

CSI: CRIME SCENE INVESTIGATION



"73 Seconds"

Episode #1201

Written by

Gavin Harris

Dir.: Alec Smight



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Shooting Script
July 19, 2011

7/19/2011

"73 Seconds"

Episode #1201

CAST

D.B. FITCH *

CATHERINE WILLOWS

NICK STOKES

CAPT. JIM BRASS

SARA SIDLE

GREG SANDERS

DR. ROBBINS

MORGAN BRODY

DAVID HODGES

DAVID PHILLIPS

OFFICER MITCHELL

CONRAD ECKLIE

NANCY DRAKE, *Mom* *

EMMETT DRAKE, *Son* *

BOB MUNDLER, *Cowboy* *

SHIZU YOSHI, *Red Dress* *

JIMMY FINNERTY, *Slick*

A.J. GUST, *Security Guard*

TOM FINNERTY, *51's Jersey* *

ALLEN KRICK *

ROSS GIBBS *

As Himself, On Video

CARROT TOP *

Featured, Non-Speaking

N.D. Uniforms & Detectives

N.D. CSIs & N.D. Coroner's Assistant

N.D. Desert Palm Nurses, Doctors & Patients

Tram Passengers

Fremont Street Tourists

Hot Pink Taurus Woman

Firing Range Patrons & Workers

Eclipse Casino Patrons & Workers

Veteran Dealer Marge

75 Year Old Woman

Palermo Patrons & Workers

Angry Drunk Palermo Man

Shoving Palermo Guy

N.D. Paramedics and E.M.T.s

Crime Scene Gawkers

Del Hartley *

Deputy

Club Employees & Patrons

Well-Dressed Businessman

Cousin Jerker *

* REVISED

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SETS

INTERIORS	EXTERIORS
CSI	Las Vegas Skyline (Stock)
Layout Room	
Warehouse	McCarran Airport (Stock)
Hallway	
Catherine's Office *	Palermo/Mediterranean Tram
A/V Lab *	
Break Room	Fremont Avenue
Fitch's Office *	
DNA Lab	Firing Range
Trace Lab	
Police Department	Off Highway 319A (Near Brime County)
Ecklie's Office	Desert Palm Hospital (Stock)
Interrogation Room "A"	
Viewing Room	Truck Stop Off Highway 319A *
Hallway	Maintenance Area *
Coroner's Office	
Autopsy Room "A"	
Washroom *	
Tram	
Tracks	
Mediterranean Platform	
Walkway	
Palermo Platform	
Walkway	
Tram-Car 2	
Golden Nugget Casino	
Blackjack Table	
Hallway	
Hotel Room	
Bathroom	
Palermo Casino	
Video Poker Area *	
Men's Restroom	
Desert Palm Hospital	
Hallway	
Emmett's Room	
Nancy's Room	
Reception *	
Club	
Floor	
Back Room	
N.D. Garage *	

Special Shots

VFX SHOT - Casings spinning in slo-mo through the air, zoom in on smoke coming from Beretta

ECU - ON THE SHIRT

ECU - NANCY'S WOUND

CSI SHOT - ALONG TOM'S LUNGS

CSI SHOT - Dive into the Octopus as a bullet enters *

ECU - ALONG THE SKIN

VFX SHOT - An air hose inflates a deer's skin *

VFX SHOT - Frozen recreation of tram events

CSI SHOT - The edges of the circular drop

CSI SHOT - Forming of a Ghost Drop

CSI SHOT - The air compressor rushes through Del's skin, inflates him and his eyeball shoots out.

* REVISED

CSI: Crime Scene Investigation"73 Seconds"TEASER

FADE IN:

1 EXT. LAS VEGAS SHOTS - ESTABLISHING - NIGHT 1

A PLANE LANDS at McCarran. TOURISTS flood the Strip.

2 EXT. PALERMO/MEDITERRANEAN TRAM (MOVING) - NIGHT 2

The TRAM moves across the elevated tracks running parallel to Las Vegas Boulevard, enters the Palermo station.

3 INT. TRAM TRACKS/PLATFORM - NIGHT 3

FRONT CAR POV: The headlight pierces the darkness. Then the tram moves into light as it arrives. PASSENGERS await.

4 INT. PALERMO PLATFORM - NIGHT (CONTINUOUS) 4

We see the PASSENGERS waiting in front of TRAM-CAR 2.

We'll know who they are shortly, for now it's just: A MOM waiting for her 6-year-old SON to catch up (the boy has a toy in a bag). A tense 50-something MAN in a COWBOY HAT. A beautiful ASIAN WOMAN in a distinctive *red dress*. A SLICKED HAIRE D GRIFTER-TYPE with a Mai Tai. A tired SECURITY GUARD.

We CUT BACK to the SIX YEAR OLD BOY. MOVE IN on his *Secret Seal* baseball cap, then PULL BACK to REVEAL --

*

MATCH CUT TO:

5 OMITTED 5

6 EXT. FREMONT AVENUE - EARLIER TODAY - DAY (MONTAGE) 6

-- The BOY and MOM now on Fremont. This is precocious EMMETT DRAKE and his mom NANCY DRAKE (30's, Midwestern). Emmett rushes over to a VENDOR, dressed as a showgirl selling everything under the sun, including baseball caps.

*

EMMETT DRAKE

*

(re: one ballcap)

Look, Mom. *Secret Seal!*

*

(CONTINUED)

6 CONTINUED:

6

NANCY DRAKE
Who's Secret Seal?

*
*

EMMETT DRAKE
He's a seal but he knows everyone's
secrets.

*
*
*

NANCY DRAKE
How much?

*

Nancy smiles, sets down her pink lemonade cup as she digs into her purse for money. We MOVE OVER her cup, MOVE INTO the bright pink...

MATCH CUT TO:

7 EXT. FIRING RANGE - DAY (MONTAGE)

7

... then PULL BACK off the pink TO REVEAL we're looking at a pink Taurus .32 auto gun. WIDER, we see it's in the hands of a tank-topped HOT YOUNG WOMAN.

Next over is BOB MUNDLER (40's, our man in the COWBOY HAT). He blasts a 9mm Beretta. Intense, focused and a little odd. Perhaps Mundler's thinking about killing a man. He smiles.

*
*

8 VFX SHOT - SUPER SLO-MO ON CASINGS (MONTAGE)

8

discharging from the Beretta into the air. The last casing flips end over end in a graceful arc, moving TOWARD CAMERA until it fills the screen...

*
*
***TRANSITION TO:**

*

9 INT. CLUB - BACK ROOM - NIGHT (MONTAGE)

9

WISPS OF SMOKE rising from a small fog machine. WIDER, we see our beautiful Asian woman who was in the red dress. She's lying on a bed in a satin robe, posing. POP! Professional key lights flash.

PHOTOGRAPHER (V.O.)
Are you ready for Claude?

RED DRESS
Always.

She smiles enigmatically. We SNAP TO the bright light...

10 OMITTED

10

- 11 INT. GOLDEN NUGGET CASINO - BLACKJACK TABLE - NIGHT (MONTAGE) 11 *
- ... PULL OUT of bright NEON CASINO LIGHTS. We MOVE HIGH OVER the CROWDS until WE FIND our SLICK HAired GRIFTER. He's at the blackjack table. On his cell.
- SLICK
(into cell)
'Course I'm still in L.A... I'm at a Dodger's game. Chillax. I'll pay him Monday... Next Monday.
- Slick CLICKS OFF, looks at his face-down Queen. Ten \$100 chips stacked near it. VETERAN DEALER MARGE (57) has a face up nine. Very tense. Marge deals.
- SLICK
I may look like a whale, Marge, but my heart beats guppy. I need this.
- Slick draws a ten, Marge a King. Slick wins a grand! SUPER SLO-MO on Slick as he raises his arms in victory, hugs the OTHER PLAYERS at the table, kisses a blushing 75-year-old WOMAN on the cheek. *
- CUT TO:** *
- 12 INT. PALERMO - VIDEO POKER AREA - NIGHT (MONTAGE) 12 *
- We're now with an angry, drunk, MIDDLE-AGED MAN who's just lost big-time. He starts SCREAMING at a GUY next to him. The Guy shoves the Middle Aged Man. Fists are about to fly -- -- until A.J. GUST (27, our big security guard) steps between. *
- A.J. GUST
Don't lose twice, guys.
- The Men back away. CLOSE ON Gust as he watches --
- 13 INT. TRAM - PALERMO PLATFORM - NIGHT 13
- the tram doors OPEN in front of him. Present time now.
- From the POV INSIDE TRAM-CAR 2 (which is spotless) WE SEE A.J. Gust, Nancy and Emmett Drake, Bob Mundler, Red Dress and Slick walk on board. *
- We quickly CUT BEHIND THEM as they board (as well as ND PASSENGERS into TRAM-CARS 1). The platform empties, then --
- a last PASSENGER hurries toward Tram-Car 2. We only see his back, a Las Vegas 51 jacket. This is TOM FINNERTY (30's). *
- Tom makes it in just as the doors shut. *

14 EXT. PALERMO/MEDITERRANEAN TRAM - MOVING - NIGHT 14

-- the Tram moves from the Palermo to the Mediterranean.

