

CSI: CRIME SCENE INVESTIGATION



"Maid Man"

Episode #1204

Written by

Dustin Lee Abraham

Dir.: Martha Coolidge



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Shooting Script
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8/23/2011

“Maid Man”
Episode #1204
CAST

D.B. RUSSELL

CATHERINE WILLOWS

NICK STOKES

CAPT. JIM BRASS

SARA SIDLE

**

GREG SANDERS

DR. ROBBINS

MORGAN BRODY

DAVID HODGES

DAVID PHILLIPS

CONRAD ECKLIE
XIOMARA GARCIA
MANDY WEBSTER

FEMALE REPORTER

JOANNA SAPPHIRE

SHERIFF SHERRY LISTON

*

STANLEY GANT, *Security Guard*

PAULETTE VASQUEZ

MARIA GARZA

PRINCE JALAL NAJIB

*

MATTHEW LAPAZ

As Themselves

OSCAR GOODMAN

CAROLYN GOODMAN

Featured, Non-Speaking

N.D. Uniforms & Detectives

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

Mob Museum Opening Crowd

Diana Meli

Stephanie Greenberg

Eclipse Casino Workers & Patrons

Head of Housekeeping

ND Assailant

Desert Palm Staff & Patients

Monique Roberts

Motel Manager

Motel Patrons

Mausoleum Patrons

* REVISED
** NOT IN EPISODE
*** NOT CLEARED

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SETS

INTERIORS	EXTERIORS
<p>CSI Ballistics Hallway Fingerprint Lab Russell's Office A/V Lab Layout Room Evidence Locker</p> <p>Police Department Interrogation Room "A" Brass' Office Interrogation Room "B" Reception Hallway</p> <p>Coroner's Office Autopsy Room "A"</p> <p>National Mob Museum Foyer Exhibit Hall Back of Exhibit Hall Stage</p> <p>Eclipse Casino Penthouse Floor Hallway Penthouse Suite Penthouse Bedroom Second Penthouse Suite</p> <p>Desert Palm Hospital Oscar Goodman's Room</p> <p>Motel *</p> <p>Sapphire's Room</p> <p>Cadillac Coupe De Ville</p> <p>Mausoleum *</p>	<p>Las Vegas Skyline (Stock)</p> <p>National Mob Museum Back Alley</p> <p>Motel *</p> <div data-bbox="846 1121 1445 1169" style="border: 1px solid black; padding: 2px;"><p>Special Shots</p></div> <p>VFX SHOT - Al Capone comes out of the painting</p> <p>CSI SHOT - Swizzle stick impacts brain</p> <p>VFX GHOST SHOT - Ghost champagne glass shatters from a bullet in Russell's hand.</p> <p>ECU - A PERFECTLY MUSHROOMED BULLET</p> <p>CSI SHOT - Follow bullet hole through Oscar's kevlar</p> <p>CSI SHOT - Bullet mushrooms into kevlar</p> <p>ECU - A SMALL ROUND GLASS LENS</p> <p>ECU - A GLOWING BLUE "ECLIPSE HOTEL" LAUNDRY MARK *</p>

* REVISED

CSI: Crime Scene Investigation"Maid Man"TEASER

OVER BLACK:

As the WEEPING ORGAN -- of CSI's version of THE GODFATHER theme -- creeps in... PHOTOS OF THE TEN GREATEST MOB BOSSES (AKA "THE BOSS OF FAME") flash on the screen:

- 1 INT. ND LOCATION - NIGHT 1
- ACCARDO. LUCCHESE. GENOVESE. COSTELLO. LUCIANO. BONANNO. SPILOTRO. GOTTI. GEDDA. CAPONE. *
- HOLD on the CAPONE PHOTO. He's in a crispy suit, holding a baseball bat over his shoulder, smile-biting a cigar, until --
- 2 **VFX SHOT - AL CAPONE, IN THE PHOTO, COMES TO LIFE** 2
- swinging his bat at the CAMERA, actually WHACKING IT a few times, before literally stepping out of the photo and onto --**
- 3 INT. NATIONAL MOB MUSEUM - FOYER - NIGHT 3
- BRIGHT VEGAS-COLORED CARPET
- AL CAPONE in the photo has now transformed into a GUY in an AL CAPONE COSTUME, bat and cigar included. As our Al Capone continues to swing the bat, PULL BACK to REVEAL we're in --
- THE MOB MUSEUM'S FOYER
- An old post office, converted to a courthouse, converted to a MOB MUSEUM. The GRAND OPENING underway. A BLOOD RED CARPET leads into a packed foyer, clogged with PAPARAZZI and REPORTERS. *
- Our Al Capone is one of several COSTUMED GANGSTERS, actors dressed in mob outfits, entertaining the black ties of Vegas' elite: CELEBRITIES, CASINO EXECS, POLITICIANS, MOB FAMILIES, and LAW ENFORCEMENT. *
- 4 INT. MOB MUSEUM - "THE BOSS OF FAME" EXHIBIT - NIGHT 4
- RUSSELL and ECKLIE, wearing their best black, sipping bubbly, browse the glass enclosed exhibits. Mannequins, to exact specification of the real mob bosses, are dressed in their real clothing, surrounded by real personal items.

