

Episode # 12
Project - SC1022

due **SOUTH**



"HAWK AND A HANDSAW"

Story by
David Shore

Teleplay by
David Shore & Paul Haggis

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Episode #12 - "HAWK AND A HANDSAW" - Revised Blue
CAST

Regular Cast

FRASER
RAY
*DIEFENBAKER
WELSH
GARDINO
HUEY
*ELAINE

Recurring Characters

DR. PEARSON (MEDICAL
EXAMINER)

Guest Cast - Speaking Roles

JOHN DOE/WALTER
✓ DR. MARTINS
FARMER

✓ DANNY
FATHER FLAHERTY

✓ JIM
LARRY

✓ NELSON
NURSE #1
NURSE UNGER
ORDERLY
PATIENT #1
PATIENT #2
PATIENT #3
PSYCHOLOGIST
✓ R.R. SHAWL

Episode #12 - "HAWK AND A HANDSAW" - Revised Blue
SETS

EXTERIOR - DAY

BANKS OF THE CHICAGO RIVER
BUS STOP NEAR BRIDGE
FIFTH FLOOR WINDOW
HOSPITAL
HOSPITAL LEDGE
NUMBER NINE BUS
ST. MICHAEL'S CHURCH
STREET

EXTERIOR - NIGHT

HOSPITAL LEDGE

INTERIOR - DAY

ANOTHER BUS
BATHROOM
BUS
CHICAGO TRANSIT AUTHORITY -- LOBBY
CHICAGO TRANSIT AUTHORITY -- OFFICE
CHURCH -- STAIRWELL TO BASEMENT
CHURCH BASEMENT
CORRIDOR
CORRIDOR BY NURSES STATION
DARK CLOSET
DR. MARTIN'S OFFICE
*HOSPITAL ROOM
*ANOTHER HOSPITAL ROOM
HOSPITAL BEDROOM
HOSPITAL CORRIDOR
HOSPITAL EXAMINING ROOM
HOSPITAL HALLWAY
HOSPITAL QUAD
OBSERVATION ROOM
PADDED CELL
*OMITTED - POLICE BULLPEN
PSYCH. WARD RECREATION ROOM
*RAY'S CAR
*ST. MICHAEL'S CHURCH - HALLWAY
*ST. MICHAEL'S CHURCH - OFFICE
STAIRWELL
VISITING ROOM
*OMITTED - WELSH'S OFFICE

INTERIOR - NIGHT

ADJOINING CORRIDOR
ANTEROOM
CORRIDOR WITH SECURITY DOOR
DOCTOR'S OFFICE
FRASER'S ROOM
HOSPITAL ENTRANCE
HOSPITAL HALLWAY
NURSE'S STATION
NURSES STATION HALLWAY
PADDED CELL
*STATIONARY JAGUAR
WALTER'S BEDROOM

PROLOGUE

FADE IN:

1 INT. HOSPITAL HALLWAY -- MORNING (DAY 1) 1

RAY and FRASER exit an elevator and stroll down a corridor. Ray seems somewhat agitated. (Fraser is out of uniform).

FRASER

Trust your own judgment, Ray. Just be honest with them.

RAY

This is a psych review, Benny, not a confessional. You tell them what's really on your mind and you spend the rest of your career filing traffic reports. I say "mother" to you, what's the first thing that comes into your head?

FRASER

Father.

RAY

Brother.

FRASER

Sister.

RAY

That's good, it's the simple ones they trip you up on.

(repeats to memorize:)

Mother-father, brother-sister; mother-father, brother-sister.

FRASER

These are professionals, Ray. Surely they'll know if you've rehearsed your answers.

RAY

They might suspect, but they can't prove it. You don't go in prepared; they say "brother"; I say "naked"; I spend two weeks explaining it away.

*
*
*

FRASER

...You said "naked"?

RAY

It was hypothetical.

*

1 CONTINUED:

1

FARMER

I'm sorry, Ray. It just sounded like you were drawing from personal experience.

*
*

RAY

We used to take baths together when we were kids! What's wrong with that?!

FRASER

Nothing. It just seemed like an odd response.

*

RAY

See, even you're reading stuff into this! You say something innocent like that and next thing they try and convince you that you have dreams of seeing your mother naked.

FRASER

You have dreams of your mother naked?

RAY

I said "brother".

FRASER

You said "mother".

RAY

I know what I said! I said "brother". It's my dream, I should know who's in it!

FRASER

How often do you have this dream, Ray?

RAY

There is no dream!! I made it up!!

FRASER

I'm sure it means nothing, Ray.

Suddenly they're passed by two NURSES, who rush into an empty room...

*
*

1A INT. HOSPITAL ROOM -- CONTINUOUS

1A*

...toward an ORDERLY looking out of a window. Ray and Fraser follow after them, curious.

*

ORDERLY

How did he get out of the ward?!

1A CONTINUED:

1A

NURSE #1

I don't know!

Ray and Fraser catch up.

FRASER

What's happening?

ORDERLY

Jumper.

*

FRASER

What's his name?

ORDERLY

He's a John Doe.

Fraser steps out the window.

2 EXT. HOSPITAL LEDGE -- CONTINUOUS

2

The ledge is five stories up. The building contains a small open internal quad and the ledge completely encircles same. JOHN DOE, late 20s, big and blonde, strides along the narrow ledge, desperately searching for something.

*

FRASER (V.O.)

Hi.

John Doe spins around... REVEAL FRASER. He stands on the ledge several paces from Doe. Behind Fraser, Ray peers out the window, concerned.

FRASER (CONT'D)

How are you today?

JOHN DOE

(urgent)

I can't find him!

Fraser cautiously slides a couple of paces toward the man.

FRASER

Who's that?

JOHN DOE

I've got to stop him! He's going to hurt himself.

FRASER

There's no one else out here.

2

CONTINUED:

2

JOHN DOE

I saw him! I saw him out here! I
gotta stop him!

RAY

Don't go near him, Benny, he'll take
you down with him!

Fraser takes a step forward.

FRASER

Maybe I can help you find him.

JOHN DOE

How?! How are you going to find him?!

FRASER

Well, I'm a Mountie.

JOHN DOE

You don't look like a Mountie.

FRASER

Well, the red uniform is only worn on
special occasions, although for some
reason they seem to insist I wear
mine more often than you'd think was--

JOHN DOE

So you always get your man, right?

