

CSI: MIAMI

“HURRICANE ANTHONY”

Episode #206

WRITTEN BY

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**PLEASE NOTE: ASTERISKS REFER TO CHANGES FROM
PRELIMINARY DRAFT (8-28). SCENE NUMBERS WILL
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PRODUCTION DRAFT

September 2, 2003

CSI: MIAMI

“Hurricane Anthony”

CAST LIST

HORATIO CAINE
ERIC DELKO
CALLEIGH DUQUESNE
TIM SPEEDLE
ALEX WOODS
YELINA SALAS

HEATHER BURTON	(27, former homecoming queen +10)
TOOD BURTON	(28, ex-quarterback + love handles)
DET. NICK RAMSEY	(35, gorgeous, African-American)
PREGNANT LATINA / SUSANA MEDESTO	(29, classy, beautiful)
LATINO MAN / MIGUEL	(Susana’s brother)
MARTIN MEDESTO	(VICTIM, Susana’s husband)
EXHAUSTED MAN	
BEEFY DUDE / TED GOLD	(name not yet cleared)
VALERA	(introduced in Episode #201)
NATALIE DI MAIO	(32, goth)
TYLER JENSON	(introduced in Episode #119)
FBI AGENT	(female, blond)
CBS WEATHERMAN	(Voice Only)

Featured Characters (non-speaking only)

Windshield Body / R.J. Spicer (VICTIM)
Neighborhood People
Power Company Guys (in Coconut Grove)
MDPD Uniforms, throughout

Deena Gold (VICTIM)
Paramedics
N.D. CSI

CSI: MIAMI

“Hurricane Anthony”

SET LIST

INTERIOR – DAY	EXTERIOR – DAY
Autopsy – Hallway Theater CSI – A.V. Lab DNA Lab Garage Hallway Interview Room “A” Layout Room Trace Lab Gold House – Master Bedroom Upstairs Hallway Hobie Beach Bungalow MDPD – Hallway Medesto House – Entry Living Room N.D. Garage	Beach CSI – Rooftop Parking Lot Coconut Grove – Residential Street (pre-hurricane) Coconut Grove – Gold House Medesto House Residential Street (after hurricane) Gold House – Backyard Hobie Beach – Bungalow Medesto House – Backyard Ocean Over Miami
INTERIOR – NIGHT	EXTERIOR – NIGHT
SPECIAL SHOTS	

CSI SHOTS –

- 2x4 slammed through a tree by wind (p.54)
- Bullet hit by hurricane winds (p.47)
- Bullet on a normal trajectory (p.48)
- Bullet POV (p.15)
- Chest with fence post through heart (p.19)
- Hammer strikes head move into blood bruising (p.27)
- Hurricane making landfall (p.2)
- Hurricane winds shatter glass in house (p.14)
- Rain falls into lungs shattering red blood cells (p.33)

CSI:MIAMI

"Hurricane Anthony"

TEASER

FADE IN:

1 EXT. OVER MIAMI - DAY [DAY 1] 1

STILLNESS. Long wispy clouds SPIDER ACROSS a DEEP blue sky. Sunlight glints EXPECTANTLY off the mirrored HIGH-RISES downtown. Another perfect day in paradise. UNTIL --

OUR POV

WEAVES like a stomach plunging on a roller coaster -- a sudden gust of wind ushers a wave of heavy gray clouds. Churning. Angry.

Shadows swallow block after block until the sun disappears completely.

PLUNGE down to South Beach -- eerily deserted -- the shops boarded -- the sidewalk empty.

CANNON through the darkened streets to the ocean and ROLL under seven foot waves viciously slapping the shore. Unnaturally fast. Unnaturally high.

2 EXT. COCONUT GROVE - RESIDENTIAL STREET - DAY [1] 2

Leave it to Beaver for the new millennium. These suburbanites get their style from Architectural Digest: clean lines, concrete, corrugated metal.

FOLLOW a pretty blonde as she jiggles down her driveway, clutching a stack of photo albums. She's HEATHER BURTON (27), homecoming queen ten years later. Climbs into a WHITE ACURA. Husband TODD BURTON (28), ex-quarterback -- now working on his love-handles instead of his spiral -- sits behind the wheel. Hits the gas, passenger door still open.

HEATHER BURTON

Ow, Todd! You almost took my foot off!

TODD BURTON

We've gotta go.

Heather slams her door. They speed down the street.

HEATHER BURTON

Not my fault we stayed so late.

2 CONTINUED:

2

TODD BURTON

I had to secure things -- you want a house when we get back?

HEATHER BURTON

You don't have to be snotty.

TODD BURTON

And I wasn't the one blabbing on the phone 10 minutes before a hurricane's supposed to hit.

HEATHER BURTON

Oh, please excuse me for wanting to make sure my mother's safe.

TODD BURTON

(under his breath)

Uch, your mother. Pain in my ass.

HEATHER BURTON

What'd you say?

He turns to face her, still driving. Ready for the real argument to begin.

TODD BURTON

I said--

One, two fat rain drops HIT the windshield. They stop bickering. Three. Four. Todd looks at Heather. The color drains from her face.

HEATHER BURTON

(barely a whisper)

Landfall.

3 CSI SHOT - HURRICANE MAKING LANDFALL

3

Rocket up, out of the Acura, past the palm trees, power lines. Rip through the thick mesh of clouds till we're flush with a satellite. Below, watch the edge of a giant white pinwheel tease the coast of Miami. Now plummet back down, like a swan dive off a skyscraper, until WHAM! We're back in the Acura.

4 BACK TO SCENE

4

A second more and the sky dumps a thousand ton curtain of rain onto Heather, Todd and all of Miami.

HURRICANE ANTHONY.

Todd slams it into reverse.

4 CONTINUED:

4

HEATHER BURTON

What're you doing?

TODD BURTON

Going back.

HEATHER BURTON

Shouldn't we just try to get to the shelter.

He does a three-point. Throws it back into drive. Hits the gas. Swerves. Recovers.

TODD BURTON

I can't see a thing.

HEATHER BURTON

Turn on the wipers.

She leans over, hits a button.

HEATHER BURTON

There.

BAM! A BODY SMASHES ONTO THE WINDSHIELD.

SCREAMS all around.

CUT TO:

5 EXT. COCONUT GROVE - RESIDENTIAL STREET - DAY [NEW DAY 2] 5

The aftermath. Cranes hauling palm trees. People running by, carrying stuff on doors. Power Company guys tweaking fallen lines. Everywhere, the SOUND of power saws and newsradio. *

The storm has shoved the Acura up someone's front lawn and onto two wheels. Guy who hit the windshield is pinned in between the car and a tree. *

HORATIO CAINE stands beside him. Body's face down, naked, riddled with debris. Not a stitch that's not bruised, scratched or shredded. ALEX is kneeling, doing her thing. *

HORATIO *

Guy's running around in a full-blown hurricane. Doesn't make sense.

MALE VOICE (O.S.) *

Does in Miami.

5 CONTINUED:

5

DETECTIVE NICK RAMSEY (35), smart and gorgeous, Denzel Washington's long lost brother, sticks out his hand. *

DET. RAMSEY *

Detective Ramsey. Over from Key West. Heard you needed all hands. *

HORATIO *

Horatio Caine. *

DET. RAMSEY *

(with respect) *

I know. *

(then) *

Couple says they hit this guy close to landfall. They didn't check to see if he was dead. Too scared to leave their car. *

ALEXX *

The eye traveled right through here, didn't it? *

HORATIO *

So he was stuck out in the heart of the hurricane. *

SPLIT DISSOLVE TO:

6 EXT. COCONUT GROVE - RESIDENTIAL STREET - DAY (FLASHBACK) 6

Windshield Guy pinned against the wheel of the Acura. Wind pummeling. Rain slashing. Pounded from every angle.

SPLIT DISSOLVE TO:

7 BACK TO SCENE 7

ALEXX *

Explains the shape he's in. Multiple contusions, lacerations -- too many to count. And part of his skin's torn off. *

HORATIO *

Let's hope the car accident killed him. *

Here comes CALLEIGH DUQUESNE, ERIC DELKO and TIM SPEEDLE. The forensic "Reservoir Dogs." Through the rubble, kits in hand. Their faces strained. Horatio greets his team. *

7 CONTINUED:

7

HORATIO

Going to be a lot of dead.

He looks out across the wasteland.