(CONTINUED)

4 CONTINUED:

4

RUSSELL

Ellis Island to Brooklyn, Chicago,
Kansas City... finally Vegas. Ticket
to the American Dream.

ECKLIE

My Great Grandfather came here from
Wales. He didn't become a gangster.
He drove a bread truck.

Russell squints at a placard on the Lou Gedda display case --

RUSSELL

(reads aloud)

Weapons and personal items on loan
from the Las Vegas Police Department.

(looks up to Ecklie)

That's one way to clear the evidence
vault.

*
*
*

OFF Ecklie's look...

*

5 INT. MOB MUSEUM - FOYER - NIGHT

5

*

MOB LAWYER (and FORMER MAYOR) OSCAR GOODMAN escorts his wife
(and NEW MAYOR) CAROLYN GOODMAN off the blood red carpet,
into the mic of a local FEMALE REPORTER --

FEMALE REPORTER

Mr. and Mrs. Mayor, great opening.
But you've taken heat from Italian
American groups accusing you of
stereotyping. Any comment?

OSCAR GOODMAN

We didn't call it the 'Guido Museum'
did we? Mobsters come in all
flavors. Equal opportunity employer.

*
*

6 INT. MOB MUSEUM - "THE BOSS OF FAME" EXHIBIT - NIGHT

6

CAMERA FINDS CATHERINE and GREG, also in their best black
and sipping bubbly, checking out the Spilotro exhibit. Greg
eyes a 70's era photo of a YOUNG SAM BRAUN with Spilotro.

GREG

Congratulations.
(off her look)
Oscar put your Dad in the Spilotro
exhibit.

CATHERINE

Forgot how handsome he was.

(CONTINUED)

RUSSELL (O.S.)

I can see the family resemblance.

They turn to see Russell walking up.

RUSSELL

Goodfella's daughter turns CSI.
Story writes itself.

CATHERINE

Sam wasn't a goodfella --

GREG

-- He was a playfella. When a
goodfella wanted to party, Sam was
the go-to-guy. Provided the women,
the favors, security. Those same
goodfellas hired him to run their
casinos. Connected, but no killer.

Catherine lays a friendly pat on Greg's chest.

CATHERINE

Nice spin, Greg.

(looks around)

Sam. A lot of these guys. They
were no angels. But family came
first. And they knew how to provide.

GREG

No joke. Her dad gave her a casino.
I didn't even get the family wagon.

CATHERINE

(to Russell)

You here with your wife?

RUSSELL

My work wife. Ecklie.

Just then, Greg's eyes light up as he looks over Catherine's
shoulder, noticing --

Three attractive and sexy MOB WIDOWS. *Formerly married to
the mob.* DIANA MELI (50's). STEPHANIE GREENBERG (50's).
And JOANNA SAPPHIRE (40's). All flaunting stilletos and
jewelry from the good ol' days as if they were new.

GREG

(whispers)

Guys, over there.

RUSSELL

Why are you whispering, Greg?

(CONTINUED)

GREG

Out of respect. For the pack of mob widows. Mrs. Tony 'Revolvers' Meli. Mrs. Vinnie 'Whack Job' Sapphire. And Mrs. Stu "Greenbacks" Greenberg. Together. Unbelievable.

*

RUSSELL

Why?

GREG

'Whack Job' was Lou Gedda's hitman. Whacked 'Greenbacks' outside his own diamond anniversary party. Popped Meli while he was at the cardiologist.

RUSSELL

And 'Whack Job'?

CATHERINE

Got arrested for all that whacking. Jumped bail. No one's seen him in twenty years.

*
*

RUSSELL

Nice to see the wives have stayed in touch.

Just then, *RAT-A-TAT-TAT!* A burst of MACHINE GUN FIRE rings out. But it's not a machine gun, it's a *drum roll* for the Goodmans, who approach the PODIUM, flanked by TWO COSTUMED GANGSTERS, "firing" TOMMY GUNS.

SHERIFF SHERRY LISTON and Ecklie follow behind. Neither happy to be here. Sheriff Liston leans into Ecklie --

*
*

SHERIFF LISTON

Little uncomfortable coming to a celebration of mobsters.

*
*

ECKLIE

Like it or not, they're the founding fathers of Vegas.

Crowd gathers around the podium where Goodman stands.

OSCAR GOODMAN

Thank you all for coming. My thanks to my wife, the current Mayor Goodman. And Sheriff Liston for her support.