FRASER

Well, actually that's a popular
misconception, it isn't really our
motto. That was invented by the writer
of an early black-and-white movie.
Our real motto is "Maintain the Right",
which, admittedly, doesn't sound as--

RAY

BENNY!!

FRASER

--but yes, we do often get our man.

JOHN DOE

He said to meet him at the house but
he wasn't there. It's not my fault I
was late, I missed the bridge.

FRASER

That can happen.

2 CONTINUED: (2)

2

JOHN DOE
You know where he is?

RAY
Fraser, just tell him what he wants
to hear!

FRASER
(to John Doe)
No, I don't.

JOHN DOE
Then I'm too late.

John Doe takes a step forward into thin air. Fraser runs forward, grabs a drainpipe with one hand and John Doe's shirt collar with the other. John grabs Fraser's leg. Ray sees what's happening and disappears inside. *

FRASER
Just hold on.

JOHN DOE
I can't.

John is losing his grip on Fraser's pants; Fraser's losing his grip on the drainpipe. *

FRASER
Yes, you can.

2A INT. ANOTHER HOSPITAL ROOM -- CONTINUOUS 2A*

Ray desperately tries to open a jammed window. The Orderly enters behind him. *

2B EXT. HOSPITAL LEDGE -- CONTINUOUS 2B*

JOHN DOE
He's down there. He's down there,
isn't he?

FRASER
No! He's inside. I saw him inside.

JOHN DOE
You saw Ty?

FRASER
Yes.

John Doe reaches up and grabs hold of Fraser's belt. Fraser begins to pull John Doe up. *

2B

CONTINUED:

2B

Behind him the Orderly opens the window for Ray and Ray lends a hand to Fraser who by now has things under control.

*
*

FRASER (CONT'D)

Thanks, Ray.

*

RAY

No problem.

*

3

INT. HOSPITAL CORRIDOR -- SECONDS LATER

3

Fraser and Ray step out of the hospital room. A second later the Nurse and the Orderly help John Doe into the hall.

*
*

NURSE #1

Where the hell's the doctor? Are they never around?

ORDERLY

(to John Doe)

Let's just get you back to the ward, okay?

JOHN DOE

(at first calm)

Where is he? Where's Ty?...He's not here.

(looks to Fraser)

Where's Ty?

FRASER

...I'm sorry.

JOHN DOE

You lied to me! He's not here! Why did you lie to me?

(as they take him away)

You have to find him! You have to stop him! Please!

And he disappears through the door to the psych ward, leaving Fraser and Ray standing there. Fraser seems deeply bothered.

RAY

(rhetorically)

What are you gonna do, huh?

FRASER

Find Ty.

RAY

(looks to Fraser, groans)

...Oh no.

3

CONTINUED:

3

END OF PROLOGUE

ACT ONE

FADE IN:

4 INT. CHICAGO TRANSIT AUTHORITY OFFICES -- LOBBY -- DAY 4

We start on the sign. Fraser and Ray enter the lobby.

RAY

(annoyed)

Oh, come on, Fraser, he said he was looking for Ty! For all we know we're searching for an article of clothing!

FRASER

(checking the directory)

You start with what you know, Ray. We know from Elaine that John Doe was taken to the hospital after being turned in by a CTA driver.

RAY

Five years ago!

They approach a RECEPTIONIST. *

FRASER

Excuse me. We're looking for Andrew Shawl. *

The preoccupied receptionist points down a hallway. *

5 INT. CTA OFFICE -- DAY 5

Fraser and Ray are in ANDREW SHAWL's office.

SHAWL

It's been almost that long since I was behind the wheel.

FRASER

You remember him. —

SHAWL

Hard to forget. Poor guy. Rode my bus every day for weeks -- kept asking me to take him to some house.

FRASER

Did you always drive the same bus route?

5 CONTINUED:

5

SHAWL

Route number nine. Never had any idea what he was talking about. Seemed harmless enough, though. He in some kind of trouble?

FRASER/RAY

Yes./No.

FRASER

What did he do?

SHAWL

He'd just ride it from one end to the other, looking out the window. I never made him pay -- didn't seem right seeing as I wasn't really taking him anywhere. Anyway, one day, shift ended and he wouldn't get off. Said I had to take him there now. I reached over to take his arm and he took a swing at me. Wouldn't get off no matter what. What could I do? I called the cops.

RAY

We don't have any record of any charges filed.

SHAWL

Nah, I didn't have the heart to see him locked up. The cop said they'd take him to the psych ward, keep him for 72 hours, check him out. I figured three days with some doctors would probably do him some good. What happened to him?

RAY

He's been in there ever since. No I.d., no name, no home and possibly violent. He's one of the few they didn't dump back onto the streets.

SHAWL

(feels terrible)

Geez.

FRASER

Do you remember where he wanted to go?

5 CONTINUED: (2)

5

SHAWL

I don't know. Somebody's house.
Mark's house, Marty's house, it's
been five years, man.

FRASER

Well, we appreciate your time.

SHAWL

If I knew they were gonna lock him
up...

(remembers)

Mike's house. He wanted to go to
Mike's house. Can't believe I remember
that. Human mind's a pretty wild
thing, huh?

FRASER

Yes, it is.

6 INT. CHICAGO TRANSIT AUTHORITY -- LOBBY -- DAY

6

Fraser and Ray come out of the hall on their way out.

*

RAY

Why are you doing this to me, Fraser?

FRASER

I told him I'd help.

*

RAY

You tell that to everybody!

7 EXT. NUMBER NINE BUS -- DAY

7

The CTA bus cruises along on its appointed rounds.

*

8 INT. BUS -- DAY

8

Ray and Fraser sit toward the back of the bus. Fraser has a
transit map spread out in front of him.

RAY

So what are we going to do? Sit on
this bus until Ty gets on?

*

*

FRASER

I looked into his eyes on that ledge,
Ray, and I saw a man who was lost.
You lose your job, you lose some money,
you lose your home, it's devastating.

*

*

*

*

(MORE)

8 CONTINUED:

8

FRASER (CONT'D)

But you lose who you are and you have nothing.

*

*

RAY

(exasperated)

Fraser, the man was looking for Mike's house on a bus that travels a twelve mile circuit. You have any idea how many Mike's live on this bus route? No. Neither do I. Neither does anybody!

*

*

*

*

*

*

*

FRASER

(realizes)

We're on the wrong bus.

