

Episode # 2
Project - SC1002

DUE SOUTH

"Diefenbaker's Day Off"

by

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FINAL DRAFT

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PROLOGUE

FADE IN:

1 INT. FRASER'S APARTMENT -- MORNING 1

Dressed in his browns, Fraser is ready to go to work. He turns to speak to someone off camera:

FRASER

Now, before I leave for work we have something to discuss.

We angle to see he's talking to Diefenbaker, who sits eyes fixed on the door, tail wagging expectantly.

FRASER (CONT'D)

We are no longer in the Yukon. This is a big city and you can't just run around freely anymore.

Dief lets out a little MOAN.

FRASER (CONT'D)

Like it or not, you need a license -- and I can't get a license for a wolf. I've tried, they just don't issue them. Additionally, they have something here called "Animal Control Officers", whose specific job it is to take unattended animals off the street.

*
*
*
*

Dief bares his teeth and GROWLS.

FRASER (CONT'D)

No, no, you can't have that attitude. These are hard working city employees who perform a fine service for the community, and the animals themselves.

*
*
*

(off Dief's look)

Alright, occasionally they put them to sleep, but that's neither here nor there. My point is, until we can work this out, you'll have to stay in the apartment while I'm gone.

Dief WHINES pitifully.

FRASER (CONT'D)

So, it's agreed?

Dief lies down on the floor and GRUMBLES, signalling defeat.

1 CONTINUED:

1

FRASER (CONT'D)
Good. I'll see you tonight.

Fraser exits.

1A INT. TENEMENT HALLWAY -- CONTINUOUS

1A

Fraser leans down and looks through the keyhole. INSIDE Dief lies just where he left him. Fraser nods to himself and heads off down the hall.

1B INT. FRASER'S APARTMENT -- CONTINUOUS

1B

Dief runs and jumps out the open window.

2 INT. TENEMENT HALLWAY -- CONTINUOUS

2

As Fraser heads out several NEIGHBORS watch from behind chained doors. He tips his hat as he passes.

FRASER
Morning Mr. Newby, Ms. Krezjapalov.

*

Spooked, they slam their doors. Fraser is unphased.

3 EXT. FRONT OF TENEMENT BUILDING (FIRE ESCAPE)

3

Dief runs down the fire escape trying to beat Fraser to the front steps.

4 INT. TENEMENT BUILDING (LOBBY)

4

As Fraser comes down the stairs a woman enters juggling a baby in one arm and bags of groceries in the other.

FRASER
(to Woman)
May I?

She shrugs, hands him the kid and the groceries and leaves him to struggle up the stairs behind her.

5 INT. TENEMENT HALLWAY AND STAIRS -- CONTINUOUS

5

Fraser follows the woman up to the third floor landing.

FRASER
This floor is it?
(sees her heading up)
Ah, no.

He follows her up. As he does, an apartment door opens and CHARLIE PIKE, mid-thirties, steps out holding the hand of his six year-old daughter, LUCY. He turns to say goodbye.

5

CONTINUED:

5

LUCY

Please can I go with you?

CHARLIE

No, honey, I told you, I have to go to work.

LUCY

I'll be very quiet.

CHARLIE

I know, but you got school.

Charlie studies his little girl's worried expression, then kneels down beside her.

CHARLIE (CONT'D)

Hey, who's the toughest guy in the whole world?

LUCY

(sadly)

You are.

CHARLIE

Who could stop me from comin' home to you?

LUCY

Nobody.

CHARLIE

And what would I do to 'em if they tried?

LUCY/CHARLIE

(demonstrate as they rhyme)

Upper cut, left hook, poke em in the eyes.

Lucy can't help but collapse into her Dad's arms with the usual giggles this ritual invokes.

CHARLIE

Okay, so you're going to wait inside till the bus comes, right?

(she nods)

I'll see you tonight, killer.

Charlie gives her a kiss and exits down the stairs, blowing her another kiss before he's gone. Lucy goes and sits on the top step to watch him go, not happy about this at all.

5

CONTINUED: (2)

5

A beat later Fraser comes down the stairway above, rounds the landing, passing her.

FRASER

Good morning, Lucy.

Lucy studies him suspiciously.

LUCY

You know my name.

FRASER

(turns back)

All the beautiful girls are named Lucy.

LUCY

It's on my lunch box.

She holds up the lunch box with her name on it.

FRASER

Found me out:

He smiles and turns to keep going, but stops as he hears:

LUCY

Are you a policeman?

FRASER

Yes, I am. But in Canada. And at the Consulate, where I work. But outside the Consulate, I'm not. Unless I'm in Canada. That's not clear. Do you know what a "liaison officer" is...? Of course you don't, you see--

LUCY

Policemen help people, right?

FRASER

Uh, yes. We try.

LUCY

Can you help my Dad? He keeps hurting himself.

FRASER

...He does?

Lucy nods. Fraser studies her expression. This clearly isn't a minor concern.

5 CONTINUED: (3)

5

FRASER (CONT'D)

Where is he?

Lucy walks Fraser to the window and points out.

6 EXT. TENEMENT STREET -- THEIR POV

6

Half a block away, Charlie crosses the street.

LUCY (V.O.)

That's him.

7 BACK TO SCENE

7

FRASER

What's his name?

LUCY

Dad.

FRASER

Ah, yes, it would be. Well, actually
Lucy I'm on my way to work right now...

(off her expression)

But I can spare a few minutes.

LUCY

You'll help him?

FRASER

I'll help him.

Fraser exits with a smile. Lucy watches out the window.

8 EXT. TENEMENT -- CONTINUOUS

8

Fraser steps out, looks around, no Charlie. He walks off in the direction he last saw him. We hold a beat, Diefenbaker peers around the corner, sees Fraser walking away and trots off to catch up with an ELDERLY LADY out for a walk.

ELDERLY LADY

(to Dief)

Hello, Whitie. Here's your cookie.

9 EXT. AN INTERSECTION SEVERAL BLOCKS AWAY -- MOMENTS LATER

9

Charlie takes a paper from a vending machine and checks his watch. He opens his paper and joins the pedestrians waiting at the corner.

A BLOCK AWAY

Fraser comes to the corner, turns and spots Charlie.

9

CONTINUED:

9

WITH CHARLIE

He stands engrossed in his paper, oblivious to the fact that the other pedestrians are crossing the street. The light turns to amber. In the background, Fraser quickens his step.