*

As Sheriff Liston puts on her game face --

*

6 CONTINUED: (3)

6

OSCAR GOODMAN

When I was running for Mayor, the advice I got was -- don't talk about your past. Or how many wiseguys you defended. I said to hell with that and got elected three times. You don't run away from your past. You honor it. Salud! --

*

*

Oscar raises his martini glass for a toast as the costumed Gangsters fire off a "Mob" salute. *RAT-A-TAT-TAT!* Followed quickly by LOUDER GUNSHOTS. *BANG-BANG-BANG-BANG!* Until --

*

*

Oscar's martini glass shatters, drops from his hand as he recoils and collapses to the floor, *HITTING* his head. *BANG-BANG!* More shots, one on top of the other, as PANDEMONIUM breaks out --

*

Ecklie dives, covering Oscar. Sees a BULLET HOLE torn through his suit.

ECKLIE

Mr. Mayor, you okay? You with me?

OSCAR GOODMAN

(out of it, groaning)

Think I got a busted rib.

ECKLIE

You've been shot. Just lie still.

(then, to Uniforms)

Get the medics! Secure the building!

WHITE FLASH TO:

7 INT. MOB MUSEUM -- NEAR THE PODIUM - NIGHT (MINUTES LATER)

7

Crime scene. Detectives and Unis herd the the last of the CROWD, among them the Mob widows, into the lobby. As Sheriff Liston, flanked by a UNIFORM, approaches Ecklie --

*

SHERIFF LISTON

Attempt on the life of the former Mayor. My ass is hanging out here. You better solve this quick.

*

ECKLIE

Loud and clear, ma'am.

As the Sheriff and her UNIFORM exit, Ecklie crosses through the chaos to... Russell, Catherine and Greg, by the podium.

(CONTINUED)

7

CONTINUED:

7

ECKLIE

They just rolled the Mayor into the E.R. Looks like he's going to be okay.

GREG

(vindicated)

See, told you. 'Hit' in a mob museum? Had to be a publicity stunt.

ECKLIE

If the former mayor was going to stage his own 'assassination', I would've known about it. And I would've told him no.

CATHERINE

So, I guess he was lucky tonight.

Ecklie gets a cell call, answers --

ECKLIE

(on cell)

Ecklie... Yeah, I'm here. How 'bout the Sheriff does the press conference this time?...

As Ecklie walks off to argue his case...

RUSSELL

(head in the game)

I heard four shots. Relatively close. To the east of the podium.

Russell heads to where he thinks the shots came from. Weaves through several EXHIBIT CASES and DISPLAY WALLS, finally arriving at an area that has a clear shot of the podium. But off to the side. On the floor, he sees a CHROME REVOLVER.

RUSSELL

38 Colt Service Revolver.

Russell takes his INVITATION out of his pocket, folds it in half, making an instant marker, lays it next to the gun, then pulls a HANDKERCHIEF off a FREE-STANDING MANNEQUIN, picks up the gun with it. He rolls the cylinder open to reveal FOUR FIRED CARTRIDGE CASES and TWO LIVE ROUNDS.

RUSSELL

Four rounds fired.

GREG

Just like the real mobsters. Dump your piece, then peace out.

(CONTINUED)

7 CONTINUED: (2)

7

CATHERINE
(recalling)
As Oscar was going down, I heard
more shots. Coming from back there.

Russell and Catherine turn to the the back of the museum.

RUSSELL
... Other side of the room.
(then)
Greg, get your kit. Start processing
out from the podium. 'Casino Boss',
let's take a walk.

As Greg nods and hustles off, Russell and Catherine head for --

8 INT. MOB MUSEUM - BACK OF EXHIBIT HALL - NIGHT (CONTINUOUS)

8

Russell and Catherine approach the LOU GEDDA EXHIBIT. It's
shot to shit. DICED GLASS and memorabilia litter the floor.
TWO BULLET WOUNDS in the Lou Gedda mannequin. Gedda's tipped
back against his infamous BARBER CHAIR.

CATHERINE
Somebody shot Lou Gedda. Again.

RUSSELL
Two bullets in him. Glass broken
on both sides. Could be a shot or
two got through.

Russell looks through the shot up exhibit, diced safety glass
on both side of the case. He squints, "lines" up the shot --

RUSSELL
Mayor was at the podium. Not the
best shot in the house.

CATHERINE
But maybe the best cover.

She moves from behind the mannequin to a catering cart, grabs
a PLASTIC KNIFE, snaps it in half. Steps back over the broken
glass, onto the exhibit platform, where she uses the blunt
edges of both halves of the knife to pry a BULLET from Gedda.

CATHERINE
Looks like a 38.

RUSSELL
Shots fired at the front of the
room. And here in the back. Same
time, same caliber. Two shooters.

(CONTINUED)

8 CONTINUED:

8

CATHERINE

If they went out the front door, we would've seen them.

OFF Russell, looking toward the rear exit --

9 EXT. MOB MUSEUM - BACK ALLEY - NIGHT (MOMENTS LATER)

9

Russell and Catherine exit the rear door, see a DEAD SECURITY GUARD (STANLEY GANT, 40's) lying on the concrete. There's a BIG BULLET HOLE where the Guard's nose used to be.

RUSSELL

Body. Museum security.

Russell checks his pulse, dead. Catherine notes his empty holster. Spots a 38 REVOLVER a few feet away. Picks it up, using her SHAWL, swings the cylinder open --

CATHERINE

Got two shots off. Before he snorted a bullet.

