's quite reasonable that you'd be angry given your understandable confusion, but--

KATHERINE
(jumping up to stand
next to Fraser)
I love him.

FRASER
(quickly)
No, she doesn't.

KATHERINE
Yes, I do.

FRASER
You see, she's angry and attempting
to make you jealous.
(to Katherine)
Which at this particular moment would
seem a very poor choice.

NIGEL
Well, it worked.

He lifts his shotgun to fire. Suddenly Dief flies in from
nowhere, grabbing the gun in his teeth! and

RAY'S CAR

roars through the door and bears down on them. Nigel
scrambles to get his gun, Perry leaps out of the path of the
car...

DIEF

hops down into the pit...

FRASER

pulls Katherine behind a discarded sofa as:

NIGEL

gets to his gun and whirls to fire at:

DIEF

who leaps over the sofa to take cover with Fraser and
Katherine, the shotgun blast taking out a piece of the sofa.

NIGEL

wheels his gun around toward Ray's car and fires. The side
window explodes.

RAY

leaps out of the car, firing as he jumps down into the pit
and takes cover with Fraser et al. Under fire:

FRASER
Detective Vecchio, Miss Burns. Miss
Burns, Diefenbaker.

RAY
(to Katherine)
Congratulations, I hear you're getting
married.
(to Fraser)
You don't want to know why I'm wearing
your uniform?

FRASER
I assumed it was something personal.

Ray blindly returns fire.

NIGEL

under fire, joins Perry behind an old fridge and reloads.

NIGEL
Why do I never learn? Shoot first,
talk later. Shoot first, talk later.

PERRY
C'mon, Nigel, there's three of them
now. You can't kill them all just
because some woman's running around
on you.

NIGEL
Watch and learn.

He raises the gun and lets both barrels go.

FRASER (O.S.)
Mr. Ellis!

ANGLE BEHIND SOFA

FRASER (CONT'D)
(yelling to Nigel)
I want to assure you that Katherine
has been completely faithful to you!

KATHERINE
(to Fraser)
Except for the part on the waterbed.

RAY
("his" Fraser?)
Waterbed??

Dief turns to look at Fraser.

FRASER
It was completely innocent.

RAY
Big shock there.

FRASER
(calling out)
Unfortunately, if you don't want to believe that, there's nothing I can say to convince you!

RAY
What -- no Inuit tales, no Mountie stories?

FRASER
It's a ploy, Ray.

RAY
(to Katherine)
He always has a ploy.

FRASER
(yelling to Nigel)
You can never know what is in another person's heart. You can only know what is in your own. Look into your heart. Do you love Katherine?

NIGEL (O.S.)
Why do you think I want to kill her?!

FRASER
...Ah.

Nigel fires some more at them.

FRASER (CONT'D)
(to Ray)
Odd, it usually works.

RAY
That's it?

FRASER
Unfortunately there's no way to prove a virtue.

Another blast makes them duck.

ANGLE BEHIND FRIDGE

Nigel has run out of shells.

NIGEL

Damn.
(to Perry)
Gimme your gun.

Perry has never taken his out of his holster.

PERRY

No.

NIGEL

(trying to grab it)
I said give it to me!

He keeps trying to take it as Perry keeps batting him away.

NIGEL (CONT'D)

(truly angry)
Come on! Suppose they see us behind
here?! How's this going to look?!

ANGLE BEHIND SOFA

FRASER

He's not going to listen to reason.
How many bullets do you have left,
Ray?

RAY

One.

(he fires it straight
up)

I'm not shooting my car! I blew up
the last one for you, I'm not doing
it again!

FRASER

Actually that's not what I had in
mind.

RAY

Good. Because I wouldn't have done
it.

FRASER

Yes, Ray, I know. What I had in mind
was you and I creating a diversion,
while Katherine makes a run for that
chute over there and slides down to
safety.

THEIR POV -- THE CHUTE

too far away.

RESUME SCENE

FRASER (CONT'D)

But, unfortunately, you're out of bullets.

RAY

(grabbing his back-up
gun)

I lied.

FRASER

Oh, well then, do you think you can get a clean shot at your rear bumper?

RAY

No! On three, I come up shooting, you throw a head of lettuce or whatever you do, and the lady runs for the log ride. Ready?

Fraser nods.

FRASER

One... two...three!

KATHERINE

(instantly standing up)

This is ridiculous!

But Dief bolts out of the shot and runs....

ANGLE ON CHUTE

Dief slides down the garbage chute to safety.

ON RAY AND FRASER

RAY

(to Fraser)

She doesn't listen very well, does she?

FRASER

No, Ray.

As Fraser stands up.

KATHERINE

You want to shoot me, Nigel? Go ahead!

FRASER

She doesn't really mean that.

Ray stays down, looking at them both as if they're nuts.

KATHERINE

How can you say you love me and threaten to kill me?! I mean, what the hell does love mean to you?!

NIGEL

(to Perry)

Give me the damn gun.

He grabs it away from Perry.

KATHERINE

Just a bunch of particles bursting all over the place, and when you try and touch it, there's nothing there! That's not love, Nigel, that's a light show.

FRASER

Perhaps I could explain what she's alluding to.

NIGEL

What'd you expect?! You run around with this guy, I find you in a hotel--

KATHERINE

I wasn't the one who didn't trust you, had you followed! Do you know what that feels like, Nigel? to love someone who doesn't even trust you?