A BLACK LUXURY CAR

waiting in curb lane guns its engine as the light turns green. CHARLIE steps into the intersection. THE DRIVER sees Charlie, hits his brakes, but he can't stop in time! When...

FRASER

flies across his path, lands full tackle on Charlie's back, and the two men go rolling across the pavement to safety. THE DRIVER sees he didn't hit him and takes off. FRASER checks out Charlie as pedestrians walk right past them. Charlie seems stunned but perfectly fine.

CHARLIE

What are you doing?!

FRASER

(forgotten his manners)

Oh, sorry. Benton Fraser, RCMP.

CHARLIE

You're a Mountie??

(looks around/bewildered)

Where'd you come from?!

FRASER

Apartment Three J. Are you all right?

CHARLIE

(gathering his wits as he dusts himself off)

Oh yeah, sure, sure. I'm fine. Guess I should watch where I'm going.

FRASER

Stop, look, listen -- a simple motto but one worth adhering to.

CHARLIE

Yeah, well -- gotta go. Thanks.

Charlie disappears around the corner. Fraser calls after him:

FRASER

Perhaps we could talk another time.

(checks his watch)

Oh.

9 CONTINUED: (2)

9

He's late. Fraser strides away in the opposite direction. A few seconds later we hear TIRES SQUEAL, A HORN BLARE, and a LOUD THUD. Fraser races back around the corner and sees a crowd of spectators milling around a luxury car. As Fraser pushes through we hear the panic-stricken voice of the DRIVER.

*

DRIVER

*

He stepped right out in front of me --
I couldn't stop...!

Charlie lies dazed on the pavement, moaning with pain.

FADE OUT:

END OF PROLOGUE *

ACT ONE

FADE IN:

10 INT. PRIVATE MEDICAL CLINIC (WAITING ROOM) -- MOMENTS LATER 10

Several patients wait for doctors, while at the counter a HEAD NURSE takes information from a patient and a younger, strikingly attractive, nurse-receptionist (call her MACKENZIE) handles the phones. Suddenly the door is kicked open and in steps Fraser carrying Charlie in his arms. Everyone looks up, astonished, as Fraser checks the business card in his hand. *

FRASER
Harper Medical Clinic?

HEAD NURSE
(stunned)
...Yes. *

FRASER
(to Charlie)
You're sure about this? I could have you in an Emergency Room in less than...

CHARLIE
No, no -- I wanna see my doctor -- Dr. Howard.

The Head Nurse hurries to assist them.

HEAD NURSE
Right this way.

She leads Fraser, with Charlie in his arms, through a door that leads to the examination rooms. The nurse-receptionist watches them with some interest.

11 INT. CLINIC HALLWAY -- LATER 11

DR. HOWARD steps out of an examination room and addresses Fraser, who has been waiting patiently.

DR. HOWARD
Constable Fraser? I hear you're quite the good Samaritan. Didn't know we had any left in this town.

FRASER
I'm sure any one of his neighbors would have done the same.

11 CONTINUED:

11

DR. HOWARD

...Yeah. Well, Mr. Pike has suffered considerable soft tissue damage, but -none of his injuries are life threatening.

FRASER

Oh, thank you, doctor.

Dr. Howard gives him a cursory smile and turns away.

FRASER (CONT'D)

Excuse me, Dr. Howard? Is there any medical reason why Charlie might be prone to accidents. Perhaps an inner ear imbalance resulting from an old boxing injury?

DR. HOWARD

(a little taken-aback)

How did you know he was a boxer? *

FRASER

His nose cartilage has been reduced by almost eighty percent and his left eye socket is raised about half a centimeter above his right, resulting in a slight shift in the cranial plates. *

DR. HOWARD

...Where did you study? *

FRASER

The Inuvik Public Library. My grandparents were librarians. *

DR. HOWARD

No kidding? Well, you're quite correct. Judging from today, it appears Charlie has taken one too many hits to the head. *

FRASER

I see. Will you be releasing him soon? *

DR. HOWARD

If there's no concussion, he should be home this afternoon.

FRASER

And the bill?

11 CONTINUED: (2)

11

DR. HOWARD

You must have inspired me, Constable.
This one's on me.

*

Dr. Howard smiles and exits to his office. Fraser turns and heads down the hall.

12 INT. WAITING ROOM -- MOMENTS LATER

12

Fraser approaches the counter where the Head Nurse is dealing with the anxious DRIVER that hit Charlie.

*

DRIVER

I know you have rules! Can't you just tell me if he's okay?

*

HEAD NURSE

Just a moment.

The Head Nurse turns to Fraser.

FRASER

Pardon me, is there a pay phone?

HEAD NURSE

Down there.

As Fraser moves off:

HEAD NURSE (CONT'D)

(to Driver)

I told you, sir, if you'll leave your name and phone number someone will contact you.

13 INT. REAR HALLWAY (PHONE BOOTH) -- CONTINUOUS

13

Fraser pumps some change into the pay phone and dials. As he waits for the connection, Fraser hears a door open at the far end of the corridor. Mackenzie, the nurse-receptionist, slips into a room marked "Medical Records" and closes the door quietly behind her. Fraser notices, but she doesn't appear to see him. RAY'S VOICE at the other end of the phone pulls him back.

RAY (V.O.)

Ma, I can't talk, I'm on a stakeout.

FRASER

Ray?

14 INT. SPORTS BAR -- CONTINUOUS (INTERCUT AS NEEDED)

14

Ray, on his cellular phone, is taking an early lunch at his favorite haunt. He's glued to a Bears game on the big screen.

RAY

Benny! Get over here -- the Bears are finally kicking some butt.

FRASER

Ray, I need your help on something. I'm having a bit of a problem getting a license for Diefenbaker. I'm not sure if it's just because he's a wolf, or because he's deaf, but if you could--

*
*

RAY

(to screen)

Yes! Yes!

15 WITH FRASER -- ANGLE INCLUDING MACKENZIE IN BACKGROUND

15

Fraser has his back to her, he doesn't see her stepping out of the closet stuffing x-rays into her bra.

FRASER

Then you think you can help me?

RAY

What??

FRASER

With the license. Of course, I wouldn't want you to use your influence unduly.

MacKenzie passes Fraser and exits, not noticing that she's dropped an x-ray. Fraser sees it happen.