Russell, back on his feet, now eyes a pair of TIRE IMPRESSIONS in the nearby trickle of water, running down the alley.

RUSSELL

Tire impressions in water. Better snap before they dry up.

Improvising L-scale, he lays a DOLLAR BILL down beside the treads and snaps a PHOTO of the impressions with his iPHONE, then angles it up at Catherine. *CLICK*.

CATHERINE

What are you doing?

RUSSELL

(innocent appreciation)
You look great in this light.

(then)

C'mon, tell me you're not gonna want to remember the night they shot Oscar Goodman.

OFF Catherine, moonbeamed again.

SMASH TO:

MAIN TITLES.

END OF TEASER

ACT ONE

FADE IN:

10 INT. ECLIPSE CASINO - PENTHOUSE FLOOR HALLWAY - DAY 10

Six a.m. NICK and MORGAN, kits in hand, head down the hall.

MORGAN

Someone tries to kill the former
mayor and we're here. What do you
have to do to pull the primo cases?

NICK

Ask me, they're all primo. And you
pulled a good partner.

MORGAN

You, too.

They swap a smile as they pass a MAID'S CART, fully stocked.
In the B.G., UNIFORMS with the HEAD OF HOUSEKEEPING (45),
and PAULETTE VASQUEZ (28), housekeeper. Also, several other
HOTEL STAFF being held for questioning. FOLLOW Nick and
Morgan into --

11 INT. ECLIPSE CASINO - PENTHOUSE SUITE - DAY (CONTINUOUS) 11

Pretty poshy as suites go. And pretty wrecked. *Trashed.*
Somebody was partying like a rock star -- empty cocktail and
champagne glasses, bottles, ashtrays, white residue on the
glass table tops. As Nick clocks the coke residue and they
take in the scene --

NICK

Somebody had a good time.

BRASS (O.S.)

And somebody didn't.

Nick and Morgan turn to see BRASS at the bedroom door. They
join him in --

12 INT. ECLIPSE CASINO - PENTHOUSE BEDROOM - DAY (CONTINUOUS) 12

-- where a maid, MARIA GARZA (35), lies on the floor near
the bed. A COCKTAIL STIRRER jammed in one eye, thin trickle
of blood down her cheek to a dime-sized pool on the floor.
DAVID PHILLIPS kneeling beside her, taking her liver temp.

*
*
*

BRASS

Maria Garza. Housekeeper assigned
to this suite. If she was a
bartender, I'd say someone didn't
like their martini.

(CONTINUED)

12 CONTINUED:

12

Nick and Morgan look around. King bed is unmade. Louis Vuitton bags, men's Gucci suits, Zegna sportswear, etc., scattered carelessly. Towels and dirty clothes on the floor. Morgan eyes Nick --

MORGAN

People are pigs.

BRASS

Got that right.

(then)

Mrs. Garza worked midnight to eight. Head of Housekeeping found her when she failed to take her union break.

David pulls out the liver stick and reads it --

DAVID PHILLIPS

Ninety-four point one. Dead roughly three hours.

NICK

Puts T.O.D. around three a.m.

MORGAN

Who's the suite registered to?

BRASS

(re: notes)

Prince Jalal Najib.

*

MORGAN

Rapper? East coast or west coast?

BRASS

More Middle East.

Just then, Brass' cell RINGS. He answers --

BRASS

Brass... Be right there.

(clicks off, then)

My Prince awaits. At the tables. Practice my curtsey in the elevator.

As Brass exits --

MORGAN

Guessing this is a first, Dave?

DAVID PHILLIPS

First what?

MORGAN

Death by swizzle-stick.

(CONTINUED)

12 CONTINUED: (2)

12

DAVID PHILLIPS

Oh, I've seen my share of penetrating brain injuries. You know what they say about running with pencils. I once saw this third-grader from St. Mary's Elementary --

MORGAN

-- Back to the swizzle stick.

DAVID PHILLIPS

Yes, a first. Definitely.

Nick notes FOUR WASHED AND FOLDED TOWELS stacked on the desk.

NICK

Looks like she came in to clean, got interrupted.

Nearby, amid the mess are an overturned chair, a smashed lamp.

MORGAN

Check out the chair, the lamp.

NICK

From the party, or a struggle.

Morgan eyes the body -- skirt hiked up.

MORGAN

Skirt hiked up. Possible sexual assault...

WHITE FLASH TO:

13 **INT. ECLIPSE CASINO - PENTHOUSE BEDROOM - NIGHT (VERSION)**

13

Maria sets the TOWELS down on the desk. An N.D. ASSAILANT grabs her from behind, pulls at her skirt. She pushes him away, knocking over a chair. Runs for the door, gets tackled.

MORGAN (V.O.)

... She gets jumped. Tries to get away.

OFF Maria, fighting back --

WHITE FLASH TO:

14 BACK TO SCENE

14

NICK

... Last thing a Prince needs is a maid crying rape.

