

Episode # **19**  
Project - SC1019

# *due* **SOUTH**



## **"HEAVEN AND EARTH"**

*Written by*

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

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**Regular Cast**

FRASER  
RAY  
DIEFENBAKER  
WELSH  
HUEY  
GARDINO  
ELAINE

**Recurring Characters**

FRANCESCA  
FORD  
DEETER

**Guest Cast - Speaking Roles**

GARRET  
MARY ANN MADISON  
MADISON

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

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

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**EXTERIOR - DAY**

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

**INTERIOR - DAY**

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

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**EXTERIOR - NIGHT**

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

**INTERIOR - NIGHT**

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

PROLOGUE

OVER BLACK:

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

FADE IN:

1 SOMETHING METAL

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

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

ECU: A GOLD LOCKET -- PIXILATED POV

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

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

2 EXT. COLLEGE CAMPUS -- AT THE GATE

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

3 EXT. PARKING LOT

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

3

CONTINUED:

3

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

\*  
\*

THE LOCKET

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

CUT TO:

4

THE LID OF A TRUNK

4

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

CUT TO:

5

PIXILATED POV

5

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

CUT TO:

6

ECU: ON A MAN'S FACE

6

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

IN HIS HAND

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

HIS POV -- THE PARKING LOT

The same one where Mary Ann was abducted.

ECU: ON HIS FACE

and his tortured expression. As the tears fall:

6 CONTINUED:

6

MAN

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

END OF PROLOGUE

ACT ONE

7 EXT. POLICE STATION -- DAY 7

Establishing shot, over which we hear:

RAY (V.O.)

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

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

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

FRASER

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

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

RAY

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

FRASER

I'm disturbing you.

RAY

Yes, you are.

FRASER

I should leave.

RAY

Yes, you should.

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

FRASER

Ray...

8 CONTINUED:

8

RAY

But you won't.

FRASER

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

RAY

Okay, okay -- clear.

All three exit the lunchroom into the:

9 INT. HALLWAY -- MOVING

9

FRASER

(quietly)

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

RAY

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

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

FRASER

(in a rush)

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

RAY

Great, now get the hell---

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

RAY (CONT'D)

My sister?

FRASER

Yes, Francesca.



9 CONTINUED:

9

RAY

You slept with my sister?!

Heads turn in the hall.

FRASER

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

RAY

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

FRASER

She didn't say anything about...?

RAY

Nothing.

FRASER

(relieved)

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

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

RAY

(calling after)

Fraser...?

A UNIFORM appears and stops him.

UNIFORM

Got another one for you, Detective.

RAY

Madison case?

(he nods)

Get a statement.

UNIFORM

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

Ray glances at

GARRETT

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

RAY

Park him. I'll be right back.

9 CONTINUED: (2)

9

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

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

10

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

FRANCESCA

(rhapsodizing)

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

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

FRANCESCA (CONT'D)

(beat, then)

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

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

11 INT. YET ANOTHER HALLWAY -- MOMENTS LATER

11

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

RAY

(to parents)

Would you excuse us?

...and yanks Fraser into:

12 INT. STORAGE CLOSET -- CONTINUOUS

12

Pitch black.

RAY

Okay. The way I see it...

Beat. Ray opens the door again.

RAY (CONT'D)

(to Diefenbaker)

Out.

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

12 CONTINUED:

12

RAY (CONT'D)

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

FRASER

You're upset.

RAY

That would be correct.

FRASER

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

RAY

So you did sleep with her!

FRASER

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

RAY

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

FRASER

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

13 INT. HALLWAY OUTSIDE OF STORAGE CLOSET -- CONTINUOUS

13

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

14 INT. STORAGE CLOSET -- CONTINUOUS

14

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

ELAINE

Hi.

14 CONTINUED:

14

FRASER/RAY

Hi.

ELAINE

Am I disturbing you?

FRASER/RAY

Not at all...

ELAINE

(to Ray)

Lieutenant wants to see you.

RAY

(turning to Fraser,  
between clenched teeth)

Don't move.

FRASER

Ah.

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

ELAINE

Can I ask you a personal question?

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

ELAINE (CONT'D)

Francesca Vecchio...

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

CUT TO:

15 INT. BULLPEN

15

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

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

15 CONTINUED:

15

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

UNIFORM  
FBI.

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

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

HUEY  
Not any more.

LOUEY  
You're off the case.

RAY  
Says who?

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

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

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

16 INT. WELSH'S OFFICE -- CONTINUOUS

16

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

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

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

16 CONTINUED:

16

Ray bursts in.

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

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

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

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

RAY  
(thrown)  
Asked you.

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

RAY  
It's been three days!