RAY

Sure, sure, leave it with me.

FRASER

Miss?...Thanks, Ray.

Fraser hangs up, picks up the x-ray and exits.

FRASER (CONT'D)

(calling o.s.)

Miss?

16 EXT. CLINIC PARKING LOT -- MOMENTS LATER

16

MacKenzie throws her purse into an old Alpha Romeo Spider convertible.

*

16 CONTINUED:

16

She hikes up her nurse's uniform and hurriedly pulls x-rays and documents out of her garter belts, tossing them on the seat. She grabs her jeans from the car, pulls them over her legs, checks to see if anyone's watching, then dips down behind the door and pulls off the nurse's uniform. *

FRASER (O.S.)

Excuse me?

MACKENZIE

(startled)

AH!

She looks up to see Fraser come around the back of her car. He colors immediately when he sees her predicament.

FRASER

Oh..! I'm sorry...I...

MACKENZIE

Are you following me?!

FRASER

No! I mean, yes, but -- I'll just...

He quickly closes his eyes and turns away. MacKenzie grabs her blouse and pulls it over her head.

MACKENZIE

I think men who skulk around after women are the lowest scum on earth. Don't you?

She climbs into her car.

FRASER

Well yes, I suppose, but--

MACKENZIE

(stops with an
afterthought)

How did you know where to bring him?

FRASER

You mean Charlie?

MACKENZIE

Friend of yours, is he?

FRASER

Oh, no, I just met him at the accident site. Actually, the accident site before that...

16 CONTINUED: (2)

16

MACKENZIE

So you do this a lot?

FRASER

By "this" you mean...?

MACKENZIE

Can you spell your name for me?

FRASER

Certainly. B-E-N-T-O-

MacKenzie spots the Head Nurse in the lobby, asking the security guard something. Time to get out of here. She starts her car.

MACKENZIE

You're a very interesting person,
Bento. I'd like to see more of you.

FRASER

It's Benton. Benton Fraser.

MACKENZIE

How about dinner tonight?

FRASER

(panics)

Dinner? Oh, I'd like to, but I have
a dog.

MACKENZIE

Do you have a good suit?

FRASER

Two, actually, but...

MACKENZIE

The Lakeshore Room, eight o'clock.
Wear the suit, leave the dog.

And she's off before the Head Nurse comes out the door. The Head Nurse looks around, shrugs and goes back in.

FRASER

realizes he didn't give MacKenzie the x-ray.

FRASER

Oh. Um...

Her car is long gone; then he realizes what he just agreed to do.

16 CONTINUED: (3)

16

FRASER (CONT'D)

Oh.
(checks his watch,
he's late)
Oh.

Fraser hurries off. We PAN WITH HIM. As he exits frame we push focus the background -- a small park. A kid comes down a slide holding a soft ice cream cone. A beat later, Dief follows him down the slide. He licks the kid's cone and takes off. A beat later, Fraser walks back into extreme foreground. He sniffs the air curiously. Smells like Dief. He looks around, no Dief. Curious.

FRASER (CONT'D)

Hm.

Fraser dismisses the thought and exits.

17 OMITTED

17

18 INT. CITY OFFICE -- DAY

18

WARREN KNOOP, a harried-looking man in his early forties, sits at a cluttered desk, not his own, answering the phone. He's trying but failing to hide his building irritation.

WARREN

(into phone)
Mackenzie King's desk. No she's not,
call back.
(another line)
Mackenzie King's desk...

*

The door flies open and Mackenzie strides in.

*

MACKENZIE

I've got the story, Warren, I've got
it right here! Honey, you're sweating
on my phone.

*

Fed up, Warren hands her the phone.

*

MACKENZIE (CONT'D)

(into phone)
Call back.
(to Warren)
Any messages?

*

*

*

*

MacKenzie slaps the x-rays down on her desk and grabs the stack of messages. Warren holds up the x-rays.

18 CONTINUED:

18

WARREN

I send you to a press conference, you
come back with x-rays. Why am I
-confused?

MACKENZIE

Look at these obituaries. *

Mackenzie slaps down a file of newspaper clippings. *

MACKENZIE (CONT'D)

James T. Ryan, Carlos Escobar and
Louis Wyndowski -- know what they all
have in common? *

WARREN

None of them covered the press
conference? *

MACKENZIE

They're dead prize fighters, Warren --
all killed in auto accidents over the
last eight months, the death
certificates all signed by the same
doctor. And if you think that doesn't
stink, take a whiff of this: There's
a Mountie involved.

WARREN

A what??

MACKENZIE

Honest to God -- big hat, sweet little
grin, crooked as they come.

WARREN

A crooked Mountie?? You're bringing
me a crooked Mountie?? MacKenzie, I
know you hate cops, all of Chicago
knows you hate cops, but I am not
printing any more retractions! You
keep making accusations about police
corruption that you can't prove and
it's going to get you suspended
again...or fired! *

MACKENZIE

Okay, so I screwed up last time. But
it changed me. I spent three months
in a dark apartment with a Persian
cat under one arm and a tub of cherry
ice cream in the other. *

(more) *

18 CONTINUED: (2)

18

MACKENZIE (CONT'D)

I've been to hell and back in a flannel
nightgown, Warren. And so help me
God, I will never wear flannel again.
This time I nail 'em dirty. At eight
o'clock tonight, his little Canadian
butt is mine.

Her phone rings as she heads off. Doubling back:

MACKENZIE (CONT'D)

Could you get that? Thanks.

And she's gone.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

19 INT. FRASER'S TENEMENT HALLWAY -- EVENING 19

Carrying a paper grocery bag, Fraser climbs the stairs and heads for his apartment, passing neighbors who open their doors to stare at him.

FRASER

Evening, Mrs. Garcia, evening Mr. Mustafi. *

They slam their doors in terror as Fraser moves on, unphased.

20 EXT. FRASER'S APARTMENT BUILDING -- AT THAT MOMENT 20

Diefenbaker races up the fire escape.

21 INT. FRASER'S APARTMENT -- SECONDS LATER 21

Fraser opens his unlocked front door and looks to see Diefenbaker, lying on the floor, looking dejected.

FRASER

I brought you supper!

Fraser steps off screen, then comes back.