15 INT. TRAM - MEDITERRANEAN PLATFORM - NIGHT (MOMENTS LATER) 15

The Tram comes to a stop. CAMERA GLIDES ALONG Tram-Car 1 where passengers exit - a small WEDDING PARTY, ND TOURISTS and Keno player ALLEN KRICK (24) whom we'll meet later. *

We SUPER SLOW-MO as Red Dress comes into frame. She pushes through the crowd. Terrified. BLOOD SPATTER on her face.

-- REGULAR SPEED, We CONTINUE MOVING ACROSS as horrified Tram-car 2 Passengers run like hell from something. Slick takes a last look back and runs.

SNAP ZOOM TO:

16 INT. TRAM-CAR 2 - NIGHT (CONTINUOUS) 16

-- FIND our security guard, A.J. Gust. He sits in a daze on the floor, a .357 in his hand. Patch of blood at his shoulder.

We MOVE OVER the floor, SEE: BLOOD, a trail of STICKY CLEAR GOOP, a spilled MAI TAI, SAND and plastic GLASS FRAGMENTS.

ON A VIDEO SCREEN: a VEGAS PROMO LOOP finishes. CARROT TOP smiles brightly into camera. *

CARROT TOP (ON VIDEO) *

... so go and discover the wonders
of the Mediterranean!

FIND Tom Finnerty, our late arrival in the 51's jacket, lying in a pool of blood. Dead. Above Tom, a tram safety glass window is spider-webbed from a gunshot. *

SNAP PAST HIM, FIND Bob Mundler, our gun range cowboy. Down and dead. Gaping chest wound. His Beretta a few feet away. *

CARROT TOP (ON VIDEO) *

And remember, in Vegas. Anything
can happen!

We ZIP AROUND to reveal Midwestern Mom Nancy Drake. On her side, she looks dead. Cheek snug to the floor. RED ANTS crawl over her face. *

Finally, we find the only uninjured passenger left on the tram. Emmett Drake. He's with his Mom, shaking uncontrollably in his sneakers. *

OFF Emmett.

WHITE FLASH TO:

17 INT. TRAM - MEDITERRANEAN PLATFORM - NIGHT (LATER)

17

[NOTE: WE PICK UP FOUR MONTHS AFTER THE EVENTS OF THE FINALE. OUR TEAM HAS BEEN WORKING WITH THE NEW CSI SUPERVISOR FOR THREE WEEKS, ALL EXCEPT FOR NICK, WHO'S BEEN AWAY AT A TRAINING SESSION]

*
*
*
*

POLICE. PARAMEDICS. Full-blown triage and crime scene. We FOLLOW NICK into the controlled chaos. GREG passes Nick as E.M.T.'s roll out an oxygen-masked Nancy Drake.

*

GREG

Next time, I'm in Hawaii when we're breaking in a new supervisor. Toes in the sand, drink in my hand. I won't be looking at bugs.

CATHERINE approaches, walks with Nick.

CATHERINE

Aloha, stranger. Good training session?

NICK

Three weeks of sand, surf and scarabs.

CATHERINE

Hope you got some sleep. It's looking like a serious Tower-Caper.

NICK

Sheriff or Mayor's tower?

CATHERINE

Both.

NICK

Bring it on.

CATHERINE

Shootout at the L.V. corral. Two dead. Three injured.

They reach Tram-Car 2. Nick looks inside, sees SARA taking pictures at the forward end. And THREE BODIES. Legs from an apparent third VIC protrude from under a row of seats.

NICK

Thought you said *two* dead?

Catherine eyes the third body, looks back at Nick, says nothing. She just smiles, walks away. Sara approaches.

NICK

(to Sara re: Catherine)

You see that? Should I be worried?

(CONTINUED)

17 CONTINUED:

17

SARA

Welcome back.

She smirks, pats him on the shoulder, exits. Nick looks back, sees Greg eyeing him. What the hell's going on?

Nick moves into the tram. Eyes focused on...

LEGS... our third body. As Nick rounds the row of seats... his eyes now land on...

A clearly uninjured, *very alive* person staring up at the ceiling, as if in meditation. This is D.B. FITCH (50'S).

*

FITCH

You must be Stokes.

*

NICK

You're contaminating the scene.

Fitch swivels his head toward Nick.

*

FITCH

I already cleared this area.

*

BRASS enters, holds an iPad. He eyes Fitch on the floor - seen this before. Moves on.

*

BRASS

Platform surveillance.

FITCH

Little help?

*

Nick looks over. An awkward beat, then... extends his hand to help Fitch up.

*

*

FITCH

Thanks. Fitch. New Guy.

*

*

Although he's a renowned expert witness and experienced former crime lab director, Fitch is a man who still maintains a sense of wonder about everything.

*

*

Fitch and Nick look at the screen, see a WIDE ANGLE SURVEILLANCE STILL of the Palermo platform - happy people climb on board.

*

BRASS

Party at the Palermo --

Brass swipes to a Mediterranean SURVEILLANCE STILL -- scared shitless people disembark.

BRASS

-- hangover at the Mediterranean.

(CONTINUED)

17 CONTINUED: (2)

17

FITCH

*

Time stamp.
(sense of wonder)
Whole ride only takes 73 seconds.

Nick and Brass swap a look, not on the "wonder" train.

OFF our new guy...

SMASH TO:

MAIN TITLES.

END OF TEASER

ACT ONE

FADE IN:

18 INT. TRAM-CAR 2 - NIGHT

18

CLOSE ON a red ant, its antennae twitching.

NICK (V.O.)

What brings you here, buddy?

RACK FOCUS WIDE as Nick forceps the ant into a specimen jar. Fitch is next to him, gloved, shining a maglite under the seats. Beyond them DAVID PHILLIPS inspects Mundler's body.

*
*

FITCH

E.M.T. said the wounded mom's face was covered in ants.

*

Fitch sees the cup, lifts it up, sniffs.

*

FITCH

Spilled Mai Tai. Right where the Mom went down.

*

NICK

Explains the ant-face, not how they got here. They're Red Harvesters. *Pogonomyrmex barbatus* [*poe-GO-no-MIR-meks bar-BAY-tus*]. Showgirls of the ant kingdom.

*
*
*

FITCH

They've got great asses?

*

NICK

They perform well with people watching. Perfect for --

Fitch has found a tiny piece of snapped, cheap plastic under a seat. Holds it up. It's molded like a barn.

*

FITCH

-- Ant Farms.

*

NICK

Explains the sand. Kid must've had it. Dropped it.

FITCH

Six years old. Seeing all this.
(to David Phillips)
What's the Cowboy say?

*

DAVID PHILLIPS

Gunshot wound to the chest.

(MORE)

(CONTINUED)

18 CONTINUED:

18

DAVID PHILLIPS (CONT'D)
Very little blood. Game over in
seconds. He tested positive for
G.S.R. on his right hand. No ID.

Cowboy's Beretta sits a few inches from his right hand.

FITCH
Security guard had a .357.

NICK
Beretta must be the Cowboy's.

Nick picks up the Beretta, pops the remaining bullet, clicks
out the magazine, inspects it.

NICK
Two shots.

FITCH
How'd 51 Jacket do?

DAVID PHILLIPS
One gunshot wound. Entered his
side near the liver at an odd angle.

NICK
Crossfire hit maybe. Bled out.

Fitch sees a wallet inside Tom's front jacket pocket.

FITCH
Can I check him?

Phillips nods, then Fitch grabs the wallet, flips it open.

FITCH
Nathaniel Finnerty. Locust Valley,
New York. No cash. Credit cards
still there.

Nick tweezes a piece of glass. As he raises it, the SLIMY
GOOP stretches with it, then slops back to the floor.

NICK
What the hell is this? Never seen
so many fluids at a scene. It's
like the tram puked.

Nick looks over to Fitch who's staring at the ceiling.

FITCH
Paint pattern on that duct is
identical to the Centaurus
constellation. How cool is that?

(CONTINUED)

18 CONTINUED: (2)

18

Nick just sees duct.

FITCH
This looks like a ricochet.

Fitch points at a small indent in the ceiling.

NICK
Maybe.

FITCH
Just a thought.

A little tension between these two. Fitch's cell RINGS. As Fitch answers, Nick spots Emmett's "*SECRET SEAL*" CAP under a seat, grabs it.

FITCH
(into cell)
Fitch. What's up? Where?

Listening, Fitch walks out.

19 OMITTED

19

20 INT. TRAM - MEDITERRANEAN - WALKWAY - NIGHT (LATER)

20

... PICK UP Fitch as he walks down the long walkway. GAWKERS behind the crime scene tape. ND UNIS all around. He watches Emmett Drake being escorted away by a young FEMALE OFFICER. Passes by Brass interviewing our security guard, A.J. Gust --

A.J. GUST
... I'd just gotten off shift working security at the Palermo. Was minding my own business, heard a shot. Looked up. Cowboy's got a gun. Took a deep breath, went by the book.