*

As Fraser rings the bell:

RAY

This is the number nine!

FRASER

(rising and heading
down the aisle)

He couldn't find the house again because he was on the wrong bus. He needed to transfer.

*

RAY

(re: map that Fraser
is folding)

It says that on there, does it?!
"Transfer here to Mike's house??"

FRASER

He told us. He said he was late because he missed the bridge.

*

RAY

(sarcastic)

Which is hard to miss, seeing that they're so large and rarely travel too far.

Fraser gestures out the window. Ray looks.

*

THEIR POV (CHICAGO SECOND UNIT) -- A DRAW BRIDGE

8 CONTINUED: (2) 8

As shot from the bus. The bridge is up, traffic waits for the boat that passes underneath. *

RESUME BUS *

Fraser takes off to exit the bus. Ray, exasperated, follows. *

9 EXT. BUS STOP NEAR BRIDGE -- LATER 9

Ray and Fraser stand at the bus stop, waiting. A bus heads to the stop.

RAY
(cold and pissed off)
Okay, let's say he transferred here.
Seven bus routes pass over this bridge,
how are we going to tell which one he
took?

The bus doors open. Fraser addresses the driver.

FRASER
Could you take us to Mike's house?

The door closes on his face and the bus pulls out.

RAY
You don't think you're getting a wee
bit desperate?

FRASER
Since he asked the bus driver to take
him to Mike's house, he must have had
reason to think that the bus driver
would know where Mike's house was.

RAY
Fraser, there's a guy on my corner
who stops me every morning and asks
me if I've seen God. Do you think he
really expects me to point him out?

FRASER
Well, if you did, Ray, he'd probably
stop asking.

Another bus pulls up. BUS DRIVER #2 opens the door and Fraser addresses him.

FRASER (CONT'D)
Can you take me to Mike's house?

The door closes in Fraser's face and the bus drives on.

9 CONTINUED:

9

FRASER (CONT'D)

(to Ray)
He didn't know either.
(sees another coming)
Ah, here's another one.

10 INT. ANOTHER BUS -- LATER

10

Ray and Fraser ride along in silence. The bus driven by LARRY.

FRASER

(trying to make him
feel better)
It did take seven tries, Ray.

RAY

(sulking)
He's just taking us for a ride, you know. He has no idea where "Mike's house" is; he's just gonna drop us in the middle of nowhere and laugh himself sick all the way back downtown.

FRASER

(onto a new thought)
What was Ty doing that John felt he needed to stop?

RAY

(blowing up)
The guy's insane! He could be talking about Ty Cobb, or Tai Babilonia! Maybe he wants him to stop figure skating!-- which, parenthetically, I'd prefer all men stop doing right now anyway.

*

LARRY

This is your stop!

Fraser and Ray head to the front of the bus, getting there as it drifts to a stop.

FRASER

(to the driver)
Thank you.

LARRY

Around the corner, first house on the right. You can't miss it.

*

10 CONTINUED:

10

RAY
(following Fraser out)
I can hear him laughing already.

11 EXT. STREET -- SECONDS LATER -- DAY

11

Ray and Fraser go around the corner to find the first house on the right... is an empty lot. *

RAY
Did I tell you?

Ray turns and takes off after the departing bus. Fraser follows.

RAY (CONT'D)
Stop! Police!
(to Fraser)
I'm gonna find something to bust this guy for.

12 INT. BUS -- SECONDS LATER

12

Ray catches up to the moving bus and bangs his badge on the door. The driver stops and opens the door. As Ray and Fraser climb on:

LARRY
What's the problem?

RAY
There's nothing there, Chuckles.

LARRY
They must have moved. Explains why nobody's asked to go there in years.

FRASER
Do you know what happened to Mike?

LARRY
Think he was killed in the fourteenth century.

RAY
Well, at least now we've got a murder investigation.
(loses it)
Is everyone in this city crazy?!?!?

LARRY
(as he pulls out)
Sit down, sit down, I'll take you to the father.

- 12 CONTINUED: 12
- Off Ray and Fraser's looks we cut to...
- 13 EXT. ST. MICHAEL'S CHURCH -- DAY 13
- A bus driving off takes us to the sign that reads ST. MICHAEL'S.
- 14 INT. ST. MICHAEL'S CHURCH HALLWAY -- DAY 14 *
- FATHER FLAHERTY searches the shelves of his study as Ray and Fraser watch.

FATHER FLAHERTY

St. Michael's Halfway House for Troubled Juveniles. I thought it was a little stuffy. Apparently so did the kids. They just call it Mike's House. The first one burnt down about four years ago. We couldn't afford to rebuild, but we rented a place and opened up again. Too many of our young people turning to crime.

(finds a photo album)

We try to "subtly" put a little spirituality back into their lives. If they don't see it coming, they might not know it happened.

(leafs through it)

I just wished it happened for Ty.

As they enter...

*

- 14A INT. ST. MICHAEL'S CHURCH OFFICE -- CONTINUOUS 14A*

RAY

Bad kid?

FATHER FLAHERTY

No, he just got into drugs. Showed so much promise. A natural athlete.

He finds a small five year old clipping from a community newspaper -- a photo of an 18 year old gymnast in mid flight.

FATHER FLAHERTY (CONT'D)

Took after his brother.

(points to another larger clipping)

Walter made All-City. Now there was a nice boy.

FRASER

Ray.

14A CONTINUED:

14A

Fraser points out the photo: It's John Doe, eight or nine years ago.

FATHER FLAHERTY

You know him?

FRASER

Yes.

(beat)

Do you know where we could find Ty?

FATHER FLAHERTY

I'm afraid he died five years ago.

FRASER

(beat)

I'm sorry. Thank you, you've been a big help. Let's go, Ray.

They start to leave. Something makes Ray turn back.

RAY

How did he die?

FATHER FLAHERTY

Suicide. Climbed out onto the ledge of their apartment and jumped. Poor Walter took it very hard -- blamed himself.

FRASER

He was late.

FATHER FLAHERTY

He got home from work just moments after it happened. I encouraged him to drop by, to talk. He did the once, but he barely made sense. I went over to his apartment several times after that, but he was never there. Poor lad. Haven't heard from him in years. I hope he's well. If you see him, tell him to drop by.

FRASER

I will.

15 EXT. HOSPITAL -- DAY

15

Fraser and Ray somberly approach the front door of the building.

RAY

What are you going to tell him?