(CONTINUED)

14 CONTINUED:

14

Nick's eyes go to a COCKTAIL GLASS overturned on the rug. A couple of stray olives next to it.

NICK

... He reaches for the nearest weapon...

WHITE FLASH TO:

15 INT. ECLIPSE CASINO - PENTHOUSE BEDROOM - NIGHT (VERSION)

15

CLOSE ON the N.D. ASSAILANT's hand as it jams the SWIZZLE-STICK into the struggling Maria's eye.

16 CSI SHOT - THE SWIZZLE STICK

16

enters Maria's CORNEA, penetrates the LENS, the VITREOUS HUMOR, THROUGH the REAR OF THE EYE, and INTO THE BRAIN. Slashes through FIRING NEURONS, which go black. Tearing through BLOOD VESSELS, as BLOOD FLOODS the camera.

WHITE FLASH TO:

17 BACK TO SCENE

17

MORGAN

And he just leaves her here? Goes to the casino?

NICK

Seen it before. Maybe in his kingdom, he gets away with murder.

18 EXT. LAS VEGAS SKYLINE - ESTABLISHING - DAY

18

19 INT. MOB MUSEUM - STAGE - DAY

19

Greg, now just in his tuxedo shirt (top buttons unbuttoned), is processing the stage. Puzzled.

RUSSELL

Something wrong?

GREG

Did a bullet search, found the bullet that shattered the Mayor's champagne glass.

Greg indicates a bullet hole and marker on the wall behind and to 'podium right'.

(CONTINUED)

19 CONTINUED:

19

GREG
Haven't found any other bullets.

RUSSELL
Probably find them in the Mayor.

GREG
That's what I'm thinking. I mean,
he was shot from two directions.
Where's all the blood? When you
get shot, you bleed. Unless mayors
don't bleed.

Russell gets behind the podium, stands where Mayor Goodman was standing, putting himself in the POV OF THE VICTIM. He looks to his left, in the area he found the .38 Colt.

RUSSELL
Four shots came from my left. One
finishes off my champagne...

He mimics the 'glass' shattering in his hand --

A20 **VFX GHOST SHOT - A CHAMPAGNE GLASS APPEARS**
in Russell's hand, then SHATTERS.

A20

RUSSELL
... Then, three more direct hits.
Russell takes THREE MORE PHANTOM BULLETS to his chest.

B20 BACK TO SCENE

B20

Russell collapses to the floor, just like Oscar Goodman.

RUSSELL'S POV - FROM THE FLOOR

A flash of METAL sparkles under the podium.

RUSSELL
Greg. Glove.

Greg hands over some latex. As Russell snaps them on --

GREG
You plan on staying down there for
a while?

Russell reaches under the podium, plucks out the GLINTING METAL. **SNAP ZOOM TO:**

20 **ECU - A PERFECTLY MUSHROOMED BULLET** 20

A metal mushroom. Russell's GLOVED HANDS rotate it, REVEALING -- the exposed lead nose with a cross-hatched fabric pattern impressed into it.

21 BACK TO SCENE 21

RUSSELL
Mushroomed bullet.

Greg looks around the podium. It's not damaged at all.

GREG
No damage to the podium.

Russell and Greg look around, then to each other.

GREG
What else could it have hit?

22 INT. DESERT PALM HOSPITAL - OSCAR GOODMAN'S ROOM - DAY 22

CLOSE ON - A MAN'S SUIT JACKET

held up for inspection. THREE BULLET HOLES visible in the expensive fabric. As hands lower the suit, REVEAL --

Oscar Goodman, in a hospital gown, reading the morning newspapers. He likes what he sees.

OSCAR GOODMAN
Obituary can wait. I made the front page. Both papers.

REVERSE ANGLE to Russell, holding the suit jacket.

RUSSELL
Who made your suit?

OSCAR GOODMAN
Custom job. Got a tailor in Bogota.

Russell lays the suit jacket down on a table, takes a closer look. Observes THREE BULLET HOLES in the outer fabric.

CAMERA DIVES INTO:

23 **CSI SHOT - ONE OF THE BULLET HOLES** 23

CAMERA TRAVELS through the outer wool fabric, DOWN a SHORT BULLET TRACK, TO FIND --

(CONTINUED)

23 CONTINUED:

23

The BASE OF A MUSHROOMED BULLET, imbedded in YELLOWISH KEVLAR, causing a BULGE, but no hole, in the inner lining.

WHITE FLASH TO:

24 BACK TO SCENE

24

Russell throws back the left flap of the suit jacket, revealing TWO BULGES. He digs in one and plucks a PERFECTLY MUSHROOMED BULLET. As he holds it up --

A25 **CSI SHOT - CAMERA IS THREE-QUARTERS ONTO**

A25

a yellowish KEVLAR MATERIAL. The high speed PRISTINE BULLET impacts the kevlar and pancakes, imparting all of its energy into the kevlar, resulting in a *mushroomed* bullet.

B25 BACK TO SCENE

B25

RUSSELL

I'm guessing your suit comes with a lifetime guarantee.