HORATIO

For us, the storm's just beginning.

CRANE BACK to see the big picture. Think "Gone With The Wind." *
Scarlett surrounded by maimed soldiers. Only in our version, *
the dead is harder to see. Buried in the wreckage. Stretching *
for miles and miles... *

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

8 EXT. COCONUT GROVE - RESIDENTIAL STREET - DAY [2] 8*

GOD'S POV: Houses have been ripped apart as if made of
toothpicks. People weave in and out of debris like ants
rebuilding their shattered hill. *

PUSH IN TO FIND: Windshield Guy rolling by, Alexx steering
the gurney. Delko aims his Nikon at the Acura's spidered
windshield and fires. Horatio's one step away. Studying. *

He walks around to the driver's side, raises his sunglasses.

HORATIO

Eric.

DELKO

Yeah.

HORATIO

Do me a favor and swab this when
you're done.

DELKO

What's that?

Joins Horatio.

HORATIO

Blood.

SNAP CLICK TO:

9 ECU ON SLIGHT BLOOD SMEAR ON THE DRIVER'S SIDE DOOR 9

10 BACK TO SCENE 10

DELKO

Think it belongs to our John Doe?

HORATIO

Just wonder how it got way over here.

A tap on his shoulder.

TODD BURTON (O.S.)

Excuse me, Officer.

Horatio turns around. Hates the guy already.

HORATIO

Lieutenant.

10 CONTINUED:

10

TODD BURTON

Right. Look, I'm not sure how to ask, but am I going to be blamed for this?

HORATIO

Could be looking at vehicular manslaughter, yes.

TODD BURTON

But I mean, there was a hurricane. That's force majeure, right?

HORATIO

You're a lawyer.

TODD BURTON

Insurance salesman.

HORATIO

Same thing.

Horatio starts to walk away. Todd hovers like a gnat.

TODD BURTON

But a hurricane is considered an act of God, right. The rain was comin' at me sideways. I couldn't see two inches past the windshield.

HORATIO

Shouldn't have been driving in the first place. Evacuation was mandatory for this area. You broke the law just by being here.

TODD BURTON

Oh, um... sorry.

HORATIO

Tell that to the guy you plowed into.

WOMAN'S VOICE (O.S.)

Martin! Martin!

Horatio changes focus. An extremely PREGNANT LATINA (29), hurries through the rubble toward him. She's classy, an architect's wife. Beautiful but for the anguish in her expression. A LATINO MAN (32) wearing designer sunglasses follows quickly behind. [NOTE: the glasses are covering the beginnings of a mean black eye.]

*

*

*

10 CONTINUED: (2)

10

PREGNANT LATINA
(fighting tears)
Did you find Martin? Oh God, is he
hurt? Tell me he's okay. *

Horatio takes her by the shoulders, protective, calming.

HORATIO
It's going to be all right. What's
your name?

PREGNANT LATINA
Susana. Susana Medesto. *

Latino Man catches up. Arms go around Susana, taking over
for Horatio. *

HORATIO
Okay Susana, is Martin your son? *

SUSANA MEDESTO
My husband. *

Horatio glances at Latino Man. Then who's this guy?

LATINO MAN
I'm her brother, Miguel.

HORATIO
Can you describe your husband for
me?

SUSANA MEDESTO
Um, tall, short brown hair, goatee... *

[NOTE: Windshield Guy's a blonde.] *

HORATIO
I haven't seen him. But we'll find
him for you, okay. Where'd you see
him last?

SUSANA MEDESTO
(pointing)
At our house. *

MIGUEL
He was securing the house. He said
he'd meet us at the shelter.

SUSANA MEDESTO
He never came. I shouldn't have
left him. *

10 CONTINUED: (3)

10

Susana clutches her swollen belly. She's ready to pop. *

HORATIO

How far along are you?

SUSANA MEDESTO *

Eight and a half months.

HORATIO

We need to get you to a hospital--

SUSANA MEDESTO *

No, I'm not leaving without Martin. *

Horatio reads her face. Not gonna budge.

HORATIO

Then Miguel, I want you to get your sister inside the house. She needs to lie down.

(then, to Susana) *

I don't want you to worry. We'll find your husband, all right?

SUSANA MEDESTO *

Thank you.

Miguel guides her away. Horatio turns to his team.

HORATIO

Eric, Speed, follow Susana to her house. Make sure the roof's not gonna cave, then search it inside and out. *

DELKO/SPEEDLE

Got it. / Yep.

HORATIO

(sotto voce)

And look under things. This guy might be trapped.

CALLEIGH

I'll find Detective Ramsey. Do a knock and talk. See if any of the neighbors have seen him. *

HORATIO

Good. If we don't find this guy, the stress'll push her into labor.

DELKO (O.S.)

Horatio!

10 CONTINUED: (4)

10

CALLEIGH

Too late.

CUT TO:

11 INT. MEDESTO HOUSE - SECONDS LATER [2]

11*

In the entry. Susana's on the floor. Cradled in her brother's lap. The only light in the boarded up house streams through the door, falling on Susana's twisted face. Horatio rushes in.

SUSANA MEDESTO

It's coming!

MIGUEL

We need a doctor.

HORATIO

I know a doctor.

SMASH CUT TO:

12 EXT. COCONUT GROVE - RESIDENTIAL STREET - SECONDS LATER [2]

12

Alexx. Backed against the side of the M.E.'s van.

ALEXX

What about rescue?

HORATIO

They're slammed. Could be hours.

ALEXX

I haven't worked on a live person in seven years, Horatio.

HORATIO

She needs you.

They lock eyes. Alexx steels herself. Reaches into the van. Pulls out her kit.

ALEXX

Let's do it.

CUT TO:

13 EXT. COCONUT GROVE - RESIDENTIAL STREET - DAY [2]

13

A block away. Calleigh and Det. Ramsey. Silence as they wade through the devastation.

13 CONTINUED:

13

ON THE CORNER

A WOMAN washes her SIX YEAR-OLD in the spray of a burst hydrant.

ON THE RIGHT, one car is flipped on top of another like a stack of neglected toys.

ABOVE THEIR HEADS, the impossible. A palm tree stabbed by a two-by-four.

Calleigh approaches an EXHAUSTED MAN as he sifts through the debris. Det. Ramsey hangs back. *

CALLEIGH

'Scuse me, I am so sorry to bother you, but I'm looking for a neighbor of yours, Martin Medesto. Do you know him? *

EXHAUSTED MAN

(smiles, polite)

Course I do. But I haven't seen him since before the storm. Sorry 'bout that, wish I could help.

CALLEIGH

Thank you.

The tragedy sinks in. She can barely get the words out. Overcome by the man's selfless concern: his life blown apart, and yet he manages such kindness. She turns, reigning it in. *

CALLEIGH

I can't stand it. These people-- Their whole lives-- *

DET. RAMSEY

(shares her grief)

I know. *

Then. Something out of the corner of his eye.

DET. RAMSEY

Whoa. What's goin' on there? *

Couple doors down, a BEEFY DUDE rushes out of a house juggling a stereo.

CALLEIGH

He's looting.

13 CONTINUED: (2) 13

DET. RAMSEY *
Son of a bitch.

HARD CUT TO:

14 EXT. COCONUT GROVE - GOLD HOUSE - SECONDS LATER [2] 14

Beefy loads the stereo into a truck. Ramsey and Calleigh materialize. *

CALLEIGH
Need some help with that?

BEEFY DUDE
(jumps)
Oh, hey. No, thanks. Got it.

Ramsey moves in. Flips his badge. *

DET. RAMSEY *
Sure?

BEEFY DUDE *
Yeah, thanks.

CALLEIGH
You live here?

BEEFY DUDE *
That's right.

CALLEIGH
Then I'm sure you can prove it.

BEEFY DUDE *
Uh.

DET. RAMSEY *
Driver's license. Something with
your address on it.

Beefy pats his pockets.

BEEFY DUDE *
Left it inside.

CALLEIGH
Shall we?

15 INT. GOLD HOUSE - SECONDS LATER [2] 15*

Simple. Zen. Two story. Style by Richard Neutra: boxes within boxes.

15 CONTINUED:

15

It's shadowy and dim from the plywood covering the windows.
Beefy digs through a desk. Ramsey looms. Calleigh inspects.

BEEFY DUDE

Okay, here.

Hands Ramsey a card.