FRASER (CONT'D)

Oh, I was hoping to be able to spend some time with you this evening, but I'm afraid I have a dinner engagement, with a very nice woman I met in a parking lot. And I can't cancel it because I don't know her phone number...or her name, for that matter. *

(off Dief's look, with growing irritation) *

No, it is not what your thinking, it isn't, and I don't appreciate you being so damn judgemental. Just because you were right the last time does not make you infallible. I am quite capable of handling myself in any situation. *

(to convince himself:) *

I am. *

As he steps out of frame we begin the POUNDING BEAT of the 70's hit AMERICAN WOMAN by the Guess Who. *

- 22 A PAIR OF BLACK SILK STOCKINGS 22
 are pulled out of a drawer and tossed carelessly onto A SATIN
 BEDSPREAD, followed by a lace Teddy. *
- 23 WITH FRASER 23
 as he takes a pair of red long johns out of a drawer, looks
 at them, then thinks better of it. Instead, he takes out a
 pair of freshly starched boxer shorts. Perfect.
- 24 MACKENZIE'S LARGE STEAMY BATHROOM 24
 Two long, wet legs climb out of the shower and drip water
 into the bedroom, casting off a towel as she goes.
- 25 FRASER'S CRAMPED DINGY BATHROOM 25
 where Fraser, his head lathered in shampoo, reaches blindly
 for a bucket and splashes cold water over his head and into
 the sink, shivering as it hits him. He starts to exit, then
 realizes he brought his hat. He puts it on and exits.
- 26 OUTSIDE THE BATHROOM -- MOMENTS LATER 26
 As Fraser steps out dressed only in a towel and hat, we
 realize this is a communal bathroom off the hallway -- where
 FOUR people have been waiting on line. As they stare at
 him, none too pleased, Fraser tips his hat in greeting and
 carries on. *
- 27 MACKENZIE 27
 in her walk-in closet, fingers through half a dozen killer
 dresses, until she finds the one she wants: short, tight and
 deadly. As she turns to to hold it up to the mirror we cut
 to:
- 28 REVERSE ANGLE ON WALL MOUNTED MIRROR -- ONLY IT'S FRASER'S 28
 ancient, pitted and all of twelve inches square. Fraser
 holds up a red serge uniform to see how it looks on him,
 then swings that one away and replaces it with a second
 identical red surge outfit. He can't decide.
- 29 MACKENZIE'S BEDROOM 29
 MacKenzie rolls on her black hose, snaps it to her garter
 belt, checks the mirror to see the seam is straight.
 Satisfied, she opens a bureau draw and dumps the contents
 onto the top -- a dozen tape recorders of all shapes and
 sizes, with microphones to match.

- 30 FRASER 30
gives his hair a stiff brushing.
- 31 ON MACKENZIE'S BEDROOM MIRROR 31
as she tapes the second of two micro-recorders to her waist.
- 32 FRASER 32
meanwhile, isn't totally happy with his hair. He decides to try brushing it the other way, part on the left.
- 33 MACKENZIE 33
pulls her short and deadly dress over her head and checks the mirror. The tape recorders budge noticeably.
- 34 FRASER 34
still at his mirror, checks out his new hair style. No, it just isn't him, he brushes it back the original way.
- 35 MACKENZIE 35
now has one of the tape recorders under her right armpit. *
She pulls a toreador jacket on to see if it covers, but her right arm sticks out from her body like a weightlifter's.
- 36 BACK WITH FRASER 36
He spit polishes his boot until he can see his face in it.
- 37 A PAIR OF DEADLY STILETTO HIGH HEELS 37
As Mackenzie slips into them, we PAN UP and discover that she looks just fabulous, we have no idea where her tape recorders could be hidden on that scantily clad body. That's because they're not. She picks them up off her bureau and drops them into her purse, followed by a can of mace. She smiles, satisfied, flings her jacket over her shoulder and heads for her door.
- 38 INSIDE FRASER'S REFRIGERATOR 38
The door opens and he looks in. Among it's spare contents sit two boxed corsages. He studies each, decides on the one on the left and closes the door. A beat later and he opens it again and takes the other as well -- you can't have two many wrist corsages.

39 INT. FRASER'S TENEMENT HALLWAY -- EVENING 39

Fraser opens his door and gives a little wave to Dief, who lies dejected on the floor. Fraser closes the door and strides off, looking great, corsages under his arm.

40 INT. FRASER'S APARTMENT -- CONTINUOUS 40

Dief grabs two bones from his hiding place and hops out the window.

41 EXT. RESTAURANT -- EVENING 41

The Chicago equivalent of Lutece -- chic, romantic and incredibly expensive.

42 INT. RESTAURANT -- LOBBY 42

Fraser waits in the foyer, catching looks from exiting diners. He glances at his watch, then checks with the smarmy MAITRE'D.

FRASER

Has...?

MAITRE'D

A woman called to say she'd be late?
No.

FRASER

Are you sure? Because it is ten after eight.

MAITRE'D

This would be the woman with no name?

FRASER

No, I'm sure she has one, I'm just not sure...

(sees his getting
nowhere)

I'll just keep waiting.

The maitre'd moves off. Several diners exit past Fraser. He smiles and opens the door for them. One of them hands him a ten before exiting. Fraser isn't quite sure what to do with it. As he tries to decide, MacKenzie enters.

MACKENZIE

Did I keep you waiting?

FRASER

Actually, yes, but I seem to have profited by it.

(more)

42 CONTINUED:

42

FRASER (CONT'D)
(has his first real
look at her & is awed)
You look...beautiful.

MACKENZIE
Thanks. That's your good suit?

FRASER
Ah, I knew I should have worn the
other one. If you have a few minutes
I could just dash home and--

MACKENZIE
You're fine. A little red, but fine.

FRASER
(remembering)
Ah, this is for you.

MACKENZIE
...A wrist corsage?

42 CONTINUED: (2)

42

FRASER
(hands her the other)
Actually two.

MACKENZIE
You want me to wear them on both
wrists?

FRASER
I forgot to ask what color dress you'd
be wearing.

MacKenzie is charmed. She catches herself at it. *

MACKENZIE
(to Maitre'd)
Reservation for two, Mackenzie King.

MAITRE'D
Right this way, Ms. King. *

FRASER
(following her)
Your name; you wouldn't be related to--

MACKENZIE
No.

FRASER
--No, you wouldn't be.