OSCAR GOODMAN

Which is why I'll need it back. You get shot, they fix it for free.

RUSSELL

Bullet proof suit.

(then)

Who are you afraid of?

OSCAR GOODMAN

Not afraid, just prepared. Hell, I was Mayor for twelve years. You don't get everybody's vote. And before that, I helped wiseguys with their legal troubles. Couldn't get all of them off.

RUSSELL

So, you have a lot of enemies?

OSCAR GOODMAN

Which is why I got to be bulletproof, baby. And, you got work to do.

OFF Russell, who now knows why Greg found no blood --

25 INT. ECLIPSE - PENTHOUSE HALLWAY - DAY (MOMENTS LATER) 25

Morgan exits the suite with an evidence box, notices Paulette Vasquez, the other housekeeper, crying in the doorway of the suite across the hall, which is being used by the cops to interview potential witnesses, hence the milling cops.

Morgan sets down the box, walks past the dead maid's cart (still in the hall), and heads into --

26 INT. ECLIPSE - SECOND PENTHOUSE SUITE - DAY (CONTINUOUS) 26

Morgan approaches Paulette. Several UNIS in the BG.

MORGAN
CSI Brody. Ma'am, are you okay?

PAULETTE VASQUEZ
No. Maria was my friend. We worked together almost six years.

MORGAN
So you knew her well?

PAULETTE VASQUEZ
(nods)
She was a good, kind person. Her husband lost his job. She's been supporting him. Four kids.

Paulette appears shaken. Overcome by the events.

MORGAN
Were you working on this floor last night?

PAULETTE VASQUEZ
Yes. Here.

MORGAN
Just across the hall. Did you hear anything? A scream? A fight?

PAULETTE VASQUEZ
(eyes Maria's suite)
No. It was too loud. The party.

MORGAN
Did Maria go into the suite during the party?

Paulette has a nervous vibe.

(CONTINUED)

26 CONTINUED:

26

MORGAN

It's okay. Don't be afraid. I just want to help Maria's family.

PAULETTE VASQUEZ

He was very demanding.

MORGAN

The Prince?

Paulette nods, then --

PAULETTE VASQUEZ

He's here a lot. Always the same suite. Always asks for Maria. There were nights when he would call her ten, twenty times.

MORGAN

For what?

More nervousness. Paulette seems afraid to answer.

MORGAN

Did the Prince ever make inappropriate demands on Maria?

PAULETTE VASQUEZ

Maria wouldn't say. She never complained. Like me, she was just grateful to have a job.

OFF Morgan, getting a bad feeling --

27 INT. ECLIPSE CASINO - PENTHOUSE BEDROOM - DAY

27

Nick bags the last of the Gucci suits, sets the bag in front of the TV/entertainment center. A beat, as he does a double take on the PLASMA TV. Sees an *AUXILIARY JACK* (labeled as such), *but it's no jack*. **SNAP ZOOM TO:**

28 **ECU - A SMALL ROUND GLASS LENS**

28

The size of a dime.

29 BACK TO SCENE

29

Curious, Nick pries the front panel off the TV, REVEALING a SMALL LIPSTICK CAMERA hidden inside, attached to a SMALL TRANSMITTER. He looks to where the camera is focused: the KING BED. Just then, Morgan re-enters --

(CONTINUED)

29 CONTINUED:

29

MORGAN

I think our Prince was no prince
when it came to demanding extra
services from the maid.

NICK

Of the sexual variety?

MORGAN

Signs point that way.

NICK

So's this camera.

Nick eyes the LIPSTICK CAMERA. As he angles his light across
a SERIAL NUMBER --

NICK

Somebody's been taking home movies.
Rigged to transmit to a remote
location.

(then)

I'll run the serial number. Dust
for prints. While you print the
Prince.

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

30

A KNIFE comes down on a human brain, slicing laterally, from
ear-to-ear, like a loaf of bread, as WE PULL BACK TO REVEAL
DR. ROBBINS doing the honors. Nearby, the post-y, Stanley
Gant, Museum Security Guard. Skull cap off, brain out.
Catherine enters.

DR. ROBBINS

I hear I almost had the Mayor on my
table.

CATHERINE

Sorry, Doc. Not his time.

DR. ROBBINS

Don't be sorry. I voted for him.
Three times. Four if you count his
wife. He's done great things for
this town.

Dr. Robbins continues to slice the brain --

CATHERINE

How 'bout you do something for me.
(back to business)
I can guess COD -- gunshot wound to
the nose. Anything else interesting?

(CONTINUED)

30

CONTINUED:

30

Dr. Robbins stops slicing, pulls back the vic's scalp and face to reveal SOOTING and STIPPLING surrounding his washed demolished nose.

DR. ROBBINS
Sooting, stippling, lead smoke around the entry wound. Shooter was less than a foot away.

CATHERINE
(thinking aloud)
Maybe the guard almost caught him.

DR. ROBBINS
Well, he definitely caught a bullet.

Dr. Robbins returns to the last portion of the brain, following the bullet track with his fingers.