DET. RAMSEY

(reads)

Well, Ted Gold...

(then, hands it back)

Library card's not gonna cut it.

CALLEIGH

Found something.

Beefy looks worried.

CALLEIGH

(picking up a frame)

Photo. Of him and a woman.

From worry to relief.

TED GOLD

Yeah. That's me. See I live here.

That's proof.

CLOSE ON PHOTO of Beefy Ted and a gorgeous Petite Redhead.

CALLEIGH

Is this your wife?

TED GOLD

Yeah. Deena.

DET. RAMSEY

Where is she?

Back to worry.

TED GOLD

I don't know.

DET. RAMSEY

You don't know.

CALLEIGH

Mind if we look around.

She heads up the stairs.

15 CONTINUED: (2)

15

TED GOLD

Actually, there's glass all over up there. We forgot to board the windows... So it's uh, it's a mess. I wouldn't want you to hurt yourself.

CALLEIGH

(over her shoulder)

I'll take my chances.

DET. RAMSEY

Yeah, why don't you be a good little host and give us the tour.

Pushes Ted up the stairs, behind Calleigh.

16 INT. GOLD HOUSE - UPSTAIRS HALLWAY - CONTINUOUS

16

It's bright in contrast. Almost blinding. They walk down the hallway, crunching on glass.

DET. RAMSEY

Least you weren't lying about the windows.

CALLEIGH

Biggest mistake people make during a hurricane -- leave their windows exposed. Something hits one of them. Wind gets inside, increases outward pressure.

17 CSI SHOT - OUTSIDE THE GOLD HOUSE FULL BLOWN HURRICANE

17

Hitch a ride on a tree branch as it CRASHES into the window. Wind RACES in, full throttle. Pressure builds and WHAM! The windows and skylight explode. Glass splinters out into the raging storm.

18 BACK TO SCENE

18

CALLEIGH

Surprised the roof didn't come off.

They come to a door. Closed. Calleigh turns the knob. Ted starts to protest. Calleigh and Ramsey share a look. She opens it.

19 INT. GOLD HOUSE - MASTER BEDROOM - CONTINUOUS

19

Middle of the bed. The pretty Petite Redhead from the photo. Eyes open, starrng.

19 CONTINUED: 19

Blood spread out behind her head like a red pillow. Calleigh rushes over.

DET. RAMSEY
Found your wife. *

Ted sprints for the door. Ramsey grabs him. *

TED GOLD
I swear to God, I don't know how she got there.

Carefully, Calleigh turns the girl's head to the front. There's a hole in her neck, just below the chin.

CALLEIGH
I've got a through and through.

20 CSI SHOT - BULLET'S POV 20

SLICE STRAIGHT into an unspoiled honey-colored landscape. RIP THROUGH flesh, blood. PULVERIZING the larynx. Then BURST out the other side of the neck, leaving a smoking black cavity in your wake.

21 BACK TO SCENE 21

CALLEIGH
Big hole. Maybe a .44 Mag, or a Colt .45.

TED GOLD
I'm telling you, I have no idea what happened.

DET. RAMSEY
Looks like you shot her, Ted. *

CUT TO:

22 INT. MEDESTO HOUSE - DAY [2] 22*

Living room. Sleek and angular. Windows still boarded. Dark as a dungeon. A flashlight beam jerks as a gloved Alexx digs through a first aid kit. Susana's propped against Miguel. Her breath coming hard between moans. *

ALEXX
Gauze, cold compress, finger splint...
If you break your thumb, I'm ready. *

Susana tries to laugh, but a contraction seizes her. *

22 CONTINUED:

22

SUSANA MEDESTO

It hurts--

ALEXX

I know. I need you to keep breathing
for me, okay?

SUSANA MEDESTO

Tell me I can have an epidural.

ALEXX

I'm sorry, honey, my patients don't
usually need anesthesia.

MIGUEL

What should I do?

Alexx smacks the cold compress against the floor to activate
it. Hands it to Miguel.

ALEXX

Press this to her forehead.

SUSANA MEDESTO

Martin -- did you find Martin?

ALEXX

Hang on for me, sweetheart, we're
still lookin'...

CUT TO:

23 EXT. MEDESTO HOUSE - BACK YARD - DAY [2]

23*

Speedle and Delko lift a cast aluminum patio chair from a dog
house. They peer inside. Nothing.

SPEEDLE

Where the hell is this guy?

DELKO

Martin!

(then)

Wait a second, what's that?

Wrought iron fence goes all the way around the yard. A boat
cover's stuck on it, blowing in the wind.

SPEEDLE

A boat cover stuck on a fence.

DELKO

See how it's flapping toward us.

23 CONTINUED:

23

SPEEDLE

Yeah. It's windy.

DELKO

Wind's coming from the other direction.

SMASH TO:

24 INT. MEDESTO HOUSE - ENTRY - CONTINUOUS

24*

Horatio's on his Nextel. Not happy.

HORATIO

I know you're slammed. Just get someone out here.

Delko rushes in, beyond anxious.

DELKO

Horatio!

Horatio holds up his hand. Hang on a second.

HORATIO

Yeah I get that, but this woman's about to have a baby--

DELKO

And lose a husband.

Horatio lowers the phone.

HARD CUT TO:

25 EXT. MEDESTO HOUSE - BACK YARD - SECONDS LATER

25*

The impossible. Guy impaled on a low wrought iron fence. Arms open to the sky. Body bent backwards from his own weight. Thick black blood spreads across his chest. *

The short dark hair and goatee tell us it's MARTIN MEDESTO. Speedle holds his head. Horatio charges up. Delko right behind. *

Horatio leans over. His voice calm. This man's alive.

HORATIO

Okay, Martin, it's gonna be all right. Can you talk to me? *

Martin struggles. A tiny bit of blood bubbles from his mouth. *

25 CONTINUED:

25

HORATIO

That's okay, that's okay. I want you to listen to me. I need you to hang on, Martin.

Martin closes his eyes.

HORATIO

Hey, hey. Stay with me now. It's Susana, Martin. She's about to have a baby.

Hope crosses Martin's face. He looks at Horatio.

HORATIO

That's right. Susana's inside the house right now. She's in labor. You're about to be a father.

JUMP BACK TO:

26 INT. MEDESTO HOUSE - LIVING ROOM - CONTINUOUS

26*

We're deep in it. Susana's braced against the sofa. Legs up, covered in a sheet. Miguel's coaching. Flashlights are strategically placed. Alexx is doing her thing.

SUSANA MEDESTO

Get it out! Can't stand it!

ALEXX

Rachel honey, you're doin' great. I feel the head. Now I need you to push again. You ready?

Nods, dripping sweat.

ALEXX

Okay, deep breath and... Now!

She heaves.

ALEXX

That was perfect. One more.

SUSANA MEDESTO

Can't!

ALEXX

Yes you can, now here we go and--

MIGUEL

Squeeze my hand.

26 CONTINUED:

26

ALEXX

--PUSH!

Susana clamps her eyes closed and bears down.

*

ALEXX

Okay. It's out. Head's out-- Wait!
Stop pushing!

SUSANA MEDESTO

What? What is it?

*

ALEXX

Tight nuchal cord.

MIGUEL

What does that mean?

ALEXX

Umbilical cord's around the baby's
neck. We're gonna have to cut it.

27 EXT. MEDESTO HOUSE - BACK YARD - CONTINUOUS

27*

SPEEDLE

We gotta get him off of there.

Horatio pulls Delko aside.

HORATIO

We do, and he dies. That fence is
going straight through his heart.
It's sealed itself around the post.

28 CSI SHOT - MARTIN'S CHEST

28*

FOLLOW the fence post in SLOW-MO as it slices in, just below
the shoulder blade. Cracks past two ribs and shreds right
through the left ventricles. But miraculously, it keeps
beating. Sealing itself around the post.

Post rips away. Blood gushes like from a broken water main.

29 BACK TO SCENE

29

HORATIO

We pull him off, it'll take 20 seconds
for his chest to fill with blood.

SPEEDLE

So there's nothing we can do.

29 CONTINUED:

29

HORATIO

No.

30 INT. MEDESTO HOUSE - LIVING ROOM - CONTINUOUS

30*

Alexx digs frantically through her M.E. kit.

ALEXX

I need a damn clamp-- Susana! Does
Martin fish? *

MIGUEL

What? *

ALEXX

Does he have a tackle box?