43 INT. DINING ROOM -- LATER

43

A waiter sets down their entrees: Fraser gets the lobster. Fraser inspects it, then picks up his dull knife and tries to saw through the shell.

MACKENZIE
...So you and Charlie live in the
same building and you started
talking...

FRASER
Actually his daughter asked me to
help him and--

MACKENZIE
(assumes it's sexual)
--and the way she looked at you, you
just couldn't refuse.

FRASER
She had these sad eyes that--

43 CONTINUED:

43

MACKENZIE

Don't they all.

Getting nowhere with the dull dinner knife, Fraser pulls out his deluxe-swiss army knife and flips out the small saw.

FRASER

Do you mind?

MACKENZIE

Go for it.

Fraser begins sawing the lobster in half.

MACKENZIE (CONT'D)

You and Charlie make quite the team.

FRASER

By team you mean..?

MACKENZIE

He falls under cars, you save him.

FRASER

Well he does seem to have quite a few--

*

MACKENZIE

How much do you make?

FRASER

Me? Well, let's see, it's in Canadian, so you have to deduct thirty-eight percent, but--

MACKENZIE

Enough.

FRASER

About myself, absolutely. Consulate work can be pretty dull. Although there was this one passport case--

*
*

MACKENZIE

(taken aback)

Wait a minute -- you work at the Consulate?

FRASER

That's why I'm paid in Canadian. It seems to be some odd government regulation...

43 CONTINUED: (2)

43

MACKENZIE

(sees her "source"
disappearing)

So now you're denying you work with
Charlie?

FRASER

With Charlie? No, I could never be a
professional boxer. I mean, in High
School--

MACKENZIE

I saw you bring him in. You're telling
me you don't feed patients to the
clinic, you're not part of this million
dollar insurance scam? You're just
this straight arrow, do-gooding Mountie
out to help the little guy. Tell me
why I find that hard to believe.

*
*
*
*

FRASER

I understand your skepticism,
appearances can be deceiving. For
example, you're a nurse but you wear
extremely high heels to work,
suggesting that either you haven't
been a nurse very long or you have
remarkable arches. Also, the way you
hold your wrists suggests you spend
many hours at a computer keyboard.
Add that to the slight crick in your
neck, which indicates extended phone
use, plus the minute traces of
printer's ink under your three-quarter
inch nails -- which by the way, must
make bandaging quite a challenge --
and a less trusting person might assume
that you aren't a nurse at all. They
might assume you work for a newspaper.
(lets this sink in)
But then, appearances can be deceiving.

MACKENZIE

(once she recovers)
And you've known this since...?

FRASER

The parking lot. Oh, and you might
want to check your tape recorders.
Either a battery is leaking, or some
liquid has spilled into the motor.
From the smell I'd say...mace.

43 CONTINUED: (3)

43

MACKENZIE

So you came along for the free meal
and the amusement of watching me
humiliate myself.

FRASER

No. I had a feeling that Charlie was
in some sort of trouble, and I thought
you might be able to tell me something
that would help.

MACKENZIE

You're trying to get information from
me?? Forget it!

Furious, Mackenzie grabs her purse.

FRASER

I understand, you've already been of
great help.

MACKENZIE

I've helped you?? This dinner is over.

She grabs her purse and is off. Fraser pats his lips with a
napkin and catches up with her. The waiter sees what's
happening and quickly tallies up the bill.

FRASER

Can I at least walk you home?

MACKENZIE

Walk me home??
(to a seated diner)
He wants to walk me home.

FRASER

I thought it was expected.

MACKENZIE

Yeah, what else did you "expect"?

FRASER

(embarrassed)
Oh. No. If you mean, uh--

The waiter approaches and presents the bill on a tray.

MACKENZIE

You want to do something for me? Get
Charlie to talk to me, on the record.

43 CONTINUED: (4)

43

FRASER

If Charlie's in trouble he needs help,
not an interview.

MacKenzie snatches the bill from the waiter.

MACKENZIE

Then all you're getting out of dinner
is the bill. *

She slaps it into Fraser's hand and storms out. Fraser wants
to follow, but has to deal with the waiter. He pulls his
hat off and takes out some money -- Canadian, of course.

FRASER

(after her)

Uh...

(to waiter, as he checks
his money)

Do you happen to know the current
exchange rate?

44 EXT. FRASER'S TENEMENT -- NIGHT 44

Fraser walks home alone from his date. He tips his hat to an elderly couple that pass on the sidewalk, then enters his building.

45 INT. LOBBY AND FIRST FLOOR OF TENEMENT -- CONTINUOUS 45

Fraser stops in the foyer to check his mail box. The sound of voices from down the hall draws his attention to:

ANGLE THROUGH THE DOUBLE DOORS OF THE FOYER

In the shadows at the far end of the hall, Charlie and a pug-nosed IRISHMAN are having words. The Irishman uses an envelope to punctuate his words as he slaps it against Charlie's chest. Charlie tries to keep his voice down.

CHARLIE

I told you, it's not enough. I can't live on what you bastards pay me.

IRISHMAN

Two hundred is what you agreed to, two hundred is what you get.

CHARLIE

I can't even pay the rent!

There's a noise in the foyer. They jerk their heads to see:

THEIR POV

the foyer is empty and still, no sign of Fraser.

CHARLIE

looks back to the Irishman.

CHARLIE

You want me to keep taking dives for you, you make it worth my while.

IRISHMAN

You wouldn't be threatening me, would you Charlie? Cause that wouldn't be healthy.

CHARLIE

(backing down)
...No, no. But I got a kid to support--

IRISHMAN

Not my problem.

45 CONTINUED:

45

He tucks the envelope into Charlie's shirt pocket.

IRISHMAN (CONT'D)

And count yourself lucky -- it don't
take a lot of skill to fall under a
car.

The Irishman strides off down the hall and pushes out through the foyer. Unsatisfied, Charlie considers and follows. As he gets to the inner foyer door, Fraser opens it from the other side. Where did he come from?

FRASER

Evening.

CHARLIE

(thrown)

Hi.

FRASER

Excuse me, but I couldn't help
overhearing...

CHARLIE.

(pissed)

You heard that? You gotta learn to
mind your own business.

FRASER

Your daughter is...

CHARLIE

You don't know nothin' about me or my
daughter, so just back off.

FRASER

I know you're in trouble, and I'd
like to help.