15 CONTINUED:

15

FRASER

I don't know if he'll hear it, but I owe him the truth. That his brother died five years ago. That nobody was on that ledge... Unless...

Fraser heads off across the grass.

16 INT. HOSPITAL QUAD -- DAY

16

Fraser walks slowly across the quad, staring down at the concrete. Ray stands behind him, shivering. Fraser stops.

FRASER

Here.

Fraser looks up at the window five stories above. Looks back down at the sidewalk.

FRASER (CONT'D)

The concrete is white, Ray.

RAY

It's a color we like to use for sidewalks in America.

FRASER

(squatting)

The Inuit have two hundred words to describe snow, Ray. At least half of them concern the color.

RAY

Eskimos don't have a lot to do in the winter, Fraser.

FRASER

Compare this patch to the rest and you'll discover this area been bleached.

(touching the surface
and smelling his finger)

And very recently.

(looking up)

Someone was on that ledge, Ray. And they ended up here.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

17	OMITTED	17 *
AND		AND
18		18
18A	INT. RAY'S CAR -- MORNING (DAY TWO)	18A*
	Ray drives as Fraser sits in the passenger seat. DIEFENBAKER is in the back seat.	* *

RAY

Let it go, Fraser. His brother killed himself, he went nuts, I feel for the guy, but overly-clean cement is not enough evidence to open an investigation.

FRASER

(ignoring this)

I think he saw someone on that ledge, Ray. And the similarity between the incidents made him believe it was his brother out there.

RAY

Fraser, the guy is crazy.

FRASER

Delusional people don't simply make things up, Ray.

RAY

Yes they do. That's the unique quality that makes them delusional.

FRASER

No, I mean their delusions are drawn from something real. They're distorted, they're exaggerated, they're juggled and they're romanticized, but they're always somehow grounded in the real world.

RAY

Alright. If somebody jumped, where's the body?

FRASER

I'm sure it'll show up.

Suddenly, ELAINE's voice breaks in over the radio.

*

18A CONTINUED:

18A

ELAINE (V.O.)

Vecchio? They just fished a body out
of the Chicago River near Michigan.
Lieutenant says he'll meet you down
there.

*
*
*
*

RAY

(into radio)

On the way.

(hangs up, then looks
to Fraser)

This proves nothing. Bodies show up
every day in this City.

*
*
*
*
*

As Ray does a U-turn, Fraser and Dief simply stare at him.

*

FRASER

I'm sure that's the case.

*

RAY

What's your theory? Guy jumped from
the fifth floor of the hospital, caught
a thermal updraft and flew the sixteen
blocks to the river?

And off they go.

*

19

EXT. BANKS OF THE CHICAGO RIVER -- DAY

19 *

By the banks of the river, ESTHER PEARSON, the female Medical
Examiner, inspects a wet naked body. WELSH stands nearby
directing a couple of UNIFORMED POLICE who are establishing
barricades and keeping the ONLOOKERS at a distance. Two
SCUBA DIVERS remove and pack their equipment in the
background. Ray, Fraser and Diefenbaker approach. Fraser,
with Dief, splits off to speak to the Scuba Divers and Ray
heads for Welsh.

*
*
*
*
*

WELSH

Morning, Detective.

*

RAY

Morning, Lieutenant.

*

WELSH

You know, I was trying to figure out
why I missed you so much yesterday
afternoon. And then I realized, it
was because you weren't there.
Detective, perhaps you could explain
to me exactly why it is that nearly
an entire working day went by without
you doing any actual police work?

*
*
*
*
*
*
*

19 CONTINUED:

19

RAY
Missing person, Sir. *

WELSH
Who? *

RAY
Ty. *

WELSH
Ty? *

RAY
Yes, Sir. *

WELSH
Babilonia? *

RAY
No, Sir. *

WELSH
Too bad. Don't see much of him
anymore. *

RAY
No Sir. *

WELSH
You are aware of the naked corpse
over there, aren't you? *

RAY
Yes, Sir. *
(realizes) *
I'll go check it out, Sir. *

WELSH
Good thinking Detective. *

Welsh walks off as Ray approaches the M.E., a short distance
away. *

RAY
Got a cause of death?

PEARSON
If you want to know before tomorrow,
talk to a gypsy.

Ray glances at Fraser who tips his hat to the scuba divers
and heads toward Ray.

19 CONTINUED: (2)

19

RAY

Just do me a favor? The Mountie over there; tell him the guy drowned.

PEARSON

Forget it.

RAY

C'mon, there's no law against lying to Canadians. I'd owe you one.

PEARSON

Like you'd ever have something I'd want.

Fraser and Dief arrive.

*

FRASER

He was dead when he hit the water.

RAY

You haven't even looked at the body!

FRASER

(to M.E.)

Hello, Doctor Pearson.

(to Ray)

The body's only been in the water a short while, but the scuba divers found it floating. If there'd been water in his lungs it would have stayed down longer.

(to M.E.)

Am I right?

RAY

The ice maiden won't tell you anything.

PEARSON

(to Fraser)

You're right.

Ray reacts. Pearson smiles at Ray.

RAY

So he jumped off a bridge and died on impact!

FRASER

Though he probably wouldn't have taken off his clothes before jumping.

(MORE)

19 CONTINUED: (3)

19

FRASER (CONT'D)
(just standing there
studying the body)
Twenty, twenty-one, twenty-two broken
bones.

PEARSON
You hit water from high enough and
it's like landing on pavement.

FRASER
By high enough you mean...

PEARSON
(knows where he's going)
A lot higher than that bridge.

FRASER
But if he did land on concrete?

PEARSON
Maybe fifty feet.

FRASER
(to Ray)
Five stories. The exact height of
that ledge.

Fraser gets up.

FRASER (CONT'D)
Thank you.

Fraser and Ray head off. Diefenbaker stays behind at the
side of the M.E.

FRASER (CONT'D)
Diefenbaker.
(no response, Fraser
heads back)
Diefenbaker!

Diefenbaker looks up.

FRASER (CONT'D)
Come.

Nothing. He's not about to leave the M.E.'s side.

*
*
*
*
*
*
*
*
*

19 CONTINUED: (4)

19

FRASER (CONT'D)

(to Pearson)

I'm sorry. You see in the village where he grew up there were very few people with blonde hair, and ever since we came to Chicago, well, he's been kind of... fascinated. Anyway, that's not the problem, the problem is that he has a tendency to take advantage of situations.