SUSANA MEDESTO

(pointing)

Under the bar. *

ALEXX

Miguel!

Miguel is on his feet. Flings open the cupboard, grabs the
tackle box and flips it open.

MIGUEL

What am I looking for?

ALEXX

A hemostat clamp. Funny looking
scissors. Used to pull out fish
hooks...

MIGUEL

Got it. There's three of 'em.

ALEXX

I need two.

Leaps back, hands them to Alexx.

ALEXX

Okay, Susana, keep breathing. Deep
breaths... *She clamps the cord in two places, then uses her scalpel to
cut in between. [Though we don't need to see this...]

ALEXX

And... we're good. Now quickly,
we've got to push.

30 CONTINUED:

30

SUSANA MEDESTO

I'm so tired.

*

ALEXX

Susana, listen to me. We've gotta get this baby born. It's not getting any oxygen. So you push for me, damnit.

*

MIGUEL

Come on, Rosie.

SUSANA MEDESTO

Okay.

*

ALEXX

Here we go. One more big push. One, two and--

The satisfying SCREAMS of a new born.

31 EXT. MEDESTO HOUSE - BACK YARD - CONTINUOUS

31*

Horatio flips his Nextel shut.

HORATIO

It's a boy, Martin. You hear me?
Susana just had a boy.

*

*

Martin stares, barely there. Something flickers. Life, the end of it. An understanding fills his watery eyes. Then fades. It's over.

*

HORATIO

You got yourself a baby boy.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

32 EXT. COCONUT GROVE - MEDESTO HOUSE - DAY [2] 32*

Swirling emergency lights paint the suburban ruins red. Susana and her new son roll by on a gurney. Horatio's right there. *

SUSANA MEDESTO
Lieutenant. Thank you. *

HORATIO
Susana, I'm so sorry. I wish I could've-- *

SUSANA MEDESTO
No. I know there was nothing you could do. *

Horatio nods, but will never believe her.

HORATIO
He was a strong man, Susana -- to survive that hurricane. He knew he had a lot to live for. *

Susana's eyes fill. *

SUSANA MEDESTO
I was very lucky. *

She holds her son close, kissing his fuzzy head.

SUSANA MEDESTO
I still am. *

Paramedics get ready to load her into the ambulance. *

SUSANA MEDESTO
Lieutenant, will you... can you find out how he got there? I want to be able to tell my son what happened to his father. *

HORATIO
I will. I promise.

And she's in. The doors shut. Horatio watches, carrying the weight of a fatherless son.

The ambulance pulls away. Horatio turns, running smack into Miguel. Sans sunglasses, it's all about his black eye.

32 CONTINUED:

32

MIGUEL
 (offering his hand)
 I wanted to thank you, too,
 Lieutenant. For helping my sister.

They shake.

HORATIO
 And I'm sorry for your loss.

MIGUEL
 Yeah, well.

HORATIO
 You don't seem upset.

MIGUEL
 It's just... I dunno, he wasn't really
 there for my sister. Pissed me off.

HORATIO
 He was in the backyard dying, Miguel.

MIGUEL
 I know it sounds callous, but he
 shouldn't have been there in the
 first place. He cared more about
 that house than Susana.

Horatio nods. That's a nice shiner.

MIGUEL
 Anyway, I gotta get to the hospital.
 I'll see you later.

HORATIO
 Yes, you will.

And he's out.

CUT TO:

33 EXT. MEDESTO HOUSE - BACK YARD - DAY [2]

33*

A girl and her Sawzall. Alexx blows through the last fence
 post as Delko and some ND neighbors hold the body up. Once
 free, he lays Martin onto an unzipped body bag. Posts and
 all. Horatio crosses the lawn, snapping on gloves. [NOTE:
 Once Martin is removed, we'll see a rose bush underneath him.
 A couple buds are fairly intact. Other rose bushes nearby
 have been ripped to shit.]

*
 *
 *
 *

33 CONTINUED:

33

ALEXX

Down you go.

HORATIO

Any idea how he got up?

ALEXX

Well, he didn't trip.

DELKO

Think the hurricane could've done this?

HORATIO

Winds are horizontal. He would've hit the fence sideways.

ALEXX

(nodding)

Angle of entry's too perpendicular.

HORATIO

Like he fell straight down.

SPLIT DISSOLVE TO:

34 EXT. MEDESTO HOUSE - BACK YARD - DAY (FLASHBACK)

34*

POV: THE WROUGHT IRON FENCE. Here comes Martin. SMACK.
Like a ripe tomato.

*

SPLIT DISSOLVE TO:

35 BACK TO SCENE.

35

ALEXX

From a pretty good distance -- judging from the length of the exposed fence.

HORATIO

From where though? Roof seems too far away.

DELKO

Run and jump?

HORATIO

Or somebody pushed him.

Alexx shifts Martin to zip the bag. Catches a glimpse of the backside of his calf.

*

35 CONTINUED: 35

ALEXX
Well, somebody whacked him. Look at this.

SNAP CLICK TO:

36 ECU ON MARTIN'S CALF 36*

Angry purple half moons stain the olive flesh.

37 BACK TO SCENE 37

DELKO
Hammer marks.

ALEXX
Bruising is mainly crescentic, which means the hammer was coming from an angle.

HORATIO
So he was attacked from below.

Horatio wanders over to the house, studying the ground. Stops. *
SNAP CLICK TO: *

38 ECU ON IDENTICAL SQUARE IMPRESSIONS - TWO FEET APART 38*

39 BACK TO SCENE 39*

HORATIO *
Indentations. Our guy was up on a *
ladder *

SPLIT DISSOLVE TO:

40 EXT. MEDESTO HOUSE - BACK YARD - DAY (FLASHBACK) 40*

FLASH: The ladder. Martin hanging on. *

FLASH: Martin's calves. Bashed with a hammer. Over. And *
over.

SPLIT DISSOLVE TO:

41 BACK TO SCENE 41

ALEXX
Makes sense. He was boarding up his windows when someone assaulted him.

41 CONTINUED:

41

DELKO
So we're looking at murder.

HORATIO
And a fresh crime scene.

QUICK TIME CUT TO:

42 EXT. MEDESTO HOUSE - BACK YARD - DAY [2]

42*

Crime tape's up. Body's gone. Delko's pulling the boat cover away. A couple sheets of plywood litter the lawn. He aims his camera.

DELKO
H, got a sec?

HORATIO
Yeah.

Horatio and DET. YELINA SALAS approach.

DELKO
I found some blood.

SNAP CLICK TO:

43 ECU ON A PIECE OF PLYWOOD

43

Traces of blood soak a group of nails jutting through the wood like a metallic claw.

44 BACK TO SCENE

44

YELINA
You sure that's part of the crime scene? Couldn't that board have been moved here during the storm?

DELKO
Actually, things flush to the ground tend to stay put. Wind has nothing to get under.

HORATIO
Let's get it back to the lab. Run the blood against our vic. If it isn't his, think I know who it will match.

SMASH TO:

45 INT. CSI - INTERVIEW ROOM "A" - DAY [2]

45

Horatio, Yelina and Miguel.

HORATIO

Wow. That's gotta hurt. Get in a fight today, Miguel?

MIGUEL

(touching his eye)

Oh, I was out hammering up some boards--

HORATIO

Hammering?

MIGUEL

Yeah, had a little accident.

YELINA

You should be more careful.

HORATIO

I think that's a secondary bleed, Miguel. It's what happens sometimes if you get hit in the head.

46 CSI SHOT - MIGUEL'S HEAD (MEDESTO BACK YARD)

46*

The sharp end of a hammer smacks Ted just above the temple. PASS THROUGH THE SKIN and watch blood seep between flesh and skull. Across the forehead. Over the brow. Settling in the orbit of the eye.

*

*

47 BACK TO SCENE

47

MIGUEL

Well, yeah, I told you I had an accident.

HORATIO

That accident involve attacking Martin on a ladder?

*

SPLIT DISSOLVE TO:

48 EXT. MEDESTO HOUSE - BACK YARD - DAY (FLASHBACK)

48*

FLASH: Martin high on the ladder. Miguel and his hammer attacks from below. WHACK. WHACK.

*

SPLIT DISSOLVE TO:

49 BACK TO SCENE

49

MIGUEL

No. No way.

YELINA

Then who hit you?

MIGUEL

I did. With the back of my own
hammer.