CHARLIE

That's easy; stay away from me and
stay away from my kid. Now, excuse
me, I got groceries to buy.

Charlie slams through the front door and exits. Fraser considers going after him, but sees it's of no use. He pushes through the inner foyer door and starts up the stairs. He looks up to see:

HIS POV -- LOOKING UP THROUGH THE ELEVATOR CAGE

Lucy sits on the top stair of the floor above. Fraser approaches. He knows she's heard, he's not sure what to say.

45 CONTINUED: (2)

45

FRASER

Hi.

(no response)

Your father...he has a very good heart.
He's a good man.

45 CONTINUED: (2)

45

LUCY

It's okay. I understand, you can't
help everybody.

FRASER

Lucy....

LUCY

It's like the doctors. They tried
but they couldn't help my mom. It's
okay.

Lucy walks back into her apartment. On Fraser, we:

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

46 EXT. POLICE STATION -- DAY 46

Establishing shot.

47 INT. POLICE STATION LUNCH ROOM -- DAY 47

HUGO, the vending machine man, stocks the candy machine. Next to it, the coffee machine gives Ray a half a cup of gloppy mud.

RAY

Okay, I'm on the edge of my seat, what is this huge moral dilemma that you are carrying on your shoulders?

FRASER

I've given my word to a girl.

RAY

Fraser, you don't have to marry every girl you meet.

FRASER

Ah, no, this is a very young girl.

RAY

Then you do have a problem.

FRASER

No, it's a little girl, six years old, very sweet, she's asked me to help her father.

Ray takes a sip of the mud and gags.

RAY

(to Hugo)

See you been making those minute adjustments to really bring out the flavor, Hugo.

As Ray pours the sludge into a trash can, Hugo hands Fraser a cup.

HUGO

Camomile, right?

FRASER

Thanks, Hugo.

(more)

47 CONTINUED:

47

FRASER (CONT'D)

(to Ray)

Now I've discovered that her father
is doing something illegal.

RAY

So, what's the dilemma? We bust him.

FRASER

Then I'd be breaking my word to the
little girl.

RAY

And this gives you a problem?

FRASER

Yes, Ray.

RAY

(new concept)

Oh.

Ray tries the candy machine.

FRASER

But if I don't turn him in, I'm
withholding evidence of a crime.

RAY

Good, Benny, go to the head of the
class.

FRASER

(realizing)

So, I could only come up with one
logical solution.

(holds up wrists)

You'll have to arrest me.

RAY

For what??

FRASER

I can't tell you.

RAY

Then I'm not going to arrest you!

(off another cop's

look: with sotto

urgency)

Will you stop that, you're embarrassing
me!

(more)

47 CONTINUED: (2)

47

RAY (CONT'D)

(Ray thinks)

This guy -- the Dad -- just how illegal
is this activity he's involved in?

FRASER

It's serious. But he's not the only
one profiting from it. In fact he
stands to lose more than he's made.

Ray hates having to be a nice guy, but:

RAY

Okay. So if you and I get the bigger
fish, maybe we can let the little
girl's father slide on this one.

FRASER

(another new concept)

Is that done?

RAY

Yes, Fraser.

FRASER

And it's legal?

RAY

I would be offering this to you if it
wasn't?

(long beat. No response.)

Yes, it's legal. So tell me what you
know.

As they head for the door:

FRASER

And you won't use it against the man
in question?

RAY

On my word as a girl scout.

And they're gone.

48 EXT. BOXERS' GYM -- DAY

48

Ray's car is parked across the street. As he and Fraser
climb out and head for the gym:

RAY

So how did you know the guy who paid
Charlie is a fighter?

48 CONTINUED:

48

FRASER

His wrists. They were completely hairless -- indicating that he wears gloves that are tightly tied and in constant use.

*
*

RAY

So we're tracking a guy with "hairless wrists"?

FRASER

Also, the second knuckle on each hand was considerably lower than the others, his jaw clicked slightly when he spoke, indicating a fractured mandible, and his eyes had shifted downward and laterally in the sockets, caused no doubt by repeated blows to the zygomatic arch.

*
*
*
*
*

RAY

Okay, that I'll buy. But how did you know he works out at this gym?

FRASER

It was written on his t-shirt.

RAY

(exasperated)

You couldn't have said that first?! You had to go through the hairless wrists and the fractured mandibles?!

FRASER

Sorry.

As Ray and Fraser enter the gym we pick up on a WHITE VAN, and pan with it as it trolls down the street. As it slows for a light, Diefenbaker rounds the corner and spots it, stopping short.

CLOSE ON SIDE OF VAN -- DIEF'S POV:

We PAN across the lettering: "Department of Animal Control."

DIEFENBAKER

reacts, turns and runs the other way. Whoever taught this dog to read did an excellent job. But the ANIMAL CONTROL OFFICER spots him and backs up. He looks again, Dief has disappeared. Still, he heads off in that direction.

49 INT. BOXERS' GYM -- CONTINUOUS

49

The real thing -- no nautilus machines here. A number of FIGHTERS work out with ropes and punching bags.

49 CONTINUED:

49

In the center is a sparring ring where a COACH is lacing a young FEATHER WEIGHT into his gloves. Fraser and Ray survey the occupants.

FRASER

I don't see him. Perhaps if we were to give out a description?

RAY

Leave this to me. I used to hang out in places like this when I was a kid. There's a secret to talking to these types.

Ray flips a ten spot to the GUY AT THE DESK, who looks at him askance.

RAY (CONT'D)

What's it cost to work out for a little while?

GUY AT DESK

Maybe your life?

RAY

Just gimme a towel.

50 THE SPARRING RING -- MOMENTS LATER

50

Ray, decked out in boxing shorts and sparring equipment, dances around the ring opposite the feather-weight. His footwork isn't too bad either.

RAY

...So I figure, kill the guy or not, sooner or later I have to get back in the ring. Still, it's hard to make ends meet, training all the time like this. How do you do it?

The feather-weight throws a jab to his face and Ray drops like a rock.

51 THE SPARRING RING -- MINUTES LATER

51

Now it's Fraser in the ring, but with a Middle-weight, using a stance and technique that hasn't been seen since the turn of the century.

FRASER

Now you'll have to refresh my memory on the American rules, because I know there are some subtle differences from ours.

51 CONTINUED:

51

The fighter tries a low blow to the groin, Fraser neatly slips it.