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

Furious, Ray turns to Welsh--

16 CONTINUED: (2)

16

RAY

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

DEETER

Bozos?

RAY

Excuse me, Agent Bozos...

FORD

(to Deeter)

Call Washington.

WELSH

There's no need.

(to Ray)

You know the drill Vecchio.

RAY

Lieutenant...!

WELSH

(pointedly)

You'll be kept informed.

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

17 INT. BULLPEN -- CONTINUOUS

17

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

RAY

(cutting him off)

What the hell are you looking at?

GARRET

The girl. I have something.

RAY

(re: Huey and Louey)

Tell them.

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

17 CONTINUED:

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

ANGLE ON

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

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

ELAINE  
And your grandmother taught you this.

FRASER  
...Yes.

ELAINE  
And you believed her.

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

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

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

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

UNIFORM  
Who?

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

All heads turn to

FRASER

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



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14.

17

17 CONTINUED: (2)

ON GARRET -- INTERCUT

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

BACK TO SCENE

UNIFORM

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

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

UNIFORM (CONT'D)

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

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

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

WITH FRASER AND RAY

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

FRASER

Ray...

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

RAY

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

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

RAY (CONT'D)

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

17 CONTINUED: (3)

17

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

\*  
\*

FORD

Not so fast.

\*

DEETER

(to nearby agents)

Hold him!

\*  
\*

They do.

\*

FORD

(crocodile smile)

Nice to see you again, Constable.

\*  
\*

18 OMITTED  
THRU  
21

18 \*  
THRU  
21

22 OMITTED

22

23 INT. WELSH'S OFFICE -- CONTINUOUS

23

CU: THE LOCKET

\*

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

DEETER

(to Ford)

It's hers. Father confirmed it.

FORD

Get it analyzed.

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

\*  
\*

RAY

(shakes his head)

No sign of him.

\*  
\*

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17.

23 CONTINUED:

23

FORD (CONT'D)

He said you did it.

FRASER

Yes, that's correct.

FORD

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

RAY

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

Fraser intercedes.

FRASER

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

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

FORD

(to Fraser)

You work downtown, don't you Constable?

FRASER

Yes, sir.

FORD

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

RAY

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

23 CONTINUED: (2)

23

FRASER

It's alright, Ray.  
(to Ford)

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

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

FRASER (CONT'D)

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

FORD

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

FRASER

That seems perfectly clear, sir.  
(standing)  
So, I'll just...

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

FORD

Out.

23 CONTINUED: (3)

23

RAY

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

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

FORD

(turning to Deeter)

Put out an APB.

CUT TO:

24 INT. POLICE STATION (HALLWAY/STAIRS)

24

As Fraser and Ray head out of the precinct.

RAY

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

FRASER

Agent Ford does seem rather annoyed with us, Ray.

RAY

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

FRASER

You were there too, Ray.

RAY

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

As they start down the stairs:

FRASER

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

RAY

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

FRASER

That's very kind of you.  
(MORE)

24 CONTINUED:

24

FRASER (CONT'D)

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

RAY

Nothing happened?

FRASER

If it makes you feel better.

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

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20.

24 CONTINUED: (2)

24

FRANCESCA

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

(sighs)

So romantic...

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

FRASER

(quickly)

After you.

25 EXT. POLICE STATION -- DAY

25

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

FRASER

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

RAY

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

FRASER

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

RAY

You saw that?

FRASER

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

(stops, closes his  
eyes, sniffs)

Mesa Powder. Chili.

RAY

Chili.

FRASER

It's the best I can do, Ray.

RAY

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

As they climb in the Riv:



25 CONTINUED:

25

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

FRASER  
Apparently.

CUT TO

26 INT. A SOUP KITCHEN -- LATER

26

ECU: A HUGE POT OF CHILI

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

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

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

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

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

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

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

COOK  
Gives it some "oomph."

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

FRASER  
Thank you kindly.

They start to move off.

CUT TO:

26 CONTINUED:

26

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

27

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

MANAGER

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

RAY

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

MANAGER

That would describe about half of them.

Ray digs out a newly made sketch of the suspect.

RAY

How about this guy?

MANAGER

(shakes his head)

Sorry.

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

\*  
\*

28 INT. HARBOR LIGHTS MISSION -- LATER

28

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

RAY

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

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

FRASER

Ray...mesa powder.

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

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

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

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

COOK #4  
Eat it or toss it, okay?

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

RAY  
(already moving)  
Fraser...!

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

FRASER  
Please...

GARRET  
Get away from me!

FRASER  
There's no need.

GARRET  
Like hell!

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

END OF ACT ONE

ACT TWO

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

FORD (O.S.)

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

31 INT. INTERROGATION ROOM -- CONTINUOUS 31

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

FORD

You find anything else?