BRASS
How many rounds did you get off?

A.J. GUST
Two, I think.

BRASS
And you're telling me you didn't know this guy? Have a beef?

A.J. GUST
My beef is that he pulled a nine mil in a crowd.

OFF Brass. Good answer.

A21 INT. MEDITERRANEAN - NIGHT (MOMENTS LATER) A21 *

PICK UP Fitch now approaching Catherine who's interviewing another witness, our Keno player, Allen Krick. *

ALLEN KRICK *

I didn't hear anything. I was in the front car. It was quiet.

CATHERINE

Did you see anyone or anything odd on the Palermo platform?

ALLEN KRICK *

No. I'd just lost my rent on Keno. I was in a daze. Heard people died?

CATHERINE

The Sheriff'll be making a statement soon. Thanks for your time.

An ND UNI walks Krick to Sara who awaits with a camera.

CATHERINE

His first mistake was playing Keno. Worst odds in town.

FITCH *

Good tip. We've accounted for all the passengers in the kill car, except two. They're in the wind.

CATHERINE

Any word on the mom?

FITCH *

Out of surgery. She's gonna make it. I just got a call. 419 out in Brime [BRIM] County. *

CATHERINE *

Brime.

FITCH *

Need to send somebody. What do you think? *

CATHERINE *

What do I think? *You're the boss.* *

I think it's time you stopped asking me what I think. *

Beat. He's been waiting for this nod from her, he's in charge. *

FITCH *

Glad we got that out of the way. *

(MORE)

(CONTINUED)

A21 CONTINUED:

A21

FITCH (CONT'D)

(then)

It's a two person gig.

*
*

Done with her photo of Krick, Sara turns to Fitch.

*

SARA

I'll take it. Haven't been to *Brim*
County in a while.*
*

FITCH

Terrific. Take Sanders with you.

*
*21 OMITTED
THRU
2321 *
THRU
23

24 INT. TRAM-CAR 2 - NIGHT (MONTAGE)

24

HIGH OVER the tram as WE SLOWLY MOVE from one end to the
other. STYLIZED OVERLAPPING IMAGES of Nick and Fitch as
they collect evidence --

*

-- Near the door, Fitch uses a DISPOSABLE SCALPEL to collect
some ink splotted slime, deposits it into a PETRI DISH.

*

-- Nick aims an oblique light, a mish-mash of shoe impressions
POP in the Mai Tai residue.-- Fitch dusts BLACK POWDER over the shoe prints, then lifts
a shoe impression.

*

-- On a ladder Nick tests the indent for lead. The swab
turns VIOLET. Positive. It's a ricochet. Nick turns to
Fitch on the platform, gives him a nod. END MONTAGE.

*

25 INT. TRAM - MEDITERRANEAN PLATFORM - NIGHT (LATER)

25

A stressed Brass stands with Fitch. Beyond him ND SECURITY
HEAD and ND CASINO SUITS pace. As Brass talks, Fitch calmly
sips a Blitz cola, just listens. Catherine watches.*
*

BRASS

Casino's up our asses. No people
moving, no money in their pockets.

They need the tram back, pronto.

(testing Fitch)

Told 'em it's your call.

*
*

A beat, then... Fitch nods, walks towards the tram.

*

(CONTINUED)

25 CONTINUED:

25

FITCH

Wrap it up!

Nick pokes his head out.

NICK

We haven't even collected the blood.

FITCH

Exactly. Wrap it up. To go.

BRASS

You want to bring the entire tram-car back to CSI?

FITCH

Yeah.

OFF Catherine, enjoying Fitch going toe to toe with Brass.

26 EXT. OFF HIGHWAY 319A (NEAR BRIME COUNTY) - NIGHT

26

ANGLE ON a MALE BODY (20's) lying on the ground. Plaid shirt, boots, jeans. Sara stands over the D.B., studying the injuries as... Greg splits off from an ND CORONER, Sheriff's DEPUTY nearby. He crosses to Sara --

GREG

Camper found him. No ID.

As Sara takes a knee, Greg gives her a look --

GREG

You as happy as I am to be off that tram?

SARA

Give the guy a break. It's only been a month.

GREG

Don't you think he's a little out there?

(conspiratorial)

I mean, the guy grew up on a commune. His parents were like... hippies before there were hippies. They lived in a van! --

SARA

-- And?

(CONTINUED)

GREG

He was 'van-schooled'. It's weird.
The whole thing is weird.

(as if to prove it)

Yesterday, he put on a murder vic's
watch, kept asking me for the time.
So I'm like, "Hey Fitch, what time
is it?" Then he'd just look at the
watch and not say anything. Over
and over.

*
*
*
*
*

SARA

He's trying to get inside the POV
of the victim, Greg.

*

GREG

Isn't the evidence supposed to do
that?

*
*
*

SARA

Dude, his evidence caught the Gig
Harbor Killer.

*
*
*

Greg nods, fair enough. Sara turns to inspect the Vic.

*

SARA

No sign of animal activity.

*

GREG

Coroner said he found a puncture
wound in his belly.

(looking around)

So where's the blood?

SARA

Could be a knife and dump.

Sara gently pulls open the unbuttoned shirt. It falls away,
revealing - the severely wrinkled torso of a 90-year-old
man. Greg and Sara are momentarily speechless. Then --

GREG

-- That's some unfortunate man-boob.

SARA

Face of a Jonas Brother, body of my
Grampa Pete.

(eyes shirt)

Shirt's stretched out, incremental tears.
All buttons missing except one.

SNAP ZOOM TO:

27 **ECU - ON THE SHIRT** 27
 A two-hole white bone button remains, hanging by threads.

28 BACK TO SCENE 28

GREG
Ripped off during a scuffle?

SARA
Or the second time he was moved.

OFF Greg's look... Sara stands, follows faint drag marks in the dirt.

SARA
Body was dragged from... here.

Sara looks up at Greg. Looks around, doing the math...

SARA
County line's about thirty feet
that way.

Sara eyes the Deputy and the Coroner, who swap a busted look.

SARA
(sotto, to Greg)
Lazy bastards.

She waves over to the Deputy and Coroner --

SARA
Thanks, guys.

29 EXT. DESERT PALM HOSPITAL - ESTABLISHING - DAY 29

30 INT. DESERT PALM HOSPITAL - HALLWAY - DAY 30

Brass walks with DR. ROBBINS.

BRASS
Thanks for coming in. E.R. Doc
looks like he's about twelve. I
got questions about the mom's wounds.

DR. ROBBINS
My pleasure. Somebody alive will
be a nice change.

Just then, Fitch comes around a corner. He holds an open white deli bag, stares into it. He doesn't look up.

*

(CONTINUED)

30 CONTINUED:

30

FITCH

Hey, guys.

They watch him go, both a little puzzled.

BRASS

Hear anything from Ray?

DR. ROBBINS

Gloria's doing well so he's doing well. Baltimore's proven to be a potent medicinal for both of them.

BRASS

Since when is getting railroaded by I.A. medicine? A serial killer's dead, world's a better place.

DR. ROBBINS

(lets it go, then)

Ray's back with the woman he loves. A second chance. I think killing Haskell may've saved his life.

31 INT. DESERT PALM HOSPITAL - EMMETT DRAKE'S ROOM - DAY

31 *

Emmett sits on the edge of a bed, still in shock. Nick's on a knee, at Emmett's eye level. Fitch leans against a wall. Deli-bag near him on the floor. A young FEMALE COP nearby. Nick hands Emmett his *Secret Seal* cap.

NICK

I think this is yours. You can show it to your mom when she wakes up, okay?

(beat)

Secret Seal. I love that show. Who's your favorite character?

No reply or reach for the cap. Nick sets it on the bed.

NICK

I gotta look at your shoes for a sec. That okay, buddy?

Again, no response. The usual Stokes magic isn't working.

32 INT. DESERT PALM HOSPITAL - NANCY DRAKE'S ROOM - DAY

32 *

Emmett's mom, Nancy, in bed. Sedated, post-surgery. Dr. Robbins flips through her chart, as Brass looks on.

(CONTINUED)

32 CONTINUED:

32

BRASS

Before she blacked out, she told the paramedics she felt paralysis in her legs.

DR. ROBBINS

Gunshot didn't do that.

Dr. Robbins notes a detail in her chart --

DR. ROBBINS

Strange...

He pulls back the sheet to inspect her calf --

SNAP ZOOM TO:

33 OMITTED
AND
34

33
AND
34

35 **ECU - NANCY DRAKE'S WOUND**

35 *

A circular, reddening puncture with a puffy white center.

36 BACK TO SCENE

36

DR. ROBBINS

Puncture of some kind. Needle mark?
Bug bite?

BRASS

Helluva big bug.

37 INT. DESERT PALM HOSPITAL - EMMETT DRAKE'S ROOM - DAY

37 *

Nick takes a PHOTO of the mute Emmett.