(to Dief)

You can't expect her to give you a lift home just because the others did. I mean Doctor Pearson is a very busy person and I'm sure she...

PEARSON

Oh no, I'd be glad to.

FRASER

(shakes his head)

Although that's very kind of you, it really would play right into...

PEARSON

It's no problem.

FRASER

(Dief wins again)

Thank you very much, Dr. Pearson.

PEARSON

(smiles)

Esther.

Fraser turns, and turns right back.

FRASER

You wouldn't be related to--

PEARSON

No.

FRASER

No, you wouldn't be.

And he's gone again.

WITH FRASER AND RAY

as they get into Ray's car.

19 CONTINUED: (5)

19

FRASER (CONT'D)

Whoever dumped that body didn't want us to know who he was. Or where he came from.

RAY

Please, Fraser, I'm begging you.

FRASER

Something's going on inside that hospital, Ray. And there's only one way to find out what it is.

RAY

You're crazy!

FRASER

Let's hope so, Ray.

And they drive off.

20 INT. HOSPITAL EXAMINING ROOM -- DAY

20

A PSYCHOLOGIST sits at a table.

PSYCHOLOGIST

So you're a Mountie, are you?

Discover Fraser sitting opposite in his dress reds.

FRASER

Constable, First Grade, Royal Canadian Mounted Police.

PSYCHOLOGIST

Here in Chicago?

FRASER

Ah, you see I used to live in the Yukon, but then I uncovered a plot that involved drowning caribou, and then some men dressed in white came after me--it's a long story, it takes almost two hours to tell, but the upshot is they sent me here. I think I embarrassed some people in the government.

PSYCHOLOGIST

I can imagine. Do you have anyone here who can vouch for you?

20 CONTINUED:

20

FRASER

Well, there's my wolf. But I'm not sure he'd vouch for me. If you know anything about lupine behavior, you know how moody they are. And it doesn't help that he's deaf.

PSYCHOLOGIST

I'm guessing that you don't have any proof of your employment by the RCMP?

FRASER

I'm afraid I left my identification at home. But if you'd like...

Fraser proudly pulls his largest knife out of it's scabbard, and the Psychologist pulls back nervously and presses a button under the edge of the table.

FRASER (CONT'D)

I could build you an igloo. Assuming you could provide me with sixty cubic feet of ice and a pair of warm mittens.

PSYCHOLOGIST

I don't think that will be necessary.

A psychiatric assistant, basically a THUG ORDERLY, enters. He grabs Fraser's arms from behind. Fraser does nothing to resist. The Psychologist looks down to the file on the desk.

PSYCHOLOGIST (CONT'D)

Name?

FRASER

I'd rather not say.

CLOSE ON ADMISSION FORM

Under "Name", the Psychologist enters "John Doe".

21 INT. OBSERVATION ROOM -- DAY

—

21

CLOSE ON ANOTHER ADMISSION FORM

But this one is completely filled out for a John Doe and is on top of a large file.

PULL BACK TO REVEAL

DR. MARTINS, a middle aged, respectable type with a calm way of talking that can't help but instill confidence. Right now he's using that skill in addressing John Doe/WALTER who sits across from him in a stark room with two doors.

21 CONTINUED:

21

WALTER

I couldn't stop him. I should have been there.

DR. MARTINS

John, you couldn't stop something from happening that didn't happen.

WALTER

He was out there, I saw him. I'm worried, I have to stop him.

DR. MARTINS

John, you remember when you first came to us? You remember what you said?

WALTER

I have to do something--

He opens the folder and shows John.

DR. MARTINS

This is your file, John, look at it. See what it says there? You were looking for Ty, you wanted to stop him.

WALTER

But I saw him out there yesterday--

DR. MARTINS

Look at that file, John. That was five years ago.

(Walter looks)

He couldn't have been out there, John. Not yesterday, not the day before.

WALTER

...It was so clear.

DR. MARTINS

You've been getting a lot better, John, a lot better. You know that, don't you?

(Walter shakes his head)

And you don't want to go back to the way you were, I know that.

WALTER

I really don't.

21 CONTINUED: (2)

21

DR. MARTINS

...What did you see on the ledge,
John?

WALTER

...Nothing.

DR. MARTINS

(smiles warmly)
You're doing just fine.

Suddenly the image is on VIDEO TAPE, and we pull back to
reveal that we are in:

22 INT. DR. MARTIN'S OFFICE -- DAY

22

A woman in a suit, TANYA FARMER, switches off the videotape
machine and the TV goes dark. She turns to Dr. Martins. *

FARMER

Is he in the test group?

DR. MARTINS

Yeah. We won't have any problem with
him. Our problem is your drug.
Five suicides now. That's totally
unacceptable in a sample of fifty.

FARMER

Forty-five patients with marked
improvement.

(smiles)

I prefer to see the glass as half
full.

DR. MARTINS

You think this is a joke?

FARMER

No, Will, what I think is that you're
over-reacting.

DR. MARTINS

Over-reacting?? We just had a body
dumped in the river, you bastard. *

How the hell did I let this happen?

FARMER

How many manic-depressives are there
in this country?

DR. MARTINS

I don't want to hear this speech again--

22 CONTINUED:

22

FARMER

You know as well as I do that nothing, not one drug out there can help them as much as this one has helped those people in there.

DR. MARTINS

It's killing them, for God's sake! Five people have taken their own lives!

FARMER

Five people who had suicidal tendencies before you ever put them on this drug, you know that. There is nothing in the material that links AD40 with--

DR. MARTINS

We're writing the material! And we keep sanitizing it! Every death we've swept under the rug--

FARMER

The test is almost over. In two weeks it'll go to the FDA and it'll be out of your hands--

DR. MARTINS

And it'll go on to kill how many more?

FARMER

You know damn well, even if they approve it tomorrow this thing won't hit the market for another two years, and by then we'll have reduced the risk factor to acceptable levels. But if we have to start over again, my company can't afford another five years of testing, we'll go under and with us will go a drug that could have done a hell of a lot of people a hell of a lot of good.

(beat)

And your stock won't be worth a damn thing.

Dr. Martins just shakes his head.

FARMER (CONT'D)

Who knows about the jumper?

DR. MARTINS

Just one of the Psychiatric Assistants.

22 CONTINUED: (2)

22

FARMER

Danny? He's a good man, I'll take care of him. Okay, he was a John Doe, right?