WILSON

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

INTERCUT -- OBSERVATION ROOM

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

FORD

(sarcastic)

Thank you, Ms. Wilson.

(to Garret)

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

GARRET (O.S.)

Yes.

BACK TO SCENE

FORD

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

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

GARRET

I told you. I just found it.

FORD

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

\*  
\*  
\*  
\*

31 CONTINUED:

31

GARRET

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

FORD

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

GARRET

No.

(a lie)

...I saw her picture in the paper.

INTERCUT -- OBSERVATION ROOM

Fraser and Ray watching.

RAY

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

FORD (O.S.)

(knows it's a lie)

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

GARRET (O.S.)

I...I wanted to help.

BACK TO SCENE

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

FORD (O.S.)

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

Ford continues. Garret is looking at him strangely.

FORD (CONT'D)

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

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

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27.

31 CONTINUED: (2)

31

GARRET

No --

FORD

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

GARRET

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

(catches himself)

No.

FORD

Where's the body, Mr. Garret?

IN THE OBSERVATION ROOM

Ray explodes.

RAY

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

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

RAY (CONT'D)

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

BACK TO SCENE

WILSON

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

GARRET

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

FORD

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

WILSON

Mr. Ford, if there is evidence...

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

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28.

31 CONTINUED: (3)

31

FORD

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

GARRET

Why are you doing this??

FORD

(in his face)

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

Garret lurches to his feet, out of control --

GARRET

NO! She was alive! She was breathing!

FORD

When? After you hit her?

GARRET

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

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

FORD

What kind of car?

GARRET

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

FORD

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

GARRET

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

FORD

Yeah. Like you "saw" the mountie.



31 CONTINUED: (4)

31

GARRET

He was there.

WILSON

Mr. Ford, stop badgering...

FORD

(sarcastic)

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

Garret opens his mouth to protest -- hesitates --

GARRET

No. He buried her...

INTERCUT -- THE OBSERVATION ROOM

Fraser listening.

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

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

BACK TO SCENE

FORD

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

GARRET

...No!

FORD

Is that how you got this?

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

CLOSE ON GARRET

his hands close around it for an instant.

INTERCUT -- GARRET'S PIXILATED POV

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

31 CONTINUED: (5)

31

BACK TO SCENE

Inexplicably, relief breaks over his face.

32 INT. THE OBSERVATION ROOM

32

Close on Fraser.

FRASER

She's alive.

RAY

Huh?

33 INT. INTERROGATION ROOM

33

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

34 INT. OBSERVATION ROOM -- CONTINUOUS

34

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

FORD

(realizing)

Vecchio.

Ford turns back, throws the door open...

35 INT. HALLWAY

35

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

WELSH

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

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

36 INT. INTERROGATION ROOM -- CONTINUOUS

36

The door opens and they slip inside.

36 CONTINUED:

36

WILSON

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

FRASER

This will only take a moment.

RAY

Thanks, Carolyn.

\*  
\*  
\*  
\*

FRASER

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

GARRET

(startled)  
...Yes.

FRASER

What else did you see?

GARRET

(backing away)  
Nothing.

FRASER

You saw me.

GARRET

(surprised)  
Yes.

FRASER

With her?

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

FRASER (CONT'D)

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

GARRET

(realizing)  
...No.

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

GARRET (CONT'D)

No.

FRASER

Thank you.

(MORE)

36 CONTINUED: (2)

36

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

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32.

36 CONTINUED: (2)

36

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

INTERCUT -- GARRET'S PIXILATED POV

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

BACK TO SCENE

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

RAY

Hey...

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

FORD

Out.

37 INT. POLICE STATION HALLWAY -- MOVING

37

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

RAY

What the hell was that?

FRASER

He did see the girl.

RAY

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

FRASER

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

RAY

You believe that?

37 CONTINUED:

37

FRASER

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

RAY

Because he's delusional. Or a liar.

FRASER

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

RAY

You're losing me, Fraser.

FRASER

(to himself,  
thoughtfully)

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

(to Ray)

Horatio is--

RAY

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

FRASER

Hamlet sees his father's ghost.

RAY

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

FRASER

Yes, I suppose that would follow.

RAY

How is this relevant?

FRASER

It isn't.

(MORE)

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34.

37 CONTINUED: (2)

37

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

RAY  
Now you're scaring me.

38 INT. BULLPEN -- CONTINUOUS

38

As they enter Elaine meets them at the door.

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

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

Elaine nods toward Welsh's office:

ANGLE -- WELSH'S OFFICE

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

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

39 INT. WELSH'S OFFICE -- CONTINUOUS

39

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

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

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

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35.

39 CONTINUED:

39

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

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

RAY  
So Garret's innocent.