NICK

Almost done. You're doing great.

FITCH

Say, Nick, have you seen my tennis ball? The invisible one?

*

NICK

I... don't know.

FITCH

There it is.

*

(CONTINUED)

37 CONTINUED:

37

Fitch grabs the white deli-bag, reaches in. *

FITCH *

I love these things.

Fitch pretends to remove a tennis ball, holds it in his hand. He tosses it up, follows the ball with his eyes, then holds out the bag to catch it. [NOTE: The bag is held with two fingers on the inside, thumb on the outside, so one can snap fingers thus creating the catch sound.] *

The ball lands in the bag, producing a loud POPPY THWAP when it hits the bottom. Or so it looks.

Fitch tosses the ball up again. THWAP! Catches it. He throws it against the floor, watches it ricochet against the wall, then he stretches to catch it. THWAP! Got it. If you didn't know better, you'd swear there was a real ball. It's kind of magical. Nick eyes Fitch, WTF? *

FITCH *

See if you can bounce one by me.

He tosses the ball to Nick. Nick "catches" it. On board. *

NICK

Piece of cake.

Nick tosses the ball. Fitch follows the trajectory, and makes a great catch. Emmett perks up, can't help but stare at the grown-ups playing phantom catch. *

FITCH *

Emmett, coming your way.

Fitch tosses the ball to Emmett. Like an "AWAKENINGS" patient jacked on L-DOPA, Emmett suddenly reaches up and catches the imaginary ball. Breakthrough. *

Nick can't help but smile. Emmett pretends to look at the tennis ball.

EMMETT DRAKE *

Where'd you get it?

FITCH *

Target. They're on sale. Keep it.

EMMETT DRAKE *

Thanks.

(CONTINUED)

37 CONTINUED: (2)

37

FITCH

Emmett, I know it's hard, but can you tell me what you saw on the tram? It's okay if you can't remember anything.

*

EMMETT DRAKE

I saw an alien.

*

FITCH

Yeah? A big one or a little one?

*

EMMETT DRAKE

A little one.

*

Emmett grabs his *Secret Seal* cap, fidgets with it, then looks away, like he's done something wrong. Shutting down. Fitch eyes Nick -- we tried.

*

*

38 INT. CORONER'S OFFICE - AUTOPSY ROOM "A" - DAY

38

WE MOVE ALONG a large Marine Corps tattoo on a man's forearm. REVEAL Catherine, with a file, and Dr. Robbins looking at Bob Mundler's body. Post-Y. Catherine scans the file --

*

CATHERINE

Robert Mundler. Tolleson, Arizona. In town for the gun show.

*

DR. ROBBINS

... And he decides to start his own. Recovered one bullet from his chest, severed the ascending aorta. Sent it to ballistics.

CATHERINE

.357. Same caliber as the two we collected from the Mom. Looks like our security guard got off at least three shots.

Catherine looks over to Tom Finnerty on the next gurney.

*

CATHERINE

So who ruined Mr. Finnerty's night? Cowboy or security guard?

DR. ROBBINS

Neither. He had other complications.

Dr. Robbins points to the lungs. **SNAP ZOOM TO:**

*

39 **ECU - ALONG TOM'S LUNGS**

39 *

A nasty mass of excess fibrous tissue.

DR. ROBBINS (V.O.)

**He was suffering from advanced
mesothelioma [MEZA-THEEL-ee-OMA].**

*
*
*

40 BACK TO SCENE

40

DR. ROBBINS

The lungs are encased by a dense
fibrotic mass. A tumor has
infiltrated the ribs and intercostal
muscles.

CATHERINE

So how much time did he have?

DR. ROBBINS

Three months at best...

Catherine takes this in. Dr. Robbins continues --

DR. ROBBINS

... mercifully cut short by a sharp
force trauma transecting his liver.

CATHERINE

Wait a minute. He wasn't shot?

DR. ROBBINS

Nope. Another crime. Another
assailant.

CATHERINE

Someone brought a knife to a
gunfight.

OFF Catherine --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

41 OMITTED 41
 THRU THRU
 42 42

43 INT. CSI - LAYOUT ROOM - DAY 43

ANGLE ON AN EVIDENCE WALL. PAN ACROSS a DIAGRAM OF THE TRAM and CRIME SCENE SKETCHES, landing on... *

Catherine pinning up a PHOTO OF FLEEING PASSENGERS, faces frozen in terror. Two identities still unknown, but labeled -- "*Slick?*" and "*Red Dress?*". *

CATHERINE (V.O.)
 So, in seventy-three seconds...

44 INT. CSI - WAREHOUSE / TRAM - DAY 44

FIND Fitch, Catherine and Nick with trajectory strings in place on poles. Three pole-stands represent the COWBOY, SECURITY GUARD and MOM. *

CATHERINE
 ... we have a gunfight and a guy getting stabbed.

FITCH
 -- Don't forget mom's little bout of paralysis. *

NICK
 What the hell *didn't* happen on this ride?

FITCH
 What *did*.
 (OFF Nick's look) *
 Let's run what we know. *

Catherine eyes the GUARD-POLE. Three red strings representing the entry wounds of COWBOY (chest) and MOM (waist, leg) converge at a pole representing the SECURITY GUARD.

CATHERINE
 Our security guard got off three shots.

NICK
 One hits Cowboy. Two other shots...
 whoops sorry, Mom. My bad.

(CONTINUED)

44 CONTINUED:

44

FITCH

How'd the Cowboy do at the rodeo?

Nick eyes a pole with a cowboy hat resting on it -- a green string at the window tracks back to COWBOY.

NICK

One shot's a total miss, hits the window...

Another green string shows the other bullet's path -- through SECURITY GUARD's shoulder, then ricocheting from window ledge... to roof... to floor.

NICK

... While another shot takes a tour of the tram.

FITCH

(finger in air, tracing)
... And the bullet goes --

Fitch's CELL BUZZES. He checks the display --

FITCH

Uh, sorry, hold that thought...

He answers, finger still poised in the air throughout --

FITCH

(on cell)
Hi Sweetie.
(listening, then)
I'll ask.
(covers cell, to all)
My wife's asking about a Farmer's Market. They have them here, right?

Catherine and Nick swap a dubious look, I don't think so --

FITCH

(on cell)
Call you back.
(to Catherine and Nick)
-- bullet goes MIA.

Nick points to the INTERSECTING PATHS OF THE STRINGS. Then puts his arm through the middle of the crossfire.

NICK

So explain this... our stabbing victim, Tom Finnerty, was here.
How come he wasn't Swiss cheese?

(CONTINUED)

44 CONTINUED: (2)

44

CATHERINE

Must've been down before the shooting started.

Nick crouches down, eyes the fluids on the floor.

NICK

Mystery slime's on top of the blood, so the slime event went down after the stab.

HODGES enters.

HODGES

... Did someone say slime?

(OFF looks)

Actually what you're looking at is a concentrated mixture of mucus, tyrosinase [*TIE-ROW-SI-NAISE*], lysin and sodium chloride. Meaning --

*

FITCH

-- there was an Octopus on board?

*

HODGES

-- a cephalopod mollusk technically. How'd you know?

FITCH

Kid saw an alien.

*

HODGES

Tyrosinase is a component of ink, which an octopus secretes as a defense mechanism.

NICK

We did find salt water trace in the mix.

*

HODGES

(pointed)

Not sure how an alien plays into the equation.

Fitch clocks the dig, more amused than insulted. Focused, he hits his maglite. Points it at the slime path.

*

FITCH

Slime path goes all the way to the door...

*

His eyes now follow the STRING PATH OF THE RICOCHET --

FITCH

... right where our ricochet vanishes.

*

(CONTINUED)

44 CONTINUED: (3) 44

OFF their looks --

WHITE FLASH TO:

45 OMITTED 45
THRU THRU
48 48

49 INT. TRAM-CAR 2 - MOVING - NIGHT (FLASHBACK) 49

The OCTOPUS slides through Tom Finnerty's blood pool, gets hit by the RICOCHET. *

WHITE FLASH TO: *

50 OMITTED 50 *

51 BACK TO SCENE 51 *

FITCH

I think a pod got winged. *

CATHERINE

It's all perfectly logical. Except for one thing. What's an octopus doing on a Vegas tram?

52 INT. CORONER'S OFFICE - AUTOPSY ROOM "A" - DAY 52

Sara and Dr. Robbins inspect Shar-Pei John Doe, PRE-Y incision. Young face, old body. *

SARA

So what do you make of the Shar-Pei chest? Exposure?

DR. ROBBINS

More like the skin was stretched.

Dr. Robbins cuts the Y. Suddenly the skin simply sloughs off the body. *

DR. ROBBINS

Connective tissue's separated from the subcutaneous fat. Falls right off the bone. *

He pulls back a portion of the skin. *

(CONTINUED)

52 CONTINUED:

52

DR. ROBBINS
 Dark residue along the stratum
 germinativum [*STRAW-TUM GERMAN-A-
 TIE-VUM*]. Curious.