NIGEL

(defensive)

I get nuts!--I'm sorry!--You do that to me!

KATHERINE

No, you do that to yourself.

NIGEL

....You really didn't do anything with this guy?

KATHERINE

I'm not going to tell you, Nigel.

RAY

Tell him!

KATHERINE

You either believe me, or you don't. There's no way to prove a virtue.

FRASER

Perhaps you should try.

NIGEL
 (aggravated)
 You are just so---
 (considers, lowering
 the gun)
 Okay, okay! I believe you!

RAY
 (not too loud)
 I wouldn't.

NIGEL
 I'm sorry, okay?
 (to Perry)
 You ever hear me apologize to anyone
 before?

PERRY
 No.

NIGEL
 Hear that? Never before. I'll say
 it again. Katherine, I am sorry.
 Good enough?
 (beat/softens)
 Okay, let's go home, we'll get married.

KATHERINE
 (touched)
 Thank you. You don't know what that
 means to me, Nigel.
 (beat)
 Unfortunately, I've realized I don't
 love you, so no.

Fraser and Ray turn to look at her. Is she nuts?

NIGEL
 That's it! I apologize, I offer to
 take you back and you throw it in my
 face, well to hell with you!

He raises the gun to fire. Fraser takes off his hat and
 flings it at Nigel. It slices through the air, the brim
 strikes Nigel in the forehead and knocks him over.

Fraser and Ray scramble up the wall of trash, Fraser puts a
 foot on his chest as Ray grabs the gun. Perry raises his
 hands.

PERRY
 Hey, I'm just along for the ride.

In the background, Katherine climbs up, and in so doing finds
 something in the trash.

RAY

You threw your HAT????

FRASER

Some people you just can't reason with.

RAY

You threw your HAT????

FRASER

It's actually a remarkably stiff brim, designed specifically to be used as...

RAY

I don't want to hear it! We're in a crisis, the man throws his hat.

Katherine approaches and hands Fraser the envelope she found in the trash. *

KATHERINE

Look what I found.

FRASER

Hm. Remarkable. Thank you. *

(hands it to Nigel) *

Would you mind signing for this?

76

EXT. CANADIAN CONSULATE -- NIGHT

76

A Diplomat and her husband emerge from the Consulate, leading us to Fraser, who opens a limo door for them.

FRASER

Good-night, Ma'am. Good-night, Sir.

As this limo pulls out, Fraser turns and walks back to Dief, who lies against the wall. *

FRASER (CONT'D) *

And don't try and tell me you were attempting to circle around behind them, because you never showed up. *

Dief lets out a little moan and puts his head down on his paws. *

FRASER (CONT'D) *

I thought you'd have nothing to say. *

Fraser leaves Dief to look guilty as a taxi pulls to the curb. He opens the back door to reveal Katherine, in a beautiful gown. *

KATHERINE

Am I too late?

FRASER

No, I think the band is still playing.

KATHERINE

(handing him the soiled
invitation)

Nigel couldn't use it.

(beat)

I was hoping maybe I could steal you
away for a dance.

FRASER

I'd love to, but...

KATHERINE

Duty calls.

FRASER

(smiles)

Such as it is.

KATHERINE

Well, maybe another time.

She smiles and enters, passing Ray, in his tux, who's on his way out. Fraser looks down, notices a loose thread on one of his buttons.

RAY

Quite the buffet. The thing I love
about Canadians, you can elbow them
out of the way real easy.

(noticing Fraser)

Whatcha doing?

FRASER

Just a loose thread. You wouldn't
have a pair of...

Fraser stops himself, considers, then smiles...

ECU BUTTON

He gets a firm grip on the thread and gives it a sharp tug.
The thread breaks, the button stays on.

76 CONTINUED: (2)

76

BACK TO SCENE

Fraser looks at the thread in his hand.

FRASER (CONT'D)

Ray, I wonder if I could impose on
you to--

RAY

Go ahead, I was sort of getting the
hang of it.

FRASER

Thanks.

Fraser bounds up the stairs into the consulate as two guests
head for their waiting limo.

77 INT. BALLROOM -- NIGHT

77

Katherine stands talking to one of the few guests left. A
hand taps her on the shoulder. She turns to see Fraser.

FRASER

May I?

She smiles, and he dances her away.

78 EXT. CONSULATE -- AT THAT MOMENT

Music wafts out onto the street as Ray opens the limo door
for A VERY DISTINGUISHED LOOKING COUPLE. Is that Brian and
Mila Mulroney?

RAY

You have a good time? That's great.
(to wife, re; purse)
Whoa, whoa, whoa, those bread rolls
in there? Dump it out on the hood.

FADE OUT:

FINAL CREDIT

79 EXT. HONEYMOON MOTEL -- NIGHT

79

The taxi sits running outside the silent motel.

79A CLOSE ON THE DRIVER

79A

Sleeping with his mouth open. Pan over to the meter as it
clicks over to \$487.25. We hear the back door open. The
driver wakes and looks back to see:

DRIVER'S POV -- THE BACK SEAT

*

The Desk Clerk and his Wife, dressed as a Mountie and a Damsel
in Distress.

*

*

DESK CLERK

*

How much to Dubuque?

*

FADE OUT:*