CLOSE ON: DR. ROBBINS' TWO FINGERS dive into the wound track and pull out a LARGE DEFORMED MASS OF LEAD.

CATHERINE
Another 38, I presume. To add to my growing collection.

Dr. Robbins gives the bullet a closer look --

DR. ROBBINS
Your 38 put on some weight.

He hands the bullet to Catherine. She checks the base.

CATHERINE
Looks like a 44. Great. Can't wait to tell Ecklie... we've got three shooters!

SMASH TO BLACK.

31 OMITTED
AND
32

31
AND
32

END OF ACT ONE

ACT TWO

FADE IN:

33 EXT. LAS VEGAS SKYLINE - ESTABLISHING - DAY 33

34 INT. P.D. - INTERROGATION ROOM "A" - DAY 34

OPEN ON a WORK CARD PHOTO of "Maria Garza", as Brass slides it across the table in front of PRINCE JALAL NAJIB (26). *

BRASS

So, Prince, you know this woman?

A quick look, then --

PRINCE JALAL *

No.

BRASS

She was your maid. At the hotel. Maria Garza. All those messes you made, she cleaned them up.

PRINCE JALAL *

And? --

BRASS

She's dead.

PRINCE JALAL *

What does this have to do with me?

BRASS

She was found in your suite.

PRINCE JALAL *

You're talking about the *hired help*.

Under this, Morgan KNOCKS and enters, with a print kit. Disgust for the Prince on her face. Brass gives a nod.

BRASS

Hotel security told me about your little party last night. Got so good, they shut it down. Just after two. Where'd you go for your 'after party'?

PRINCE JALAL *

The pool. From there, I went to the casino. Where you found me.

Morgan has laid out a TEN CARD, PRINT MATERIALS and SWABS.

(CONTINUED)

34

CONTINUED:

34

MORGAN
Ready, Captain.

BRASS
This is CSI Brody --

MORGAN
(cuts him off)
-- I'm *hired* to take your prints.
And DNA.

PRINCE JALAL
Didn't I see you at the Marquee Day
Club yesterday? Topless, yes.

*

BRASS
Lose the watch. And jewelry.

PRINCE JALAL
(dismissive, to Brass)
Do you have a male assistant?

*

Brass is about to answer, but sees Morgan's face -- *this is going to be good.*

MORGAN
If it'll make it any easier for
you, you can give me a thousand
bucks after we finish.

The Prince stares daggers. She stares right back. Finally,
he caves. Removes his jewelry, hands it over -- *including a Rolex, which Morgan clocks* -- as she takes out a swab.

MORGAN
Open up.

OFF the Prince's look, as he opens his mouth --

CUT TO:

35

EXT. LAS VEGAS SKYLINE - ESTABLISHING - DAY

35

OPEN on the *TI* Pirate Ship, mid-battle.

XIOMARA GARCIA (V.O.)
Firing dos big ones!

The CANNON FIRES! Then, BANG!

36 INT. CSI - BALLISTICS - DAY

36

XIOMARA GARCIA

Una mas!

XIOMARA GARCIA, gleaming eyes, ears protected, shoots the .38 COLT (dumped at the scene) into the tank. BANG!

XIOMARA GARCIA

All you cowards can come out from under your desks!

As she takes off her eye and ears, HODGES passes by. Gives her look, then --

HODGES

Like your job much?

XIOMARA GARCIA

You don't like what you see?

HODGES

A woman holding heat? Hot. Aimed at me. Not.

As she collects the BULLETS from the water tank --

XIOMARA GARCIA

Want to grab a beer after shift?

HODGES

(intimidated)

Okay. Public place. And I have a no carry rule on the first date.

XIOMARA GARCIA

I always carry.

HODGES

Rain check.

Hodges moves off. Xiomara smiles, crosses to the COMPARISON SCOPE. She mounts the test fire bullet on the right stage. Then, she picks up an envelope labelled: PODIUM BULLET. Puts it on the left stage. As she looks in the eyepiece --

37 INT. CSI - HALLWAY - DAY

37

Nick, FILE in hand, intercepts Morgan --

NICK

Maria Garza's autopsy showed no signs of vaginal trauma. S.A.E. kit was negative for semen.

(CONTINUED)

37 CONTINUED:

37

MORGAN

Just because the Prince couldn't close the deal, doesn't mean he didn't kill her. Still processing his clothes.

NICK

And he had a lot of them.
(re: file)
Serial number on the lipstick cam came back to a store in Henderson. Buyer paid cash. Pulled some partials, Mandy's running them now.

MORGAN

My money's on the Prince. Gets one of his crew to install the camera, so what happens in Vegas doesn't have to stay in Vegas. He can have "movie night" back at the palace.

NICK

There is another way of looking at this. Cheap consumer camera, easy access to the suite...
(off Morgan)
... You said Maria's husband was out of work, she was supporting the family. She was the Prince's maid of choice, maybe she saw a payday.

MORGAN

Gives the Prince even *more* motive.