*
***SNAP ZOOM TO:**53 **ECU - ALONG THE SKIN**

53

a dark black oily residue.

54 BACK TO SCENE

54

Greg enters --

GREG
 Just got results back from Shar-
 Pei's shirt and pants. Found traces
 of "Bambi blood".

*
*

SARA
 There was G.S.R. on his hand. I'm
 thinking our guy was a hunter.

*

GREG
 ... With weird wilted balloon skin.

*

Getting a hunch, Greg looks closer at the puncture wound.

*

GREG
 Doesn't look like a knife.

DR. ROBBINS
 Barely penetrated the skin.

GREG
 Looks like a needleless syringe.

DR. ROBBINS
 Could be.

Greg stands back, starts to smile -- he's got it.

GREG
 Ohh, this really is so... incredible.
 I think I know what happened. I
 gotta make a call.

Greg rushes out. OFF Sara and Dr. Robbins.

55 INT. CSI - HALLWAY/CATHERINE'S OFFICE - DAY 55 *

Nick stacks boxes as Catherine's stands in her doorway. *

NICK *

Thanks for the heads-up, Catherine. *

CATHERINE *

Look, I'm sorry, Nicky. There's *

just a lot going on right now. The *

guy needed an office. *

NICK *

It's not about that. It's about *

everything else. Ray makes one *

mistake, and the world's upside *

down. It's not right. *

Catherine doesn't want to go there. Just then -- *

MORGAN (O.S.) *

Hey, guys. *

Catherine and Nick turn, see MORGAN BRODY approaching. *

CATHERINE *

Brody. *

Catherine doesn't look surprised to see her. Catherine's *

phone RINGS. She waves, retreating into her office -- *

CATHERINE *

Good to see you. *

STAY WITH Nick as he sets Grissom's fetal pig jar atop his *

stack of boxes. *

NICK *

How ya doing? *

MORGAN *

You know, I'm doing. *

(re: boxes)

You're not leaving?

NICK *

Just 'switching' offices. *

Morgan nods, senses the tension. *

MORGAN *

Heard about Langston.

Nick looks at her for a moment, biting his bitterness.

(CONTINUED)

55 CONTINUED:

55

NICK

Yeah.

(beat)

What brings you to town?

MORGAN

I was due for a little Vegas action.

NICK

Here?

Awkward beat, then... Nick sees Greg down the hall.

NICK

Yo, Greg.

(then)

Morgan Brody, Greg Sanders. Greg was our L.A. history expert on the Haskell case.

MORGAN

Oh yeah. Great work. Good to put a face to the name. You don't look like a history nerd.

GREG

Neither do you. I mean, the nerd part, not that you are a nerd, or that there's anything wrong with being a nerd.

MORGAN

Right. Well... catch you guys later.

She turns, heads off. Greg watches her go.

GREG

That's Ecklie's daughter?

OFF Greg.

*

A56 INT. P.D. - ECKLIE'S OFFICE - NIGHT

A56 *

Morgan's across the desk from Ecklie, who's perusing a file. Both look uncomfortable.

*
*

ECKLIE

Your jacket's impressive.

(OFF her silence)

What was it this time?

*
*
*
*

(CONTINUED)

A56 CONTINUED:

A56

MORGAN

I think you know. Langston fallout
had a long reach.

*
*
*

ECKLIE

There are hundreds of other crime
labs in the country.

*
*
*

MORGAN

This one's the best.

*
*

A long beat. OFF Ecklie, considering.

*

56 OMITTED

56 *

57 INT. CSI - LAYOUT ROOM - DAY (LATER)

57

CLOSE ON a strange green gel. As we PULL BACK --

FITCH (O.S.)

They finally found him under the
tracks at the Palermo station.

*

DAVID PHILLIPS (O.S.)

In pretty good shape, considering.

-- to REVEAL a dead OCTOPUS in a pan on the table. David
Phillips on scalpel. Hodges assisting. Fitch looking unwell,
not going unnoticed by Hodges.

*

HODGES

I do love a good "octopsy".

As David Phillips cuts into the skin, Fitch looks away.

*

DAVID PHILLIPS

Um... clear.

Post incision, Fitch now looks directly at the octopus.

*

DAVID PHILLIPS

C.O.D. is heart~~s~~ failure.

(OFF Fitch's look)

They do have three. Bullet perforated
the two bronchial hearts, lodged in
the oxygenating heart.

*

As Hodges drifts over toward the EVIDENCE WALL, David Phillips
removes a bullet, hands it to a gloved-up Fitch who mumble-
counts the lands and grooves --

*

(CONTINUED)

57 CONTINUED:

57

FITCH

... Four, five, six. Right twist.
Nine mil. Consistent with Cowboy's
Beretta.

David Phillips now digs deeper into octopus, finds something.

DAVID PHILLIPS

Oh, my. Looks like human tissue on
the beak. I think he bit somebody.

FITCH

Somebody's mother.

Fitch notes Hodges fixated on the PHOTO OF FLEEING PASSENGERS.

FITCH

See anything you like?

HODGES

I do. And I think I know why Señor
Ocho was on that tram.

He points to Red Dress, at the tattoo on her bare shoulder --
a detailed image of a 1920's bulky diving helmet.

HODGES

See the tattoo? Vintage diving
helmet.

(am I the only one?)

... Octopus? Japanese woman? Two
words... Shokushu Goukan [*sho-KOO-*
shew GOO-khan].

(OFF blank stares)

Tentacle erotica.

(blanker stares)

Ancient Japanese secret. Men pay
to watch women...

DAVID PHILLIPS

(cringing)

... make love with Señor Ocho?

HODGES

A zoophilic's depravity knows no
bounds. Sad, really.

Fitch is now studying the PHOTO BLOW-UP --

FITCH

Red Dress' purse lost weight
traveling between stops.

(then, eyeing Hodges)

Know any good shokushu Goukan [*sho-*
KOO-shew GOO-khan] places?

OFF Hodges, his look betraying him.

58 INT. CLUB - FLOOR/BACK ROOM - NIGHT 58

Hip club. Follow Fitch, Brass and ND UNIFORMS as they make their way to a private room. Pull back the curtain, revealing the glow of aquariums, the GURGLE of oxidizers. And -- *

Red Dress. Naked, she's lying in a large bathtub. The long, tentacled arm of an octopus, protrudes from the water, gently slides around her neck.

A WELL-DRESSED BUSINESSMAN sits near the tub in a chair, enjoying the private show.

BRASS
Seaworld's closed, pal.

59 INT. CLUB - BACK ROOM - NIGHT (LATER) 59

Brass and Fitch stand across from a robed Red Dress, now ID'd as SHIZU YOSHI. The octopus swishes back and forth in the tub. Fitch keeps glancing at it. *

BRASS
Want to tell me about your little tram ride last night?

SHIZU YOSHI
I wasn't on a tram. I was in a tub. *

Brass holds up a BLOW UP PHOTO of her exiting Tram-Car 2.

BRASS
So that's not you running from a crime scene?

SHIZU YOSHI
I didn't feel like getting shot. *

BRASS
Oh, yeah? Well I --

FITCH
(re: octopus in tub)
-- What do you feed him? *

Shizu and Brass look to Fitch -- huh? *

SHIZU YOSHI
Martin? Crayfish, a little shrimp. Claude was more picky. But Claude was... special. *

FITCH
Martin is an adult? *

(CONTINUED)

59 CONTINUED:

59

SHIZU YOSHI *
 He's three. A little past his prime.
 (then, warming up)
 Did you find... Claude? --

BRASS
 -- Forget Claude. Let's talk about
 the guy with the knife in his gut.

SHIZU YOSHI *
 I had nothing to do with that.

Brass shows her a photo of Slick.

BRASS
 Maybe your boyfriend did.

SHIZU YOSHI *
 Boyfriend? You mean the psycho
 with the blade. One second he's
 drooling all over me and shoving a
 room key in my --
 (moving on)
 Next second, he's got a knife out --

WHITE FLASH TO:

60 INT. TRAM-CAR 2 - MOVING - NIGHT (VERSION)

60

**Slick stabs Tom, Tom falls to the floor. Slick looks around
 waving his knife.** *

WHITE FLASH TO:

61 BACK TO SCENE

61

SHIZU YOSHI *
 ... Poor guy in the baseball jacket.

FITCH *
 You still have that hotel key?

SHIZU YOSHI *
 Depends on what you're gonna charge
 me with.

BRASS
 We'll charge you with whatever --

FITCH *
 -- Let's talk about Claude.

(CONTINUED)

61 CONTINUED: 61

SHIZU YOSHI *

I'd like to see him. One last time.

FITCH *

I'd like to see that hotel key.

62 INT. GOLDEN NUGGET - HALLWAY - NIGHT 62 *

Catherine and Nick meet up, walk towards a room. A few UNIS and OFFICER MITCHELL with Catherine.

CATHERINE *

Room's registered to Tom Finnerty.

NICK

The victim?

Officer Mitchell KNOCKS on the door.