SPLIT DISSOLVE TO:

50 EXT. MEDESTO HOUSE - BACK YARD - (FLASHBACK)

50*

Miguel's banging away at a piece of plywood. Big swing and
he SMACKS himself in the head. Oops.

SPLIT DISSOLVE TO:

51 BACK TO SCENE

51

HORATIO

Then I guess you wouldn't mind giving
us a DNA sample.

MIGUEL

Not at all. Look, I thought my
brother-in-law was an ass. But I
didn't kill him.

HORATIO

We'll let the evidence tell us that.

Horatio strides out. Yelina right behind.

52 EXT. COCONUT GROVE - GOLD HOUSE - DAY [2]

52

Cuffs go hard on Beefy Ted. Det. Ramsey pushes him toward
his unmarked sedan.

*

*

DET. RAMSEY

You lied to me, Ted.

*

TED GOLD

But we are married.

DET. RAMSEY

In the process of a divorce.

*

TED GOLD

Me and Deena were working it out.

52 CONTINUED:

52

DET. RAMSEY
She had a T.R.O. against you.

*

Shoves Ted into the backseat.

TED GOLD
But I didn't do anything.

DET. RAMSEY
Your estranged wife's upstairs with
a bullet through her and you're
downstairs loadin' the Sony? I'd
say you violated your restraining
order.

*

Slams the door.

CUT TO:

53 INT. GOLD HOUSE - MASTER BEDROOM - DAY [2]

53

Bed's empty. Just a bloody stain on the mattress is all that's
left of Deena Gold.

MOS as Calleigh gets busy. She positions a flexible foam
mannequin by the bed. Inserts a pipe tube through its neck
to imitate the wound track, then pulls a laser and some fogging
spray out of her kit.

*

Closing the tattered blinds, she fogs up the room. Then she
steps behind the mannequin and shoots a RED LASER BEAM through
the pipe and out the doorway. Ramsey gets pegged in the
forehead.

*

*

DET. RAMSEY
Whoa. Easy.

*

*

Calleigh lowers the laser.

*

CALLEIGH
This is weird.

*

DET. RAMSEY
What?

*

*

CALLEIGH
Fissures in her neck say Deena was
shot from behind.

DET. RAMSEY
Okay--

*

53 CONTINUED:

53

CALLEIGH

But the lack of blood spray on the bed say that she was facing the door.

DET. RAMSEY

Which means?

She moves Ramsey behind the mannequin in front of a window.

CALLEIGH

You're Ted.

DET. RAMSEY

Figures.

SPLIT DISSOLVE TO:

54 INT. GOLD HOUSE - MASTER BEDROOM - DAY (FLASHBACK)

54

The machine gun RATTLE of the storm is deafening. A flash of lightening illuminates Ted by the window. He stands behind Deena, STRAPPED WITH A .44 MAGNUM. Hunter stalking prey. Gun's poised. Ted squeezes the trigger.

BULLET rips through the back of Deena's neck. She drops straight down, onto the bed.

SPLIT DISSOLVE TO:

55 BACK TO SCENE

55

DET. RAMSEY

Deena takes out a T.R.O. on her husband then turns her back on him?

CALLEIGH

Exactly.

DET. RAMSEY

So maybe he was hiding.

CALLEIGH

Uh-uh. Nothing to hide behind. And he couldn't have been crouched down, because the shot was practically horizontal.

DET. RAMSEY

Maybe he didn't need to be. Power blew. It was dark.

CALLEIGH

Okay, maybe.

55 CONTINUED:

55

CALLEIGH (CONT'D)

Even so, that's not the weird part.

Calleigh hands Ramsey the laser. *

CALLEIGH

Ted fires. Bullet goes through Deena.
Means we should find it somewhere
around...

She positions his hand till it's shining into the hallway.

CALLEIGH

There.

DET. RAMSEY *

Yeah...

CALLEIGH

No point of impact. No bullet.

CUT TO:

56 INT. AUTOPSY HALLWAY - DAY [2] 56*

Speedle edges past a row of DEAD BODIES on GURNEYS. *

57 INT. AUTOPSY THEATER - DAY [2] 57*

As Speedle enters, knocking the doors against yet another
sheeted corpse. Alexx finishes the last stitch on WINDSHIELD
MAN's Y-incision. *

SPEEDLE

You've got bodies lining the hallway.

ALEXX

Tell me about it... guess with all
the new construction people thought
mandatory evacuation didn't apply to
them.

SPEEDLE

"Assumption", the mother of disaster.

ALEXX

And in this case... drowning.

Speedle looks at the body, incredulously.

SPEEDLE

The guy who hit the windshield, died
of drowning?

57 CONTINUED:

57

ALEXX

Contusions covering his body had plenty of time to develop.

Alexx pulls back the drape showing extensive bruising on the body. Especially, two strap like bruises above the hips.

SPEEDLE

So the car hit him and then left him in the hurricane -- alive?

ALEXX

After I cleaned the leaves and wrappers out of his mouth, a blood-stained foam erupted from his lungs which means--

SPEEDLE

Air, mucus and water were present during respiration.

SPLIT DISSOLVE TO:

58 INT. AUTOPSY THEATER - DAY (FLASHBACK)

58

Alexx pulls gunk out of Windshield man's mouth. A brackish foam gurgles up.

SMASH CUT TO:

59 EXT. COCONUT GROVE - RESIDENTIAL STREET - DAY (FLASHBACK)

59

Windshield man lays in the street. Horizontal rain tears at his skin and face. Barely recognizable as human except for the yawing mouth gasping for air. [NOTE: Stunt Man]

*

DIVE INTO HIS OPEN MOUTH:

*

60 CSI SHOT - RAIN SHOOTS INTO THE OPEN MOUTH

60*

ZOOM DOWN the wind pipe and into the lungs. The water seeps into the lung walls and into the bloodstream. Until POP! Go the red blood cells.

*

*

*

ALEXX

The rain filled his lungs. Saturated his red blood cells until they burst. Heart couldn't take it.

*

*

*

61 BACK TO SCENE

61*

SPEEDLE

So he drowned on rain.

*

*

61 CONTINUED:

61

ALEXX

Doesn't stop there.

*

*

Holds up X-RAYS of Windshield man.

*

ALEXX

Broken hip, spinal fracture, even a
compound fracture of the clavicle. But
no bumper injuries on the calves or knees.

SPEEDLE

No point of impact?

They stare at each other blankly.

SPEEDLE

Do we at least know who he is?

ALEXX

Look at his fingertips.

Alexx picks up Windshield Man's hand. Fuckin' mess.

SPEEDLE

Water damage.

ALEXX

No, nails are still there.
Fingerprints are sanded down.

SPLIT DISSOLVE TO:

62 INT. N.D. GARAGE - DAY (FLASHBACK)

62*

Electric sander spins. Full speed. Fingers touch down.
Rubbing away identity.

SPLIT DISSOLVE TO:

63 BACK TO SCENE

63

Speedle moves up to his mashed face.

SPEEDLE

Not gonna get an ID from his face.

ALEXX

I did swab something sticky on his feet.

(handing over trace)

And I found this wedged in his cheekbone.

*

She holds up a two inch, square piece of plastic.

SPEEDLE

A chin.

63 CONTINUED:

63

ALEXX
Plastic surgery.

SPEEDLE
Maybe we can get a facial
reconstructionist to do it backwards...

ALEXX
Facial deconstruction.

SPEEDLE
Looks like this guy had something to hide.

ALEXX
Don't we all.

CUT TO:

64 INT. CSI - DNA LAB - DAY [2]

64

VALERA crouches over her desk. Horatio enters.

HORATIO
You paged?

VALERA
Yes. Got the results from the blood
on the nails.

HORATIO
And?

She refers to DNA readouts, presenting them to Horatio.

VALERA
Not a match to your victim on the fence.

Horatio waits...

VALERA
And not a match to your black-eyed suspect.

HORATIO
Perfect. A third bleeder and an
unknown suspect...

VALERA
Reminds me of that saying about hurricanes...

HORATIO
Everything goes sideways.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

65 INT. CSI - HALLWAY - DAY [2]

65

Horatio strides down the hallway studying a drawing of the Medesto crime scene. Valera leaps out at him, out of breath.

VALERA

Horatio.

HORATIO

Yes.

VALERA

I found Nirvana.

HORATIO

Explain.