FRASER (CONT'D)

Ah, you see right there, that would've been disallowed under the Canadian system.

The fighter instantly tries it again with the other hand, and again misses.

FRASER (CONT'D)

As would have that. I wonder, while we're boxing, if you'd mind answering a few questions?

The fighter throws all his weight into a round house punch to the head. Fraser dips quickly, the man loses balance and flies over Fraser's back. As Fraser straightens up, the man is flung out of the ring and off screen.

FRASER (CONT'D)

Ah, now I believe that was my fault.

52 ANGLE ON ANOTHER BOXER IN RING -- MOMENTS LATER

52

This is a mean looking HEAVY WEIGHT the size of a mountain. Fraser ducks and slips his vicious punches with ease.

FRASER

...approximately five foot six, with a deviated mandible and a noticeably fractured zygomatic arch.

The Heavy-weight punches, Fraser automatically counters with a right to his jaw, and the big man hits the mat below screen.

FRASER (CONT'D)

...Oh.

Fraser turns and looks off screen:

53 INT. LOCKER ROOM -- LATER

53

Five thoroughly beaten fighters return the gaze. This plays at first as a "reverse angle" of the above, until we realize we are in the locker room, where the fighters are being patched up by a tough experienced trainer, VINCE. Beside them on the bench, Ray nurses a cold pack on his jaw. Fraser leans in close to the Heavy-Weight that he's been sewing up himself and bites the thread. The Heavy-weight winces.

FRASER

Sorry.

53 CONTINUED:

53

VINCE

Your old man taught you how to box
like that??

FRASER

Actually, my grandmother. Although
I'm beginning to suspect the book she
used was somewhat out-dated.

VINCE

(to Middle-weight)
Spit.

The Middle-weight moves to spit the blood out on the floor.

VINCE (CONT'D)

Not on the floor!

Vince indicates a bucket. The Middle-weight uses it.

FRASER

You were saying about Charlie...?

Vince spits out of habit, but nothing comes out.

VINCE

Yeah, I know him. Used to train here,
till he gave it up last year. He'd
bring his little girl when he couldn't
get a sitter.

RAY

But you haven't seen him around since?

VINCE

`fraid not. Though...

RAY

Yeah?

VINCE

I don't know, I heard he was in
trouble, that's all. Nothing special
about that, half the guy's in here
spend their summers in the joint.

FRASER

If you hear anything else, we'd
appreciate you calling Detective
Vecchio.

VINCE

I got the card.

53 CONTINUED: (2)

53

As Fraser and Ray exit, Vince takes a swig from a water bottle.

54 EXT. BOXERS' GYM -- MOMENTS LATER

54

Fraser and Ray step out and walk to Ray's car.

FRASER

He's in on it.

RAY

Who?

FRASER

The trainer.

RAY

How do you know?

FRASER

You'll get upset.

RAY

No, I won't. Just enlighten me as to how, in the space of a two minute conversation, you discovered the man was a criminal.

FRASER

You sure?

RAY

Sure.

FRASER

Alright. Spittle.

RAY

Why do I even ask??

FRASER

During our conversation he tried to spit several times, but he couldn't, because his mouth was too dry. Which would indicate he was lying.

RAY

(feigning shock)

So this is how it works in the Yukon, you arrest everybody who doesn't drool?

FRASER

Do you have binoculars in the car?
(more)

*

54 CONTINUED:

54

FRASER (CONT'D)
(off Ray's look)
Not to worry.

*
*

55 INT. GYMNASIUM OFFICE -- AT THAT MOMENT 55

Vince steps into the small, shabby office. Seated waiting is Dr Howard.

DR. HOWARD
So?

VINCE
Look's like Charlie's made some new
friends. *

As Vince dials the phone:

DR. HOWARD
Too bad. You try to help somebody
and he just ends up hurting himself. *

VINCE
(into phone)
Charlie?

56 INTERCUT WITH: INT. CHARLIE'S APARTMENT. 56

CHARLIE
Yeah?

VINCE
Can you do one right away? It's a
trucking company, driver is in on it.
We could go five hundred this time.

CHARLIE
My daughter's not home from school
yet, I gotta wait till...

VINCE
No time, guy. I'll get someone else.

CHARLIE
No, no, I'll do it. Where?

ANGLE ON BACK DOOR TO VINCE'S OFFICE

It opens and the IRISHMAN steps in as Vince finishes his
conversation and hangs up.

IRISHMAN
(having been summoned)
You need me?

VINCE
Charlie's going to meet with an
accident.

56 CONTINUED:

56

ANGLE FROM OUTSIDE VINCE'S OFFICE WINDOW -- POV SHOT

From the TELESCOPE MAT we figure out someone is watching their conversation.

57 EXT. ROOF TOP OF BUILDING -- DAY

57

Fraser and Ray lay on the roof of the building directly across from the gym. Fraser takes the small, collapsible telescope from his face. *

FRASER

They're going to kill Charlie.

Fraser is up and moving, collapsing the eyeglass and replacing it in his belt.

RAY

You have to teach me how to do that with the lips.

As Fraser steps over the side of the building to grab the drainpipe:

RAY (CONT'D)

Hey!-hey!-hey! The stairs are right there!

FRASER

Right, sorry.

Fraser and Ray run for the stairs.

58 EXT. STREET IN FRONT OF GYM -- SECONDS LATER

58

The doors of Ray's car fly open and Ray and Fraser jump in -- which is when they notice MacKenzie sitting in the back seat.

MACKENZIE

(to Fraser)

I changed my mind, I do want to see more of you.

Ray does a double take.

RAY

They're following you around town now?!

FRASER

You'll have to get out of the car, Ms. King.

58 CONTINUED:

58

MACKENZIE

MacKenzie. So what do you know?

RAY

MacKenzie King?? The one who wrote that crap about corruption at Division?! Get outta my car!

MACKENZIE

Yeah, and I got it wrong because I believed a cop!

FRASER

Ray, we have to go!

RAY

Not till she's out of my car!

FRASER

(to MacKenzie)

If I asked you politely?

*

*

MACKENZIE

(sarcastically)

Like that'll do it.

*

*

FRASER

Ray, we'll miss him!

RAY

(hates this)

I'm driving, I'm driving!

Ray slams the car into gear and the car fishtails down the street.