OFFICER MITCHELL

Las Vegas police! Open up!

No answer. He uses a master key-card to open the door...

63 INT. GOLDEN NUGGET - HOTEL ROOM/BATHROOM - NIGHT (CONTINUOUS) 63 *

... Weapons drawn, the team enters. An empty mess, all clear. Nick flips up the mattress REVEALING a blood-stained knife.

OFFICER MITCHELL

In here. I think it's our guy.

Nick and Catherine walk into the bathroom, SEE --

-- Slick sprawled in the tub. In the same outfit he wore on the tram. Spilled vodka bottle and a baseball too. Slick has a clear plastic bag over his head. Eyes closed. Dead.

NICK

Was our guy.

Then a SNORT from Slick and gentle SNORING. Slick's not dead, he's pleasantly asleep. The bag isn't even sealed.

Using a hanky, Catherine removes the bag, taps his head.

CATHERINE

Rise and shine.

Slick awakens, looks at Nick.

(CONTINUED)

63

CONTINUED:

63

SLICK

Am I dead?

NICK

Do I look like an angel?

Slick sees the Unis, fully awake now.

SLICK

I swear to God I didn't kill my
brother.

OFF Nick, *his brother?*

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

64 INT. P.D. - INTERROGATION ROOM "A" - NIGHT

64

JIMMY FINNERTY nee "Slick", brother of dead Tom, a hungover disaster, sits across from Nick. He's downing his second glass of water --

*

SLICK / JIMMY FINNERTY
My brother was dying of lung cancer, man. Tom only had a few months left. I was giving him a make-a-wish weekend. Baseball, blackjack, Bennett --

*

NICK
Bennett?

JIMMY FINNERTY
Tony Bennett. "I left my heart..."

NICK
C'mon --

JIMMY FINNERTY
Tom thought he was a god. I got him a private concert. That's where we were headed.

*

NICK
So why'd you stab him?

JIMMY FINNERTY
I didn't.

NICK
Jimmy, we got your prints on the murder weapon. Which we found in your hotel room. And we got a witness.

JIMMY FINNERTY
Tom was my brother. I'd never hurt him.

*

NICK
Ever heard of Cain and Abel?

JIMMY FINNERTY
I can call my dad if I want to feel like an idiot.

Nick eyes Jimmy's RAP SHEET.

(CONTINUED)

64 CONTINUED:

64

NICK

Truth is the truth. Says here you did two years in Juvie for auto theft. Two in Ely [EEL-ee] for assault. You're out on parole. Which you're violating by being in Vegas.

*

JIMMY FINNERTY

All true. Except the part about killing Tom. I'm not even sure how it happened. We were heading to the tram. I see this hot Asian chick. In a tight red dress...

*

WHITE FLASH TO:

65 INT. TRAM CAR 2 - MOVING - NIGHT (FLASHBACK)

65

Jimmy's hitting on Red Dress/Shizu.

*

JIMMY FINNERTY (V.O.)

She smelled kinda skanky. It was weird. Anyway, next thing I know...

Jimmy looks over, sees a deathly pale Tom stumbling.

*

JIMMY FINNERTY (V.O.)

... there's Tom.

*

Jimmy drops his drink. Muscles his way toward his brother. SEES there's a knife sticking out of Tom's gut --

*

WHITE FLASH TO:

66 BACK TO SCENE

66

JIMMY FINNERTY

He had a friggin' knife sticking out of him. I pulled it out --

NICK

And ran.

JIMMY FINNERTY

When the shooting started, I covered him. He was dying. Nothing I could do.

(then)

First one the cops were going to hook up was me. Guy on parole.

(CONTINUED)

66 CONTINUED:

66

NICK
I would've stayed if it was my
brother.

This hits Jimmy hard. Nick sees that his affection for his
brother is genuine.

JIMMY FINNERTY
You're right. Tom deserved better.

*

Jimmy starts to SNIFFLE.

JIMMY FINNERTY
Oh man. This is embarrassing. I'm
snotting up the joint. I'm sorry.

Nick hands Jimmy a clean handkerchief.

NICK
Don't hear 'sorry' much in this
room.

Nick slides a note pad and pen across the table.

NICK
Write it all down. Everything you
guys did yesterday. Don't leave
anything out.

Jimmy picks up the pen. Then, overwhelmed with the memory --

JIMMY FINNERTY
I took him to a 51's game.

We PULL BACK into...

67 INT. P.D. - VIEWING ROOM - NIGHT (SAME TIME)

67

... REVEAL Fitch watching through the glass.

*

JIMMY FINNERTY
We both played in High School. Tom
was a helluva first baseman.

*

NICK
You?

JIMMY FINNERTY
Lousy outfielder. Lousy student.
Lousy brother. Trying to make it
all up in one weekend.

(CONTINUED)

67 CONTINUED: 67

OFF Fitch, starting to get Nick's tendency to wear his heart on his sleeve -- *

68 OMITTED 68

69 INT. CSI - A/V LAB - NIGHT 69 *

Greg's watching a video on his laptop. We hear the lilting sounds of Swedish. Sara enters, carrying a file. *

GREG *

I ran into Morgan Brody. She's really -- *

SARA *

-- What are you watching, Greg? *

GREG *

Shar-Pei Doe got me thinking. Vic was a deer hunter, right? Like a long line of Sanders men. *

Sara rolls her eyes as she rolls around to see the screen. *

GREG *

Check it out. Swedish ü-Tube [OO-TUBE]. *

ON GREG'S LAPTOP -- *TIGHT ON* hands turning on a compressor, then picking up the hose. *

GREG (O.S.) *

My Cousin Jerker [YERKER] in Smedjebacken [SHMED-YA-BOCKEN]. He's got this deer skinning technique that uses an air compressor to separate hide from muscle. *

Near the hoof, JERKER inserts an air pressure hose. The air blows the skin up a few inches, rippling then ballooning it. Sara turns away, revolted. Looks back at Greg. *

SARA *

That is disgusting. *

GREG *

That is our C.O.D. *

(OFF Sara's look) *

Vic had a puncture wound in his torso. I think he was "Hulked". *

SARA *

Inflated? *

(CONTINUED)

69 CONTINUED:

69

GREG

It's possible. Probably take one big ass compressor.

*
*

SARA

You know, maybe you and Cousin Jerker are on to something.

*
*
*

Sara sets the file down.

*

SARA

Trace report on that black residue in Doe. It's Polyalphaolefin [*POLY-ALPHA-OH-LA-FIN*].

*

GREG

Lubricating oil.

*

SARA

Found in commercial air compressors. They use them at Truck Stops to inflate big rig tires.

*
*
*
*

GREG

There's a Truck Stop three miles from our crime scene.

*

70 OMITTED
AND
71

70 *
AND
71

72 INT. CSI - WAREHOUSE / TRAM-CAR 2 - NIGHT

72 *

Warehouse lights are on, tram lights off. The strings are gone. FIND Nick, deep in thought, standing inside the car. Just then --

*

He feels eyes on his back. Knows who it is. Fitch.

*

NICK

Something's not right.

FITCH

With...?

*
*

Fitch eyes him. Is this about the case... or a bigger issue? Finally --

*

NICK

I'm missing something.

*

FITCH

So, let's find it.

*
*

(CONTINUED)

72 CONTINUED:

72

Nick takes this as a challenge.

NICK

Okay. Seventy-three seconds station-to-station. And in that time, Tom Finnerty gets stabbed. Cowboy sees Jimmy with a knife. Pulls his gun. Security Guy sees it, pulls his --

*

73 VFX SHOT - TRAM CAR WITH FROZEN GHOST PASSENGERS

73

LIGHTS come on. DOORS shut. And, GHOST PASSENGERS appear frozen in post-shooting position around Fitch and Nick:

*

TOM on the floor. JIMMY over him, bloody knife in hand. RED DRESS cowering. COWBOY down. SECURITY GUARD wounded. MOM wounded next to EMMETT. [NOTE: For the purpose of this reconstruction, we have eliminated the octopus and ants.]

*

NICK

Bullets fly. Cowboy and Security Guard are hit. Mom's collateral damage.

*

FITCH

How you feeling now? Because I'm feeling pretty good about this part. The shooting.

*

*

NICK

Evidence is good. I'm good.

*

FITCH

Good. So, all the people involved in the shooting can go away. Adios.

*

*

*

COWBOY, SECURITY GUARD and MOM now vanish.

FITCH

Now we can get to what's really bugging you. You don't think Jimmy killed his brother.

*

*

NICK

I didn't say that.

Nick eyes Fitch.

*

NICK

Jimmy said he only pulled the knife out. Red Dress said she saw him stab Tom. Maybe she did a fill-in.

*

(CONTINUED)

73

CONTINUED:

73

FITCH

Saw the knife in his hand and filled
in the rest.

*

NICK

Human nature.

Now, RED DRESS vanishes. Leaving only the GHOST IMAGES of
JIMMY, TOM and EMMETT.

*

NICK

So, I'm Jimmy. I'm telling the
truth.