Valera lays a DNA TEST down on the strange Florida map table. Red, green, blue and orange spikes jag across the page.

VALERA

This is the readout from the blood on the nails.

HORATIO

That you just showed me, yes.

She lays out another DNA test.

VALERA

This is the DNA from yesterday morning's case where the guy hit the windshield -- that incongruous patch of blood you found on the car.

HORATIO

'Kay.

VALERA

They match.

Horatio picks up the pages, scrutinizing the tests.

VALERA

There is a 1 in 4.3 trillion chance that two people have this DNA. There aren't that many people on earth. So, unless, someone has an identical brother or a clone--

65 CONTINUED:

65

HORATIO
These crimes are linked.

VALERA
To one criminal.

Horatio starts walking.

HORATIO
(over the shoulder)
I assume you ran CODIS.

VALERA
(after him, down the
hall)
Twice. No hits. You're welcome.

CUT TO:

66 EXT. CSI - ROOFTOP PARKING LOT - DAY [2]

66*

Horatio catches Yelina at her car.

*

HORATIO
Yelina.

*

YELINA
Horatio. What's up?

*

*

HORATIO
Remember that judge who owed me a
favor?

YELINA
Javier Ojeda?

HORATIO
Yeah, I need a rush warrant on the
insurance salesman's car.

YELINA
What, his policy run out?

HORATIO
Let's just say, I doubt it covers
murder.

CUT TO:

67 INT. AUTOPSY THEATER - DAY [2]

67

Alexx and Speedle stand over Windshield Man, wistfully.

67 CONTINUED:

67

SPEEDLE

We've tried every way of IDing him.

ALEXX

Too bad there's no database for dentists.

SPEEDLE

Or chin implants.

Alexx hands Speedle goggles and dons them herself.

ALEXX

Well then, if he has a loved one to go home to, this is the only way to get him there.

Alexx picks up a petite SAW. It starts to whir. Speedle grips the head. Alexx saws into the neck. Muscle and skin go flying. Speedle holds tight. Alexx forces the saw through bone. *

68 INT. AUTOPSY THEATER - LATER [2]

68*

The back of a scalplless, hairless head. Boiling in a clear Pyrex pot. HYPERSPEED skin and muscle peeling off as camera 180s around to the front. CAMERA LANDS, eye to eye sockets on a meatless skull as Speedle fishes it from its fatty bath. *

69 INT. CSI - LAYOUT ROOM - LATER

69

The skull is mounted on a black SKULL STAND.

A quirky forensic artist, NATALIE DI MAIO, (32) pale as the skull and dressed in all black, peruses the curves of the skull. Speedle peruses her. *

NATALIE DI MAIO

The anthropologist left a report?

Speedle hands her the report.

SPEEDLE

Male. Caucasoid. 35-40. We also took these.

Speedle holds up RADIOGRAPH PHOTOS of Windshield man's face. They show the cheek and chin implants askew under the skin. Then she looks back at the skull. *

NATALIE DI MAIO

Which man do you want? *

69 CONTINUED:

69

SPEEDLE

What do you mean?

NATALIE DI MAIO

I give this guy a face. It's usually so someone will recognize him. But we don't know how long he's been Mr. Strong Cheekbones and Chin.

SPEEDLE

So, you don't know whether people will recognize him better before or after surgery.

NATALIE DI MAIO

That's correct.

SPEEDLE

Could you do both?

NATALIE DI MAIO

Guess so. All this work on his face makes me think he wanted to disappear.

SPEEDLE

Maybe he just wanted to please the ladies.

NATALIE DI MAIO

He shaved down the bone in his nose. That's almost unheard of in plastic surgery.

SPEEDLE

Can you reconstruct it?

Natalie turns her attention to Speedle. Touches his nose, demonstrating.

NATALIE DI MAIO

Each person's face has a certain harmony. Even when bone is missing. I'll follow the intimation of bone.

Speedle steps back, not enjoying being a scientific specimen.

NATALIE DI MAIO

What's a matter? Don't like to be touched?

SPEEDLE

Not when you're talkin' about dead people.

69 CONTINUED: (2)

69

POP INTO A MONTAGE AS IF MAN WAS CREATED IN STUTTER STOPS:

FLASH ON DIFFERENT ANGLES of Natalie sticking DEPTH TISSUE MARKERS onto the grimacing skull.

PULL AWAY FROM a set of BLUE EYES plucked from a kit and travel * with them to the sockets.

CROSS BEHIND THE ARTIST'S RULER: measuring, aligning, * determining.

THEN SLABS of CLAY. For muscles. For bone. Creating who he * is. This mask of identity. *

SHOOT THROUGH the Radiographs: at Natalie attaching CHEEKBONE * and CHIN IMPLANTS. *

POP IN on fingers sculpting, molding, grooving, contouring.

PAUSE ON NATALIE as she evaluates her work.

THEN, roll the slab, add the lips, and tool them into shape. *

LAYERS OF CLAY. Measure the nose. Scribble calculations. * Natalie makes a face at the pug nose. *

Stick on the ears. Incise the eyebrows. Add skin texture * with sandpaper.

Speedle carries in a ziplock full of Windshield man's hair. * Natalie picks out a wig to match. *

Natalie does finishing touches as the CAMERA WIPES her back--

VOILA: PLASTIC SURGERY MAN. Speedle and Natalie stare * intently. Speedle pulls out a camera. FLASH-POP. *

SPEEDLE *
I'll get these out. *

NATALIE DI MAIO *
I'll go to phase two. *

She peels off the chin. Pulls out the faux cheekbones. The * nose grows bulbous. The face sinks in. *

Natalie molds, sculpts, takes inventory. Refinishes the final * touches and VOILA: THE UGLY MAN. *

A conniving face. Eyes close together. Downturned lips. A * man with a plan.

Speedle snap-pops some shots. *

69 CONTINUED: (3)

69

SPEEDLE
This one looks familiar.

NATALIE DI MAIO
To me too.

FLASH-POP. Delko enters.

DELKO
No way.

Speedle and Natalie spin.

SPEEDLE
Recognize him?

DELKO
That's R.J. Spicer.

SPEEDLE
(realizing)
Ron Spicer. Right. Media got his
name wrong.

Speedle snaps the shot. FLASH-POP.

DELKO
Parachuted out of a Cessna over the
Caribbean.

SPEEDLE
With three million in diamonds.

DELKO
Yeah, and FBI never caught him.

SPEEDLE
Now we know why.

DELKO
So all we need to know is where.

SPEEDLE
Let's see if the trace Alexx found
on Spicer's body can give us
directions.

70 INT. CSI - TRACE LAB - DAY [2]

70*

Speedle grabs a report from the mass spec, reads it to Delko.

70 CONTINUED:

70

SPEEDLE

Acetone, Xylene, Toulene, Clay,
Titanium Dioxide, Amorphous Silica
and Hydrocarbon Propellant... Some
kind of epoxy.

DELKO

Like windsurfing "non-skid."
(off Speedle's brow)
Prevents slippage on your board.

SPLIT DISSOLVE TO:

71 EXT. BEACH - DAY (FLASHBACK)

71

Gray clouds teem overhead. R.J. sprays DOUBLE TRACTION on
his board, it glitters across the fiberglass. *

SMASH TO:

72 EXT. OCEAN - LATER (FLASHBACK)

72

R.J.'s feet stick to the board as water slams over them. The
board blasts off a wave in a high jump; R.J. reigns in the
boom, fighting the sail.

SPLIT DISSOLVE TO:

73 BACK TO SCENE

73

SPEEDLE

Does that mean... the last thing
R.J. was doing was--

DELKO

--Windsurfing.

SPEEDLE

The bruises on his waist--

DELKO

Probably from a harness.

SPLIT DISSOLVE TO:

74 INT. AUTOPSY THEATER - DAY (FLASHBACK)

74

Bruises on R.J.'s waist.

SMASH TO:

75 EXT. BEACH - DAY (FLASHBACK) 75

R.J. snaps on his waist harness.

SPLIT DISSOLVE TO:

76 BACK TO SCENE 76

SPEEDLE

Must have been ripped off during the storm.

SPLIT DISSOLVE TO:

77 EXT. BEACH - DAY (FLASHBACK) 77*

Force of the storm tears the waist harness off R.J. *

SPLIT DISSOLVE TO: *

78 BACK TO SCENE 78*

DELKO

(impressed)

Hundred and thirty-five mile-per-hour winds. That's gonna give your aerials some height.