59 EXT. FRASER'S TENEMENT BUILDING -- MOMENTS LATER

59

Charlie steps out, looks around anxiously for his daughter's bus, but it's not coming. He hurries off across the street.

AT THE FAR END OF THE BLOCK

Ray's car swerves around the corner.

ANGLE ON FRASER'S BUILDING

Ray slams on the brakes as his car skids into shot. Fraser is about to jump out of the car when MacKenzie points:

MACKENZIE

There!

59 CONTINUED:

59

THEIR POV

A block ahead, Charlie disappears around the corner.

BACK WITH OUR HEROES

Ray floors it and they're off.

- 60 VARIOUS SHOTS 60
- Charlie hurries along on foot, as Ray weaves through traffic and runs red lights, trying to keep him in sight. At one point their car turns a corner, and we hold for a beat as Diefenbaker trots through frame in the background, accompanied by a rather attractive Afghan.
- 61 IN THE CAR 61
- Fraser turns, thinking he's seen something out of the corner of his eye.
- 62 HIS POV 62
- just the street corner, no Diefenbaker.
- 63 IN THE CAR 63
- Fraser turns back.
- FRASER
- Hm.
- Ray swerves madly around another corner.
- 64 BACK AT THE INTERSECTION 64
- The animal control van drives through, heading the way we saw Dief and friend go.
- 65 EXT. STREET WITH CONSTRUCTION 65
- Charlie passes under a crane that is lifting a giant sign into place atop a building. Behind him, Ray's car makes the corner and he has to slam on the brakes to miss piling into the line of waiting cars. The opposite lane is jammed with traffic.
- MACKENZIE
- Go around! Go around!
- RAY
- On the sidewalk?! Yeah, you'd love that, "Maniac Detective Slaughters Pedestrians".
- MACKENZIE
- He's getting away!
- FRASER
- Stay in the car.

65 CONTINUED:

65

Fraser hops out and hurries down the sidewalk, but can't see Charlie anywhere. He stops at the intersection, Charlie has disappeared. Fraser looks up, spots the crane.

ANGLE ON CRANE OPERATOR'S COMPARTMENT

Fraser climbs up past the operator.

FRASER

May I?

The guy is too dumbfounded to respond.

FRASER (CONT'D)

Thank you.

Fraser climbs the crane. The operator stares up at him, so stunned that he doesn't stop the crane from swinging.

ANGLE ON RAY'S CAR

Ray and MacKenzie watch him with mouth's agape.

MACKENZIE

...Do you have a camera?

RAY

Get outta my car!

MACKENZIE

You want me to yell?

ANGLE ON TOP OF SWINGING CRANE

Fraser takes one last step and looks around...and finally spots the speck that is Charlie a couple of blocks away. Fraser removes his heavy gloves from his belt-pack, puts them on and...

ANGLE ON RAY'S CAR

They stop arguing to turn to watch in astonishment as:

FRASER

slides down the cable to the hook.

ON THE GROUND BELOW

construction workers burst into spontaneous applause as Fraser lands on the sidewalk and takes off again, back to the car.

65 CONTINUED: (2)

65

WITH RAY AND MACKENZIE

Fraser pops his head in the window.

FRASER

Follow me.

Fraser disappears in a flash.

RAY

Like that's gonna happen. *

As Ray and MacKenzie jump out of the car to follow:

66 EXT. AN INTERSECTION SEVERAL BLOCKS AWAY

66

Start high on the street signs, then find Charlie stepping in below and checking them. This is the place. He glances at the street, then his watch. He eyes a phone booth.

67 EXT. STREETS -- WITH FRASER

67

As he leaps over something or other and runs on.

68 BACK WITH CHARLIE IN PHONE BOOTH

68

Phone to his ear, Charlie waits as it rings on the other end.

69 INT. CHARLIE'S APARTMENT -- AT THAT MOMENT

69

The phone rings. The door opens and Lucy enters, home from school. She crosses and picks up the phone, but at that second.

70 BACK WITH CHARLIE

70

He sees the DUMP TRUCK coming and hangs up. He walks to the curb, waits till it's close and then steps out in the street. At that second FRASER flies through the shot and tackles him. The truck narrowly misses them and skids to a stop.

CHARLIE

(stunned)

You again?! Get outta here!

But they hear gears grind and swing around to see:

THE DUMP TRUCK

backing right for them, and fast. Charlie doesn't get it.

FRASER

Run!

70

CONTINUED:

70

Fraser yanks Charlie to his feet and they head for the sidewalk, but the big truck jumps the curb and comes right for them, scraping the fronts of the buildings, showering them with sparks. Just as it's about to crush them, Fraser drops into a recessed storefront and grabs Charlie...but not before the bumper hits him and Charlie falls, slamming his head into the window, which CRACKS under the impact. The big truck grinds into first gear and takes off down the street as Fraser drops to his knees beside Charlie.

RAY AND MACKENZIE

run up just in time to see the dump truck disappear down the street, and Charlie lying in the doorway, unconscious and bleeding from the head. This time he isn't faking.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

71 INT. HOSPITAL EMERGENCY ROOM -- CLOSE ON A LIGHT BOX 71
as an x-ray of a man's skull is placed on it.

DR. MASON (O.S.)
This man was boxing? He shouldn't
even be breathing.

PULL BACK to reveal Fraser and DR. MASON, E.R. RESIDENT. *

DR. MASON (CONT'D)
When was the last time he saw a doctor?

FRASER
I believe, yesterday.

DR. MASON
Then he better get a second opinion.
See these old hairline cracks? One
more blow to the head and it'll be
his last.

Fraser lets this sink in. As the doctor moves off, Fraser glances back to the examining booth where a Nurse attends to Charlie. She pulls shut the drape, blocking our view. *

72 EXT. PLAYGROUND -- DAY 72

The white panel of an ice cream truck wipes frame, revealing MacKenzie and Lucy, walking with ice cream cones. Mackenzie clearly isn't used to comforting children, but she's doing her best.

MACKENZIE
...It's okay, I promised your Daddy
I'd take good care of you, and after
he gets his woozy head fixed, Fraser
will bring him right home.

LUCY
(soberly)
I think they call it a concussion.

MACKENZIE
Yeah...Some people do.

73 INT. TENEMENT BUILDING (STAIRS/HALLWAY) -- MOMENTS LATER 73

Mackenzie and Lucy top the stairs and walk down the hall to Lucy's apartment.