Nick moves over to GHOST JIMMY's position.

NICK

I see my brother with a knife in
his gut. I want to help him. I
pull it out.

*

A BLOODY GHOST KNIFE appears in Nick's hand.

*

NICK

-- Bullets fly. I try to cover
Tom. That's when I see he's dead.
Self preservation kicks in.

*

FOLLOW Nick, as he walks over to the tram doors, GHOST KNIFE
in hand. As he waits for the doors to open, his eyes drift
down to a BLOOD DROP on the tram door. SNAP ZOOM TO:

74

CSI SHOT - BLOOD DROP

74

Not an ordinary blood drop. It's a drop with a "GHOST RING"
(*technical term not VFX*). The drop has partially dried,
creating an outer ring of dried blood. While the wet interior
has smeared horizontally out of the "ring".

75

BACK TO SCENE (VFX SHOT)

75

Fitch peers over Nick's shoulder, looking at the BLOOD DROP.

*

NICK

Now I know what was bothering me.
See the ring. That smear has a ghost.
Means that blood drop had at least
thirty seconds to start drying.

*

*

Nick looks to Fitch --

*

NICK

We know it's Tom's blood.
(MORE)

*

(CONTINUED)

75 CONTINUED:

75

NICK (CONT'D)

If it came off the knife as Jimmy was exiting, there wouldn't have been time to form a ghost.

*
*

FITCH

So... two blood events, not one.

*

76 CSI SHOT - FORMING OF A GHOST DROP

76

A DROP OF BLOOD lands on the tram door. In TIME LAPSE, the OUTSIDE EDGES start to dry. Finally, as the door slides open, passing the RUBBER SEAL of the doorjamb, the liquid center of the blood drop SMEARS -- out from the center, leaving a ring. Think a comet.

*
*
*

77 BACK TO SCENE (VFX SHOT)

77

Nick is looking at the GHOST RING, finally understanding it.

FITCH

That blood had to have been deposited at the start of the ride.

*
*
*

They both consider this for a moment, then --

NICK

Tom was stabbed at the door. And not by Jimmy because -- by all accounts -- he was on the opposite side of the tram.

*

FITCH

Your gut was right.

*
*

NICK

But we're still looking for a killer.

*

Fitch eyes the seat next to the door and the GHOST OF EMMETT.

*

FITCH

And we've got a witness with the best view in the house.

*

MATCH DISSOLVE TO:

78 OMITTED
THRU
85

78
THRU
85

86 INT. TRAM-CAR - ON THE TRACK AT THE PALERMO - DAY 86

PULL BACK to REVEAL that we are now at the Palermo Tram Station. Inside a closed off Tram-Car, Emmett Drake (wearing his *Secret Seal* cap) sits next to the door. Fitch with him. BG, Unis direct PASSENGERS to the other cars. *

FITCH *

You're doing great, Emmett. So you sat down. It gets crowded. The Man in the 51's jacket walks in.

Nick, in a 51's jacket, enters. Emmett eyes him. The doors close, but the tram stays in place.

FITCH *

Did you see anyone hurt the man in the jacket?

EMMETT DRAKE *

No.

NICK

Anyone bump into him?

EMMETT DRAKE *

No.

Restless, Emmett kicks his legs back and forth.

EMMETT DRAKE *

Can you do the bag trick again?

Fitch and Nick swap a defeated look -- it was worth a try. *

A87 OMITTED A87

87 EXT. TRAM - PALERMO PLATFORM/WALKWAY - DAY 87

Fitch, Nick, Emmett and a FEMALE UNI walk down the platform toward the casino, the tram in the BG. Emmett slows his pace, looks down at the floor, stops walking. *

FITCH *

You okay?

Emmett won't look at him, takes a deep breath.

EMMETT DRAKE *

I did something bad when I was going to the train.

FITCH *

I'm sure it wasn't that bad.

(CONTINUED)

87 CONTINUED:

87

EMMETT DRAKE

Some money fell out of a man's pocket. It was on the floor. I took it.

*

Emmett takes off his cap, fidgets with it.

EMMETT DRAKE

Can we look for him and give it back?

*

NICK

Do you still have the money?

Emmett nods yes, digs into an inside panel of his cap. He hands Fitch a folded, crisp 100 dollar bill - it's spotted with DRIED BLOOD.

*

Nick and Fitch look at each other.

*

NICK

Did this belong to the man in the 51's jacket?

EMMETT DRAKE

No. He was smaller.

*

Emmett watches as Nick bags his hundred dollars. Fitch notices this, and --

*

FITCH

Emmett, people who help the police get a reward. So you're going to get a nice, new hundred dollar bill. And Nick here is going to spring for an ice cream.

*

*

*

*

Nick shoots Fitch a look, then hands a ten dollar bill to the Uni, who takes a beaming Emmett by the hand, leads him off.

*

*

FITCH

(re: bindled bill)

If this is Tom's blood, he was stabbed before he got on the tram.

*

*

*

*

NICK

He couldn't have been stabbed on the platform or in the casino, or we would've seen it on surveillance.

Fitch looks around. Sees the rest rooms down the way.

*

(CONTINUED)

87 CONTINUED: (2)

87

FITCH
I'm guessing they don't have
surveillance in bathrooms.

*

88 OMITTED
AND
89

88
AND
89

90 INT. PALERMO - MEN'S RESTROOM - DAY (MOMENTS LATER)

90

Fitch and Nick enter the occupied restroom. Move past the
urinals to the stalls. Fitch systematically checks each one.

*

*

First one, nothing. Second one, nothing. Third stall, BINGO.
Fitch SEES a BLOODY FINGERPRINT on the inside of the door.
Nick sees it, too.

*

FITCH
Think we just found where Tom
Finnerty was stabbed.

*

*

FADE OUT.

91 OMITTED

91

END OF ACT THREE

ACT FOUR

FADE IN:

92 INT. CSI - HALLWAY - DAY 92

Fitch and Catherine, file in hand, on the move. *

CATHERINE
DNA confirms the blood on the money
and on the stall door was Tom
Finnerty's. *

FITCH
Still waiting on the print. *

CATHERINE
I went through the ID logs for all
the Palermo's ATM's. At 12:53 A.M.,
our bloody hundred was spit out
from Tom's account. *

FITCH
Right before he got on the tram. *

Fitch's CELL BUZZES. He checks the display. *

FITCH
Print came back to Allen Krick.
Why do I know this guy? *

Catherine shows Fitch the PHOTO on her phone. *

CATHERINE
Because I talked to him. He was in
the next tram car. *

CUT TO: *

A93 INT. P.D. - HALLWAY - DAY (LATER) A93

Brass on his cell. On the move --

BRASS
(into cell)
Krick's in the wind. Address he gave
was bogus. Checking hotels now.
(then)
I found a connect between Krick and
Jimmy Finnerty. Partners in crime.
In '07 they were grabbed up together
in a chop-shop bust in Tahoe.
(MORE)

(CONTINUED)

A93 CONTINUED:

A93

BRASS (CONT'D)
Krick gets two to five, Jimmy gets
the hell out of town --

INTERCUT WITH:

93 INT. CSI - LAYOUT ROOM - DAY (SAME TIME)

93

Fitch on speaker phone. Nick on a LAPTOP, scrolling through
KRICK'S PHONE RECORDS. Catherine next to him.

*

FITCH
-- Took the money and ran.

*

CATHERINE
Of course he couldn't stay out of
trouble.

FITCH
When did Krick get out?

*

BRASS (V.O.)
(over speaker phone)
Paroled from NCC five days ago.

FITCH
Thanks.

*

Fitch CLICKS off and turns to Catherine. A little help.

*

FITCH
NCC?

*

CATHERINE
Correctional Facility, Carson City.

Nick points to a map of Nevada on the PLASMA, then --

NICK
... Where Krick started his day
yesterday. Got his phone records.
Made quite the drive.

On the PLASMA MAP, CELL TOWERS along I-95 light up
sequentially as Nick tracks Krick's route --

NICK
Leaves Carson City at noon.
Yerington by two, calls Jimmy.
Voicemail. Hawthorne at four, calls
again. Voicemail. Five-thirty,
Indian Springs.

(MORE)

(CONTINUED)

93 CONTINUED:

93

NICK (CONT'D)

Surprise, straight to voicemail.
Last hit's at the cell tower on
Flamingo Road. Four blocks from
the Golden Nugget.

*

FITCH

Where Jimmy was staying.

*

CATHERINE

Drives all that way, but when Krick
finally gets here...

Catherine stares at the map thoughtfully.

CATHERINE

... he kills the brother. Why?

94 OMITTED
THRU
99

94
THRU
99

100 INT. P.D. - INTERROGATION ROOM "A" - DAY

100 *

ON Greg and Sara. Both sweaty and exhausted. Grease stains
on their arms and faces. But they're focused, ready to do
battle with --

*

*

*

-- ROSS GIBBS (40's, redneck hunter vibe). He sits across
from Greg and Sara.

*

SARA

Quite an operation you run, Mr.
Gibbs.