SPEEDLE

So, R.J. was picked up by the hurricane while windsurfing... Is that possible? *

SMASH CUT TO:

79 INT. CSI - A.V. LAB - MOMENTS LATER 79

TYLER JENSON plays a graphic of Hurricane Anthony hitting Miami for Delko and Speedle. *

TYLER JENSON

It's possible. If he got caught in a vortice. *

SPEEDLE

A vortice? What's that, like a tornado? *

TYLER JENSON

But smaller. Winds whip 'em up, then they take off on their own. *

Jenson types. *

79 CONTINUED:

79

ON SCREEN APPEARS: Anatomy of a hurricane. A cross-sectioned pie of spiraling storm bands. Water lifts from the ocean, rising to the top of the clouds and pushing outward. Then, one of the spiraling shafts brakes off. A vortice.

TYLER JENSON

Gusts hit 150 miles-per-hour. On a windsurfing sail? Could pick a man up--

*
*
*
*

SPEEDLE

And throw him 300 feet to shore.

*
*

SPLIT DISSOLVE TO:

80 EXT. OCEAN - DAY (FLASHBACK)

80

Wind. Rain. Storm. Hurricane. Harsh gray clouds hammer the ocean that churns tumultuously. A rainbow of color -- a loan windsurfer, rides the waves like a cowboy on a bucking bronco. Insane. Flying through the air. Screaming. Having the time of his life.

Until the wind grabs him, into a swirl, no longer man and board. Ripped into a whir of flesh color. The storm bigger, stronger, more powerful.

SPLIT DISSOLVE TO:

*

81 BACK TO SCENE

81*

DELKO

Then that insurance salesman didn't hit R.J.

*

SPEEDLE

R.J. hit him.

SPLIT DISSOLVE TO:

*

82 EXT. COCONUT GROVE - RESIDENTIAL STREET - DAY (FLASHBACK)

82*

The storm slams R.J. onto the windshield of the Acura. Torn apart.

*
*

SPLIT DISSOLVE TO:

*

83 BACK TO SCENE

83*

DELKO

Maybe if we figure out where the vortices went--

*
*
*

83 CONTINUED:

83

SPEEDLE

We can figure out where R.J. came from.

*
*
*

TYLER JENSON

The Doppler radar can show us the movement of the vortices.

*
*
*

Tyler pumps in some numbers. The DOPPLER RADAR appears.

*

ON SCREEN: The hurricane spins toward Miami. Inside it, red and green vortices whirl.

TYLER JENSON

He came down in Coconut Grove. So looks like...

(pointing)

This vortex picked him up.

*
*
*
*

SPEEDLE

And that's spinning right over... Hobie Beach--

*
*
*

Speedle points to the screen. CAMERA PUSHES IN ON SWIRLING RED LIGHTS.

*
*

CUT TO:

*

84 EXT. HOBIE BEACH - DAY [2]

84

Speedle and Delko appear like a whirlwind plopped them in the middle of the sand.

DELKO

Hobie Beach.

They stare out at the ocean. Blue skies as far as the eye can see. The ocean slowly rising and falling, tranquil.

SPEEDLE

Only a day ago...

DELKO

Standing right here would have killed you.

They enjoy the perfect breeze, the easy ocean, being alive.

Speedle turns toward shore; toward a barely standing BUNGALOW.

84 CONTINUED:

84

SPEEDLE

Not a lot of places he could have
been staying.

CUT TO:

85 INT. GOLD HOUSE - DAY [2]

85

Calleigh runs a metal detector over the corners of the room.
Ramsey enters.

DET. RAMSEY

I've found something interesting.

CALLEIGH

What's that?

DET. RAMSEY

Deena Gold recently purchased a gun
and a license to carry.

CALLEIGH

Magnum?

DET. RAMSEY

.357 though. Not a .44. Any luck
with gravity?

CALLEIGH

No, but the hurricane knocked a lot
of screws loose... wait a second--
that's it.

DET. RAMSEY

What's it?

CALLEIGH

You solved it.

Ramsey looks clueless.

CALLEIGH

I was calculating trajectory with
gravity at an acceleration rate of
32.17 feet. But if the shooting
occurred during the hurricane, there's
no drop rate at all. The winds would
spin the bullet at who knows what
rate. Who knows where. But not
straight. Not on a trajectory.

SNAP CLICK TO:

86 CSI SHOT - ON A SLOW MOTION BULLET 86

Traveling straight through a room, hit suddenly by a hurricane and veering wildly off track.

87 BACK TO SCENE 87

Calleigh starts looking up into the corners of the room.

CALLEIGH
Physics goes out the window.

DET. RAMSEY *
As the hurricane comes in.

CALLEIGH
Exactly. Hurricane smashed in the window and-

Calleigh sees a gouge in a corner, she steps up onto a dresser. Ramsey grabs her waist to steady her. She's stops. *

CALLEIGH *
Thanks, I don't need your help.

Ramsey removes his hands. Calleigh wobbles. Then digs a bullet out of the ceiling. *

CALLEIGH
Got it.

She jumps down and holds the bullet up. They marvel.

CALLEIGH
What in the world...

DET. RAMSEY *
Casing is still on it.

CALLEIGH
This bullet hasn't been fired.

88 ECU ON A .357 STILL IN ITS CASING 88

89 BACK TO SCENE 89

CALLEIGH
Normal bullet. Firing pin hits. Powder explodes in the casing. Bullet launches.

SNAP CLICK TO:

90 CSI SHOT - ON A NORMAL TRAJECTORY

90

In a cross section of a gun. Firing pin strikes. Setting off the powder. The bullet strips off its casing. Casing flies into the air. Bullet spins toward its destination.

91 BACK TO SCENE

91

DET. RAMSEY

But this bullet has blood on it.

CALLEIGH

It went through her alright-- but not in anyway known to man -- it's the immaculate bullet.

CUT TO:

92 INT. CSI - GARAGE - DAY [2]

92

Four doors of the Burton's ACURA stand open. Gloves on, Horatio clicks an amber gel onto his CRIME SCOPE. Yelina's by the door.

YELINA

Ready for lights out?

Horatio glances over his shoulder at Yelina.

HORATIO

Go for it.

Yelina hits the lights casting the garage into darkness. Horatio flips on the scope and runs it over the car's upholstery.

Passenger seat... nothing... driver's seat... something black... at the edge of a seam.

HORATIO

Something here.

Yelina steps up behind him; bathing both their faces in the amber light.

HORATIO

(handing her the scope)

Hold this.

Horatio gently pries back the sides of a car seam.

HORATIO

Blood.

92 CONTINUED:

92

He pulls out a swab and a vial of water.

YELINA

I didn't get a chance to thank you.

Horatio drips water onto the end of the swab then rubs the tip over the blood. Slowly.

HORATIO

For what?

YELINA

Being there for Ray Jr.

HORATIO

Kid's first hurricane.

Horatio drops the swab into a box and pockets it. He turns from the car, but Yelina doesn't step back. She lowers the scope.

YELINA

(forcing herself)

And for being there for me.

Now the two are close. In the dark. Wanting the same thing.

HORATIO

I always will be.

As he sidesteps around her, braking the tension, a dog on the hunt. The side door flares open and Horatio disappears. Yelina lowers her head and flips off the scope.

CUT TO:

93 INT. CSI - HALLWAY OUTSIDE DNA - DAY [2]

93

Horatio's steely blues are far away. Valera holds three DNA tests up to the glass. They all say the same thing. MATCH. And he's gone.

CUT TO:

94 INT. CSI - INTERVIEW ROOM "A" - DAY [2]

94

Horatio paces. Todd shuffles papers. Yelina stands guard.

*

TODD BURTON

*

"Morris vs. Southern Pacific Railroad." This guy got hurt but the company wasn't held responsible because there was a flood--

94 CONTINUED:

94

YELINA

"Force Majeure" is a contractual term. Not a criminal one, Mr. Insurance Salesman.

HORATIO

So, that's all you care about?
Whether you take the blame?

TODD BURTON

Survival of the fittest, man. Right
and wrong go out the window in a
hurricane.

HORATIO

That's where you're wrong.

YELINA

You're not here about R.J. Spicer
smashing your windshield. You're
here about Martin Medesto.

TODD BURTON

My neighbor?