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

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

DEETER  
Yeah, so is he.

Ford puts a hand out, silencing Deeter.

FORD  
Cut him loose.

DEETER  
(turning on Ford)  
What??

FORD  
Vecchio has a point. Cut him loose.

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

FRASER  
(to Welsh)  
...The girl?

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

FRASER  
But she's still alive.



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36.

39 CONTINUED: (2)

39

WELSH  
For the moment.

FADE OUT:

END OF ACT TWO

\*

ACT THREE

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

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

FORD

(to SWAT Captain)

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

DEETER

What about the armored personnel carrier?

FORD

No.

SWAT CAPTAIN

(armed to the teeth,  
grenades, etc.)

Ah, sir ...

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

FORD

(turning to an FBI  
Agent)

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

Ray speaks up from the back of the room:

RAY

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

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

FORD

Another good point.

(to SWAT Captain)

Tell him to drive himself.

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

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37A.

41

41 INT. BULLPEN -- CONTINUOUS

Ray moves Fraser to one side. They speak quietly.

RAY

Good plan.

FRASER

Mmm.

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38.

41 CONTINUED:

RAY

Too good.

FRASER

Mmm.

Ray is suddenly struck by a thought.

RAY

Where's Deeter?

They look around and spot --

THEIR POV

Huey and Louey at their desks speaking quietly with Deeter.

BACK TO SCENE

RAY (CONT'D)

Mmm.

FRASER

Mmm, indeed.

They exit. \*

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

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

GLORIA

Five minutes, that's it.

Ray gives her a quick kiss on the cheek.

RAY

I owe you one, Gloria.

GLORIA

You owe me ten.

She walks off. Ray opens the door to:

43 INT. INTERROGATION ROOM -- MOMENTS LATER 43

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

FRASER

The FBI have a ransom note.

Garret nods.

43 CONTINUED:

FRASER (CONT'D)

Tell me about the kidnapper.

WILSON

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

RAY

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

WILSON

(starts to twig)  
What are you saying?

RAY

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

(turning to Garret)

They're gonna come looking for you.

Garret just stares at the table.

FRASER

There isn't a lot of time.

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

GARRET

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

PIXILATED POV

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

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40.

13 CONTINUED: (2)

43

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

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

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

BACK TO SCENE

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

GARRET

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

RAY

Any insignia?

GARRET

No.

FRASER

His face.

Garret nods, concentrates.

PIXILATED POV

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

GARRET

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

THE DOOR OPENS

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

FORD

Isn't this interesting.

FRASER

(to Garret, urgently)  
His face...

43 CONTINUED: (3)

43

GARRET

I...

WILSON

(stepping in)

My client has nothing further to say.

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

FORD

(to Ray and Fraser)

You coming?

44 EXT. REAR OF THE POLICE STATION -- DAY

44

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

ANGLE -- FORD AND DEETER

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

FORD

(to Deeter)

Don't loose him.

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

45 EXT. A DOWNTOWN STREET -- DAY

45

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

46 EXT. DALY PLAZA

46

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

## 47 ELEVATED WALKWAY

47

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

FORD  
(into a mic)  
Everyone in position?

## VARIOUS ANGLES

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

## 48 EXT. DALEY PLAZA -- STREET LEVEL

48

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

FORD

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

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

CUT TO:

## 49 A LINCOLN CONTINENTAL

49

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

## THE PHONE BOOTH

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

MADISON

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

CUT TO:



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43.

50 THE KIDNAPPER -- CONTINUOUS 50

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

51 AT THE PHONE BOOTH 51

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

FORD

FORD

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

What?

52 EXT. CITY STREET 52

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

DEETER

Unit 17...

INTERCUT

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

We lost Garret.

FORD

Where.

DEETER (O.S.)

Not far from you.

FORD

(into mic)

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

53 INT. RAY'S CAR -- CONTINUOUS 53

Ray bangs the dashboard.

RAY

They're looking for the wrong guy!

ANGLE

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44.

53 CONTINUED:

53

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

54 INT. UNDERGROUND PARKING GARAGE

54

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

55 INT. THE PHONE BOOTH -- CONTINUOUS

55

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

ANGLE

FORD  
What's he doing?

BACK TO SCENE

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

FORD (CONT'D)  
Sonofabitch.  
(turns to someone)  
What's underneath this place?

56 INT. RAY'S CAR

56

Watching Madison.

RAY  
(to Fraser, realizing)  
He's in the parking garage.

Ford's voice comes over the walkie talkie.

FORD (O.S.)  
The parking garage -- all units move out.

WITH FORD

as he moves into his car

FORD (CONT'D)  
I want a man at every exit! Seal it off. Now!