*

*

*

ROSS GIBBS

Service over five hundred trucks a
day.

*

*

*

GREG

Found this picture on your wall.
Who's your hunting pal?

*

*

*

He slides a photo over to Gibbs. Gibbs and our Shar-pei Doe
together hunting. Ten point bucks, ten point man-grins.

*

*

ROSS GIBBS

That's Del Hartley.

*

*

SARA

You seen Del lately?

ROSS GIBBS

Think he's on a fishing trip.

*

*

(CONTINUED)

100 CONTINUED:

100

Greg slides over a picture of a large air compressor. *

GREG

Nice air compressor. Who's got the key? *

ROSS GIBBS *

Me.

GREG

Forgot to clean it. Tested positive for human blood.

Gibbs pales.

SARA

Got a feeling the DNA will match Del's. How about you?

She holds up a button in a baggie. *

SARA *

When you were cleaning up you missed a button. *

Gibbs knows the game is up, desperate now. *

ROSS GIBBS *

It was an accident. I swear. We had a deer come to. It happens. Del tried to restrain it, but he forgot the deer had a weapon.

SARA

The deer was carrying?

ROSS GIBBS *

Yeah. Ten points. *

WHITE FLASH TO:

101 INT. ND GARAGE - DAY (FLASHBACK)

101 *

APPARENTLY DEAD DEER on a work bench. Del Hartley approaches it with the air pressure hose. The deer suddenly stirs, slashes at Del. Del pushes the deer away, but it cuts him in the belly with a sharp antler point. *

ROSS GIBBS (V.O.) *

Del got cut. He was worried about rabies or deer worm or something. Grabbed the compressor to clean the wound. Seemed to make sense...

(CONTINUED)

101 CONTINUED: 101

Del uses the air compressor to clean out his wound. He watches, as the hose CLAMPS into Del's skin.

102 **CSI SHOT - THE AIR RUSHES INTO THE WOUND** 102

and up under the skin, blowing it up. Then, CAMERA MOVES OUTSIDE THE BODY -- Del blows up like the Incredible Hulk, clothes rip open, buttons fly. *

103 **INT. ND GARAGE - DAY (FLASHBACK)** 103 *

Del Hartley writhes in pain, then passes out. Gibbs removes the hose. Del deflates and dies. *

104 BACK TO SCENE 104

ROSS GIBBS *

I panicked. He was my friend, but
I got a business. I can't have
bodies lying around. And it was
out of season. *

GREG *

Really. I think poaching is the
least of your problems right now.

OFF Gibbs. *

105 OMITTED 105 *

106 **INT. CSI - WAREHOUSE / TRAM - DAY** 106

FIND Fitch on the floor where Tom Finnerty died. Eyes wide open. Catherine and Nick stand, just watching. Finally -- *

CATHERINE

What are you looking at?

FITCH *

The last thing Tom Finnerty saw
before he died. His brother. *

Fitch sits up. *

FITCH *

Whoa, head rush.
(then)

Tom's dying of cancer. He flies
3000 miles to be with his screw-up
brother. Dying of a knife wound,
he walks another three hundred feet
to be with him. *

(MORE)

(CONTINUED)

106 CONTINUED:

106

FITCH (CONT'D)

(then)

You were right, Nick. It was all about love.

*

CATHERINE

And Krick? Our killer on the run? Any thoughts?

FITCH

Jimmy pulled a knife out of Tom to try to save his life. And Tom pulled cash out of an ATM to try to save Jimmy.

*
*
*

NICK

(building)

All day from Carson City to Vegas, Krick was calling Jimmy. Getting closer and closer.

CATHERINE

He was at the Palermo because Jimmy was at the Palermo. And Tom was with Jimmy.

*

NICK

Big brother spends a lifetime looking out for little brother. Tom's the one who sees Krick.

*

FITCH

Given Jimmy's history, got to figure he owes Krick money.

*

NICK

Tom gets cash out of the ATM, and when Jimmy's distracted by a hot red dress, follows Krick into the Men's Room --

*

WHITE FLASH TO:

107 OMITTED
THRU
109

107
THRU
109

110 INT. PALERMO - MEN'S RESTROOM - NIGHT (FLASHBACK)

110

Tom enters the bathroom. STYLIZED JUMP CUTS as he confronts Krick. Tom takes out his wallet, offers him money.

*
*

(CONTINUED)

110 CONTINUED:

110

ALLEN KRICK

**This is about more than money.
Stay out of it!**

*
*
***TOM FINNERTY**

Not gonna happen.

*
***ALLEN KRICK**

Get out of my way, bitch.

*
*

**Krick slaps the cash away. It drops to the floor. A push
and a shove, then Krick knifes him. Tom falls back. Krick
scoops up the money with bloody hands, bolts.**

*
***WHITE FLASH TO:**

111 INT. P.D. - INTERROGATION ROOM "A" - DAY (LATER)

111

A stunned Jimmy. He sits across from Nick again.

JIMMY FINNERTY

Oh, man... He was trying to clean
up another one of my messes.

NICK

How much did you owe Krick?

JIMMY FINNERTY

I didn't --

NICK

-- come on, Jimmy. I'm trying to
help you here.

JIMMY FINNERTY

About 75 G's. His split on our
Tahoe job.

NICK

You know where he is.

JIMMY FINNERTY

I roll, he rolls. I do serious time.
I'm sorry... I can't go back in.

NICK

He killed your brother, Jimmy. Tom
stepped up for you, now it's time
for you to step up for him.

*

After a long, soul-searching beat --

(CONTINUED)

111 CONTINUED:

111

JIMMY FINNERTY

Krick's got a girlfriend in Boulder
City...

112 INT. DESERT PALM HOSPITAL - RECEPTION - DAY

112 *

ON a crisp hundred dollar bill. REVEAL Emmett holding it.
He sits on the atrium bench (Young Female Officer in BG).
He looks up at Fitch.

*
*
*

EMMETT DRAKE

Thanks.

*
*

FITCH

You did a really good thing, Emmett.
Make sure you spend it all in one
place.

*
*
*
*
*

(then)

You like basketball?

EMMETT DRAKE

Yeah.

*
*

FITCH

I got a boy, little bigger than
you. He plays on the college team
here. Next time you and your Mom
are in town, we'll go to a game.
Sound good?

*
*
*
*
*

A beat. Then Emmett impulsively hugs Fitch. OFF Fitch.

*

113 INT. CSI - BREAK ROOM - DAY (LATER)

113 *

OPEN ON several boxes marked: "STOKES". And the infamous
FETAL PIG. All crammed into a corner. ANGLE OFF them to --

Nick, at the table, finishing up paperwork. Catherine enters.

*

CATHERINE

Brass picked up Krick. Genius still
had the blood money on him.

*

NICK

I called Jimmy's Probation Officer.
Tried to get him to cut Jimmy some
slack.

CATHERINE

Call him back.

*

(CONTINUED)

113 CONTINUED:

113

NICK

What are you talking about? *

CATHERINE

I'm talking about why you're doing *
paperwork in the break room. Haven't *
you learned anything from what *
happened with Ray? *

Nick, stung. *

NICK

What I learned is nobody's got this *
team's back. *

CATHERINE

You mean me? *

NICK

I'm talking about I.A. I'm talking *
about Ecklie. And them bringing in *
somebody to hold our hands because *
they don't trust us. *

CATHERINE

Fitch's not the problem. *

NICK

It's not about Fitch. Hell, I like *
the guy. And he's good. *

114 INT. CSI - FITCH'S OFFICE - DAY (SAME TIME) 114 *

Fitch stands at his desk, tucks papers into his briefcase. *
Talks on his cell phone -- *

FITCH

(into cell) *

Hey Sweetie... Just packing up. *

Fitch heads for the door. HEARS RAISED VOICES... *

115 INT. CSI - BREAK ROOM - DAY (SAME TIME) 115 *

Resuming Catherine and Nick. *

NICK

But we didn't do anything wrong. *

CATHERINE

Yeah, we did. We let loyalty get *
in the way. That was our mistake. *

121 CONTINUED: 121

OFF Nick, listening. His CELL BUZZES. A beat, then...
likewise Catherine's CELL BUZZES. *

122 INT. CSI - HALLWAY - DAY (SAME TIME) 122 *

Sara... Greg... Hodges have all drifted into the hallway.
One by one, their CELLPHONES BUZZ. As they check them... *

123 INT. CSI - BREAK ROOM - DAY (SAME TIME) 123 *

ON Catherine, looking down at her cell -- *

The display reads: "Breakfast. On me. Fitch." *

ANGLE ON CATHERINE *

Pull back slowly REVEALING... *

124 INT. CSI - BREAK ROOM - DAY (LATER) 124 *

... that Catherine is now with Fitch, Nick, Sara, Greg and
Hodges. They're all seated casually around the break room.
Eating the breakfast that Fitch ordered in, enjoying each
other's company. *

We SLOWLY MOVE BACK until, we -- *

FADE TO BLACK. *

END OF EPISODE