DR. MARTINS

Yes.

FARMER

Then find me another one. Give him the same patient number. Fifty patients need to come through this test, Will. Fifty living patients.

Dr. Martins doesn't respond.

FARMER (CONT'D)

It's only two more weeks. Find me a John Doe.

She exits into:

*

23 INT. HOSPITAL HALLWAY -- CONTINUOUS

23

Dr. Martins watches Ms. Farmer depart. As Farmer walks down the hall to the exit, she is passed by Fraser being accompanied by the Thug Orderly (DANNY). Fraser wears hospital pyjamas -- and his hat.

*

*

Fraser is shoved behind a security door with a safety glass window. Danny locks the door behind him, then gives the paper work to Dr. Martins. Dr. Martins takes one look at the Admitting Form...

ON "JOHN DOE" entered as the name. Martins looks up with uncertain interest at this new John Doe who has fallen into his lap. Fraser returns his look from behind the locked door.

FADE OUT:

END ACT TWO

ACT THREE

24 INT. PSYCH. WARD CORRIDOR -- MORNING (DAY 3)

24 *

A long line of patients, all in their varied hospital clothes, inches its way toward the Nurses Station. The Orderly (Danny) walks Fraser from his room toward the line. Fraser wears his hat.

DANNY

You get in line here, they'll give you your medicine.

*
*

FRASER

Thank you kindly.

*

DANNY

You behave, we'll get along just fine. You act up, we take away your privileges.

*
*
*

FRASER

What privileges would those be?

*

DANNY

You want to keep your hat?

*

FRASER

I'd prefer to.

*

DANNY

Then be a good boy and take your medicine.

*
*

Fraser is placed in the line immediately behind Walter Sparks. Walter is a shadow of the confused but angry man Fraser met on the ledge -- the fight has been taken out of him -- he's cold and emotionless. A paranoid patient, NELSON, steps in beside Fraser and whispers in his ear.

NELSON

Don't take your feet off the ground.

FRASER

Okay.

NELSON

You take your feet off the ground, they can kill you.

FRASER

Really?

24 CONTINUED:

24

NELSON

They've been trying to kill me for years. But I sleep with my feet on the ground.

(confidentially)

Rubber soles. They insulate against electricity.

FRASER

You're absolutely correct.

NELSON

I know.

Walter turns and notices Fraser.

FRASER

Hi.

WALTER

Hi.

(beat)

You're the guy from the ledge.

FRASER

Yes. But I'd prefer no one knew that.

WALTER

...You're a patient?

FRASER

I was admitted for evaluation.

WALTER

Sorry.

FRASER

You said you saw someone out there, on the ledge.

Walter clams up, turns back to line.

FRASER (CONT'D)

Would you prefer not to talk about this?

WALTER

Listen, you just got here, you don't know anything. I've been in here a long time, man, and I just want to get better and get out.

FRASER

Are you?

24 CONTINUED: (2)

24

WALTER

What?

FRASER

Getting better.

WALTER

It doesn't matter what I think.

FRASER

I would think it's the only thing
that matters.

Walter turns away from him again.

NELSON

Don't worry about him.

(confidentially:)

Doesn't know what he knows.

(beat)

You don't even look like Winston.

FRASER

I'm not.

JIM, the patient behind Nelson, chips in.

JIM

You're in his spot. That's Winston's
spot.

FRASER

What happened to Winston?

NELSON

(confidentially; not
an answer)

He wouldn't tell them his name. Killed
him.

(confidentially)

Took his feet off the ground.

JIM

Don't stand in his spot. They'll
take you to the blue room.

WALTER

There's no blue room.

(beat)

But I wouldn't listen to me.

Fraser turns back to Jim and Nelson.

24 CONTINUED: (3)

24

JIM

Actually, I wouldn't listen to me
either.

NELSON

(re: moving line)
Shuffle.

FRASER

Ah, right.

Fraser shuffles to catch up and narrow the distance between
them and Walter, who is at the dispensary window with NURSE
UNGER. Nelson shuffles behind him.

NURSE UNGER

Here you go, John.

She gives Walter his medication in a paper cup. Fraser takes
note of it before Walter swallows it. Danny the Orderly
stands nearby. She sees Fraser.

NURSE UNGER (CONT'D)

Hi, who are you?

FRASER

I'd rather not say.

DANNY

John Doe.

NURSE UNGER

(to Danny; checking
her list)
I think there's a mistake here.

DANNY

(re: list)
Right there, number thirty-six.

She ignores him and turns on the computer.

ON COMPUTER SCREEN

It prompts her to key in the password.

FRASER

Watches her closely. He can't see what she is typing but he
can see her arms move as she types in the password.

NURSE UNGER

gets the information she was seeking and shrugs.

24 CONTINUED: (4)

24

NURSE UNGER
Nobody tells me anything.

Danny smiles smugly and paces away. Nurse Unger hands Fraser two capsules in a cup. *

FRASER
Could you tell me where the blue room is?

NURSE UNGER
(friendly)
Sorry, no blue rooms on this ward.
All beige. Supposed to be calming. *

Fraser looks down at the remaining cups. They all contain identical capsules -- yellow on one side, white on the other. *

FRASER
Thank you.

Fraser starts to walk away. But Danny stops him, hands him a cup of water.

DANNY
Water.

Fraser doesn't want to, but he has no choice. He lifts a cup to his mouth and takes a sip.

DANNY (CONT'D)
The whole thing.

Fraser lifts the cup back to his lips and downs it. Danny smiles as Fraser exits.

25 INT. VISITING ROOM -- AFTERNOON

25

Ray sits in a large visiting room, all alone. Nurse Unger enters with Fraser.

FRASER
Thank you.

She leaves and Fraser takes a seat.

RAY
Your friend the ice maiden, finally served up an autopsy report on the John Doe in the river.

FRASER
What was the cause of death?

25 CONTINUED:

25

RAY

He was struck by a blunt object -- probably a sidewalk. And the pharmacology report turned up something weird in his system; M.E. called it some kind of M.A.O. Inhibitor. No buzz, so no street value.

FRASER

Prescription?

RAY

The FDA has no record of it, completely unregistered.

FRASER

I think I know what it is.

Fraser reaches under his tongue and pulls the damp pill out, offering it to Ray who would really rather not handle it.

RAY

Oooo. How long has that been there?