HORATIO

Your late neighbor.

TODD BURTON

Yeah, I heard. Poor Susana.

HORATIO

(leaning in)
I don't think there's anything I
hate more than insincerity.

Yelina watches him; this is why Horatio gets under her skin.

TODD BURTON

What? We were friendly.

HORATIO

Then explain how your blood ended up
at the foot of Martin Medesto's body.

TODD BURTON

...My blood.

YELINA

(sarcastic)

Think up something good.

Todd's thinking. Thinking.

94 CONTINUED: (2)

94

HORATIO

Try the truth. Maybe you can remember that.

TODD BURTON

The truth...

(wiping some sweat)

I remember. I loaned Martin some wood and knocked into a plank that had nails sticking out of it.

YELINA

Not award winning.

HORATIO

Not even close.

Todd panics. Stands.

TODD BURTON

Look, if you had something on me, you'd have arrested me right? So am I free to go?

HORATIO

Sit down, Todd. You're not going anywhere.

TODD BURTON

You're so convinced I did this. Show me. Show me how I stuck my neighbor on top of his fence.

HORATIO

I can see by the way that sweat is beading on your forehead -- you know I will.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

95 EXT. COCONUT GROVE - GOLD HOUSE - DAY [2] 95

Ramsey stands at his open car door, talking to Ted, cuffed in the backseat. Calleigh, just behind. *

TED GOLD

Yeah, she told me she got herself a gun. She was threatening to shoot me with it.

CALLEIGH

Why would she do that, Ted?

TED GOLD

(grins)

Maybe because she knew she wasn't divorcing me any other way.

DET. RAMSEY *

So she bought it to protect herself from you. Any idea where she kept it?

TED GOLD

I know where she practiced.

CALLEIGH

Enlighten us.

TED GOLD

Out back. I came over to, ah, give her an alimony check and I almost jumped out of my skin.

SPLIT DISSOLVE TO:

96 EXT. GOLD HOUSE - BACKYARD - DAY (FLASHBACK) 96

Ted greets some curious neighbors out in front before: BAM! BAM! BAM! Everyone cringes. Ted rounds the corner, sees Deena with the gun and hightails it.

SPLIT DISSOLVE TO:

97 BACK TO SCENE 97

TED GOLD

I mean, this is a nice neighborhood.

97 CONTINUED: 97

Ramsey looks up to see Calleigh disappear into the backyard. *
He slams the door on Ted.

98 EXT. GOLD HOUSE - BACKYARD - DAY [2] 98

Calleigh finds an overturned trash can at the far end of the yard: a human outline spray painted on it and riddled with bad shots. Ramsey joins her. *

CALLEIGH

She must have been terrified.

SPLIT DISSOLVE TO:

99 EXT. GOLD HOUSE - BACKYARD - DAY (FLASHBACK) 99

Deena's hands shake as she loads her .357 messily. She wipes some tears from her eyes and shoots AT CAMERA. BAM! BAM!
BAM!

SPLIT DISSOLVE TO:

100 BACK TO SCENE 100

Calleigh strides back to where Deena stood. Looks around. A small metal shed stands open; its corrugated roof gone.

Calleigh studies the outer doors of the shed: bullet-sized dings. She opens the shed. Bullets strewn everywhere. Bullets that were trying to break out.

CALLEIGH

Immaculate bullet came from here.

SPLIT DISSOLVE TO:

101 EXT. GOLD HOUSE - BACKYARD - DAY (FLASHBACK) 101

150 MPH winds and horizontal rain batter the shed. Inside, a pristine box of bullets shakes wickedly on its shelf. WHOOP! The roof is torn off.

Bullets shoot out lifted by swirling wind. Some smack against the inside doors, but a few escape out the top.

SMASH CUT TO:

102 EXT. GOLD HOUSE - BACKYARD - DAY (FLASHBACK) 102

The immaculate bullet picks up speed and SMASHES through the bedroom window.

102 CONTINUED: 102

FOLLOW IT:

103 INT. GOLD HOUSE - MASTER BEDROOM - DAY (FLASHBACK) 103

Into Deena's neck. The bullet curves again and embeds in the ceiling. Deena collapses onto the bed.

SPLIT DISSOLVE TO:

104 INT. GOLD HOUSE - MASTER BEDROOM - DAY [2] 104

Calleigh and Ramsey stand over the window where the bullet entered. *

DET. RAMSEY *

Like that 2-by-4 in that palm tree we saw...

SPLIT DISSOLVE TO: *

105 CSI SHOT - A 2-BY-4 IN A HURRICANE 105*

Like a shooting arrow. Splitting through a palm tree. *

SPLIT DISSOLVE TO: *

106 BACK TO SCENE 106*

CALLEIGH

This one is gonna hit the ballistics lecture circuit for sure.

DET. RAMSEY *

Only question is... where was Ted?

CALLEIGH

If I had to guess...

Calleigh looks under the bed, finds a wadded up windbreaker. *

SPLIT DISSOLVE TO:

107 INT. GOLD HOUSE - MASTER BEDROOM - DAY (FLASHBACK) 107

UNDER THE BED. Ted cowers like a child, gripping his windbreaker like a security blanket. *

SPLIT DISSOLVE TO:

108 EXT. COCONUT GROVE - GOLD HOUSE - DAY [2] 108

Ramsey uncuffs Ted. Calleigh scowls. *

TED GOLD

So what? So I was under the bed.
That makes me the smart one.

CALLEIGH

A smart coward.

CUT TO:

109 EXT. HOBIE BEACH BUNGALOW - DAY [2] 109

A secluded getaway. Ripped apart by wind. Palm fronds that used to be roof jut from odd angles. The bamboo garden sticks out of the living room. Speedle and Delko enter cautiously.

110 INT. HOBIE BEACH BUNGALOW - CONTINUOUS 110

Beach-bum sheik. Shoved over and tossed by the storm. Delko picks up a can of "Double Traction". *

DELKO

He didn't skid, he flew.

Speedle lifts a small palm tree off some windsurfing boards.

SPEEDLE

Think he knew what he was doing?

DELKO

Suicide by hurricane?

Delko lifts up a water-logged box of condoms.

DELKO

Doesn't look like it.

SPEEDLE

Just living dangerously.

DELKO

Full tilt.

Speedle lifts one of the surfboards, then another.

SPEEDLE

Hear that?

DELKO

What?

Speedle shakes the second board: the slightest rattle.

110 CONTINUED:

110

DELKO

Come on.

SPEEDLE

Got a knife?

Delko pulls a matte knife from his kit and slices into the fiberglass board as Speedle steadies it. *

A trickle of diamonds pour from the gash. They break the top off and pour three million in diamonds out on the floor.

Their jaws hang open.

DELKO

Oh man.

SPEEDLE

Three million bucks.

Their heads reel. Staring at the sparkling treasure. Unable to move.

DELKO

(dead pan)

Guess we better count them.

SPEEDLE

(reluctant)

That's right. It's evidence.

SMASH CUT TO:

111 INT. HOBIE BEACH BUNGALOW - MOMENTS LATER

111

The guys on the floor. Plucking diamond after diamond. Turning them in their gloved hands before ker-plunking them into a box.

DELKO

This one could buy 2600 NSX Catamaran
Hot Boat. Used.

SPEEDLE

(holding up a diamond)

A Harley-Davidson Screaming Eagle.

DELKO

(picking up another)

Trip to the Bahamas with Gena.

SPEEDLE

Or Cathy, or Susan.

111 CONTINUED:

111

DELKO
(and another)
Retirement for my mother.

SPEEDLE
(another)
College for that newborn.

DELKO
(another)
Permanent vacation.

SPEEDLE
Just what Spicer got.

DELKO
Didn't Hagen tell us that Narco got
to keep money from their busts?
Reincorporate it? *

SPEEDLE
Yeah, like his undercover car.

DELKO
BMW's are really the choice vehicle
of tweakers these days.

SPEEDLE
Maybe something to do with his
transfer.

DELKO
CSIs are way above material
temptation.

SPEEDLE
(holding up a huge
one)
This one would definitely be missed.

Diamond drops with an echo into the evidence box.

CUT TO:

112 INT. CSI - A.V. LAB - DAY [2]

112

ON SCREEN: Live feed from the Interview Room shows Todd
fidgeting nervously. *

Horatio and Yelina flank Tyler on the keyboard.