Fraser adjusts his jaw, uncomfortable after secreting the pill in his mouth for so long.

FRASER

Two and a half hours.

RAY

Don't those things dissolve?

FRASER

The key is to maintain control of your saliva ducts.

Repulsed, Ray pulls his shirt forward from his body so that Fraser can drop the pill directly into the pocket.

FRASER (CONT'D)

They're giving it to all the patients on that ward.

RAY

I'll check it out.

26 INT. PSYCH. WARD RECREATION ROOM -- LATER

26

The patients are gathered in the room for their recreation period. Some pace slowly. Others sit staring at their hands. A few talk quietly in groups of no more than two. There is virtually no life here.

26 CONTINUED:

26

About the only sound is the soothing, nondescript piped-in MUSIC soothing their nondescript minds. Nurse Unger watches from the Nurses Station.

Fraser sits at a table with Walter and Nelson.

FRASER

Hi.

WALTER

Hi.

FRASER

How are you doing today?

WALTER

Some days are better than others.

FRASER

Do you know how long you've been in here?

WALTER

I'm insane, not stupid.
(beat, admits)
Today I know.

FRASER

Do you remember Ty?

Walter looks away, shutting off. Fraser knows enough to change the subject. He turns to Nelson.

FRASER (CONT'D)

What was Winston like?

NELSON

Quiet. He never talked.
(checks to see if
anyone's listening)
Paranoid.

FRASER

Ah. Do you know what happened to him?

WALTER

Why are you asking us?!

FRASER

Because you're here. You see things.

Walter and Nelson look at each other uncertainly. This is a new position they're being thrown into.

26 CONTINUED: (2)

26

JIM
(leans in, quietly)
I know where it is.

FRASER
What's that?

JIM
Kramer went to the blue room.

WALTER
You don't know anything.

JIM
(to Walter, challenging)
So where's Kramer, then?

NELSON
(to Fraser)
Don't go to the blue room.

FRASER
Is that where Winston went?

NELSON
(nods)
I told him not to take his feet off
the floor.

WALTER
There's no blue room.

JIM
What do you know, you're delusional.

FRASER
(to Jim)
Can you show me where it is?

JIM
...You believe me?

FRASER
Yes.

JIM
You're scaring me.

NELSON
I'll go with you.

WALTER
You're wasting your time.

26 CONTINUED: (3)

26

NELSON
(surreptitiously)
Come on, come on.
(as Fraser gets up to
follow)
Feet on the floor.

FRASER
Right.

He follows Nelson off, Jim tags along. Walter stays behind.

27 INT. HOSPITAL BEDROOM -- MOMENTS LATER

27

Fraser stands in the doorway of a beige room with Nelson and Jim. Jim points.

FRASER
This is the blue room?

JIM
Yep.

NELSON
Come here, come here.

Fraser follows him off, Jim tags along. Another patient joins them.

28 INT. STAIRWELL -- MOMENTS LATER

28

Pan from the beige colored walls of the stairwell to the locked door. Nelson, Fraser, Jim and the third patient look through the glass at the stairs.

FRASER
...This is it?

NELSON
Don't go in there.

The third patient beckons Fraser to follow. He does.

29 INT. CORRIDOR

29

The four of them head down the hall. A beat and three more patients follow.

30 INT. DARK CLOSET

30

The door opens and they all look in.

FRASER
The blue room?

- 30 CONTINUED: 30
- Two patients nod. Another pulls at his sleeve and Fraser follows.
- 31 INT. BATHROOM 31
- The door opens revealing Fraser and a dozen patients. Same beige walls. *
- PATIENT #3
Don't ever go in there.
- NELSON
Unless you really have to.
- Another patient beckons Fraser to follow.
- 32 EXT. FIFTH FLOOR WINDOW 32
- Fraser and what seems like the whole ward peer out the window into the courtyard.
- FRASER
The blue room.
- 33 INT. CORRIDOR BY NURSES STATION 33
- Fraser and a dozen patients shuffle past. Nurse Unger steps out and watches, curious, as they round the corner. Another half dozen patients scurry past her to catch up. As they approach the corner:
- PATIENT 1
Which way did they go?
- PATIENT 2
(checking his palm)
North by northwest.
- They scurry off in the wrong direction. Fraser steps out from the other side and beckons.
- FRASER
This way.
- The patients appear and scurry off after Fraser. Nurse Unger smiles. Dr. Martins steps out of the nurses station.
- DR. MARTINS
What was that about?
- NURSE UNGER
(smiling)
I think they're tracking something.

33 CONTINUED:

33

DR. MARTINS
(friendly advice)
Keep an eye on the new one, will you?
He could be dangerous.

Martins moves off.

34 INT. FRASER'S ROOM -- NIGHT

34

Fraser lies on his bunk, writing a note on a small piece of paper with the cartridge from a Bic pen. Walter appears in the doorway.

FRASER
Hi.

Fraser puts the note and the cartridge into his hat band.

FRASER (CONT'D)
Come on in. One of the patients said something, and I was just trying to remember where I heard it. My father used to quote it. It's from Hamlet. "I am but mad North-Northwest; when the wind is southerly I know a hawk from a handsaw."

WALTER
You're not helping them, you know. People see things, it doesn't mean they're real, it doesn't mean it happened.

FRASER
I don't know; sometimes I see things that no one else does.

WALTER
That's why you're here.

FRASER
(smiles)
Yes. Reality is a curious thing. Really, it's just a matter of what you believe. If a lot of people believe something to be true, then it becomes reality. At least for them. For a long time it was true that the earth was flat. Then one person disagreed, and now we believe the opposite. Even after it was proven, many people refused to believe it, because they were afraid.

(MORE)

34 CONTINUED:

34

FRASER (CONT'D)

They thought if they believed they'd suddenly fall off the earth. A lot of people are still afraid.

WALTER

(scoffs)

Of falling off?

FRASER

Of believing in what they know. Especially if that truth is painful. It's easier to make up a new reality. But I think you know that, don't you, Walter.

WALTER

...Is that who I am?

FRASER

No, that's just your name. Walter Sparks. Who you are is inside of you. You never lost that. I don't need to know your name to know who you are.

WALTER

(with shame)

I'm not... I'm not who you think I am.

FRASER

It wasn't your fault.

WALTER

Yes it was. I was late.

FRASER

Ty made his own decision. The question is when will you make yours?

WALTER

Sometimes I see it real clearly, and sometimes... Sometimes I think it would have been a lot easier if I had killed myself.

FRASER

It may have been. My mother died when I was very young. I don't remember very much about that time...except for my father's beard.

(MORE)

34 CONTINUED: (2)

34

FRASER (CONT'D)

I don't remember him crying or talking about her, I just woke up one morning and noticed he had a beard. It got longer and longer, he got thinner, he didn't go to work anymore. My mother died and my father stopped living. Then one day, I woke up and breakfast was on the table. Oatmeal and a sliced banana. He was clean shaven... and he was crying.

WALTER

He was a very strong man.

FRASER

He woke up, and the wind was from the south, and he found that he still knew the difference between a hawk and a handsaw.

They sit there in silence.

35 INT. OBSERVATION ROOM -- NEXT MORNING

35

Ray sits waiting alone in the small room where Doctor Martins met with Walter. Danny escorts Fraser in.

DANNY

Visiting Room's being repainted. You can meet in here.

He leaves before Fraser can thank him.

RAY

Got the lab results on those pills. You were right. It's the same drug.

Fraser sits down opposite Ray.

FRASER

They must be conducting clinical tests here. The man you fished out the river's name is Winston. The drug must be connected to his death and they're covering it up to falsify the test results. What I haven't been able to figure out is where the blue room is. Somehow it's associated with the deaths.

35 CONTINUED:

35

RAY

Only one problem with your theory, Fraser. Lab says no way this drug is lethal. Worst case, it may cause some depression.

FRASER

(twigs)

I didn't listen to what they were telling me. Well, I did, but I listened with my eyes.

RAY

You know, you're really starting to scare me.

FRASER

All communication is done in code, Ray. If you don't understand the language, none of it makes sense. They weren't talking about the color blue. They were talking about the emotion. The drug causes depression. They went into the blue room, Ray. They killed themselves.

Ray gives Fraser a hard look, realizes he actually makes sense. He nods and rises to leave.

RAY

I'll be back in twenty with a warrant.

Fraser suddenly notices something over Ray's shoulder in the corner -- a pin hole in the wall. Fraser's face changes.

FRASER

Ray. Who did you tell you were coming here?

RAY

Nobody. Why?

Suddenly the door from the Anteroom opens and Danny charges in behind Ray. Before Ray can move, his arms are grabbed and pinned to his side.

RAY (CONT'D)

I misunderstood the question. I told everyone I know. The Sheriff, the State's Attorney, my mother.

Danny pulls Ray's gun out of his pants and shows it to Dr. Martins who stands in the doorway. *

35 CONTINUED: (2)

35

DANNY
Another John Doe?

Dr. Martins nods, almost sadly, as Ray protests.

RAY
Hey, I'm a cop! You can't do this!

The Orderly jabs Ray's gun in Ray's ribs.

36 INT. PADDED CELL -- MOMENTS LATER

36

The floor and all four walls, including the door, are covered with padding. Clad in straight-jackets, Fraser and Ray are violently tossed into the room, falling to the ground, unable to get up because of their constraints.

RAY
Fraser, I don't think they're really
painting the Visiting Room.

On Fraser, we:

FADE OUT:

END ACT THREE

ACT FOUR

37 INT. PADDED CELL -- THAT NIGHT

37

Fraser and Ray are still on the floor. Ray squirms about desperately trying to extricate himself from his straight jacket. Fraser sits motionless.

RAY

(flailing around; a
blind panic)

This is like something out of the dark ages! Look at this room! They're probably going to give us shock treatment! I don't react well to shock treatment.

FRASER

Calm down, Ray. They're not going to do any of those things. They're going to kill us.

Ray stops squirming.

RAY

You see, to most people, those would be contradictory thoughts.

(resumes squirming)

Help!!!

38 INT. ANTEROOM -- CONTINUOUS

38

A very nervous Dr. Martins is on the phone.

DR. MARTINS

He's a real Mountie. And his buddy's a real cop.

(pause)

Yeah, yeah, they're under control.

No, I'm not going to do that! Covering up suicides I can somehow rationalize, but not murder, no. You have to think of something else.

(pause, then meekly)

Yes, I'll be waiting.

39 INT. STATIONARY JAGUAR -- NIGHT

39 *

Ms. Farmer hangs up her cell phone.

*

FARMER

Coward.

*

She slams the car into gear and speeds off.

*

40 INT. PADDED CELL -- CONTINUOUS

40

Ray continues to scream and squirm around violently, while Fraser continues to lay almost perfectly still.

RAY

Help!!!!

FRASER

It would appear that the room is soundproof, Ray.

RAY

You got a better plan?

FRASER

Relax.

RAY

That's a plan?

Fraser pulls an arm out of his straight jacket.

FRASER

The more you struggle, the tighter it gets. All you have to do is completely relax, dislocate your shoulder and pull the arm out of the sleeve.

RAY

Or, you could let me out.

FRASER

Ah, yes that would work too.

He helps Ray up and unbuckles him, inspecting the door at the same time.

FRASER (CONT'D)

Dead bolt, keyless entry, sealed frame, hinged on the outside.

RAY

So no windows and a sealed door. Might as well put the straight jackets back on.

FRASER

If something can get in with the door locked, then something can get out.

RAY

Did something get in?

40 CONTINUED:

40

FRASER

Air. In spite of a hermetically sealed door, we haven't suffocated.

Fraser licks his finger and holds it up, feeling for where the draft is coming from. He starts to move around the room, searching the air.

RAY

You see, Fraser. The problem is, we're much bigger than air.

Fraser closes in on a wall.

FRASER

The air flows through the padding. *

Fraser takes the band off his hat, undoes the buckle and slices the padding.

FRASER (CONT'D)

I sharpened the buckle.

RAY

You anticipated having to cut your way out of a rubber room??!

FRASER

No, Ray, I anticipated them taking away my knife.

He peels back the padding from the wall. Ray helps, and with great difficulty, they uncover the bare wall, and an air vent near the floor big enough for a man to crawl through but covered with a thick metal grate. Ray stoops to inspect it.

RAY

Bolted shut.

Fraser pulls a metal supporting pole out of the top of the padding.

FRASER

Archimedes said give me a fulcrum and a long enough lever and I'll move the world.

41 INT. HOSPITAL ENTRANCE -- CONTINUOUS

41

Farmer pushes open the front door, where Dr. Martins and Danny wait. They hustle toward the elevators.