NICK

Gives *us* more than that.
(then)
That camera might've recorded the murder. We get our hands on the video, maybe we lay hands on our killer.

As this lands, they move into --

38 INT. CSI - FINGERPRINT LAB - DAY (CONTINUOUS)

38

-- where Nick and Morgan find MANDY WEBSTER at work on a computer.

ON THE MONITOR: We see PARTIAL PRINTS IN DIFFERENT COLORS. THREE are already pieced together like a puzzle, with overlapping areas. Mandy mouse-draggs the last COLORED PARTIAL over to the "puzzle".

(CONTINUED)

38

CONTINUED:

38

Nick and Morgan watch, as Mandy tries to fit the last piece.

NICK

How we doing?

Mandy holds up a hand --

MANDY WEBSTER

Doing? How about giving me some
hover space?

Nick takes a step back, bumps into Morgan.

NICK

Okay. Not hovering.

Mandy fits the last piece, creates a roughly intact composite
print. Hits "SEARCH". As AFIS scrolls, she looks at Morgan --

MANDY WEBSTER

His sweet talk has never worked on
me.

MORGAN

I'm not so sweet.

MANDY WEBSTER

I like you.

As "MATCH" FLASHES on the screen, Mandy clicks on the
SUSPECT'S RAP SHEET.

MANDY WEBSTER

(to Nick)

You may approach the AFIS.

Nick and Morgan step up to the monitor. ON THE MONITOR: A
PHOTO of "MATTHEW LAPAZ", "22". Juvie record, priors for
drug possession. Plus WORK CARD.

NICK

Matthew Lapaz. 22. Juvie record
starting at 16. Priors for drug
possession.

MORGAN

Work card from the Eclipse. Worked
there until three weeks ago.

MANDY WEBSTER

Guy had access to the hotel. Think
he had access to the suites?

(CONTINUED)

38 CONTINUED: (2)

38

NICK

Found drug residue in the Prince's room. Maybe Lapaz hooked a brother up. For more than just drugs.

MORGAN

(eyeing Lapaz's photo)
So let's hook him up.

39 INT. CSI - HALLWAY - DAY

39

Xiomara strides down the hall, with a file. N.D. CSIs bend around her like she was a force field. Think Clint Eastwood in *Dirty Harry*. She KNOCKS and enters --

40 INT. CSI - RUSSELL'S OFFICE - DAY

40

Russell looks up from his desk, as Xiomara enters.

XIOMARA GARCIA

Word is you like stories. I got a good one.

RUSSELL

On the edge of my seat.

She hands him a PHOTO of the BULLET MATCH -- one mushroomed, one test.

XIOMARA GARCIA

38 Colt dumped at the museum was definitely the gun that shot Oscar Goodman. Ran the test fires through IBIS. Gun's connected to seven prior shootings. And here's your Mickey Spillane --

She hands him an IBIS PRINT-OUT.

XIOMARA GARCIA

All seven date back to the '80's.

RUSSELL

(re: IBIS print-out)
Tough decade for Italian surnames.
Will you excuse me?
(shouts into hall)
GREG!

After a beat, Greg sprints in. Nervous.

GREG

What did I do?

(CONTINUED)

40 CONTINUED:

40

RUSSELL
 (hands him print-out)
 Know any of these guys?

Greg lights up as he studies the list.

GREG
 Know them? It's a who's who of
 who's dead. Joey Scarlatta sold
 Gedda his strip joint. Capped the
 day the deal closed.
 (then)
 Vinnie 'The Moose' Moosetti. Gedda's
 mechanic. Until the brakes were
 put on him.
 (then)
 Tommy 'Capicola' Cappiletti.
 Butcher. Gedda's ex-brother-in-law --

RUSSELL
 -- I get it. Ex-ed out.

XIOMARA GARCIA
 (re: list)
 All seven shootings went cold.

GREG
 Doesn't mean everybody didn't know
 who did them. Gedda's hit man Vinnie
 Sapphire. *

XIOMARA GARCIA
 Hey, 'Tru Crime' -- you know so
 much. What's his last known?

GREG
 Unknown. Sapphire's been missing
 for twenty years.

RUSSELL
 His wife's not.

41 INT. P.D. - BRASS' OFFICE - DAY

41

Joanna Sapphire sits across from Brass. Not so much old "pals"
 as old enemies.

JOANNA SAPPHIRE
 So, Brassy, what's with the sit
 down? Finally find Vinnie? *

BRASS
 No. But we found his gun.

Brass slides a PHOTO of the .38 COLT in front of her.

(CONTINUED)

41 CONTINUED:

41

JOANNA SAPPHIRE

Aww. He always liked them bright and shiny. Just like his bimbos.

BRASS

Well, this 'bright and shiny' shot Oscar Goodman last night. I'm thinking Vinnie might have come home?

*

JOANNA SAPPHIRE

Well, if he came home, he didn't come home to me.

(then)

But if anything could bring him back from the dead, it's Oscar Goodman's mob museum. No induction for Vinnie. After all he did.

*

BRASS

Now that is a crime. And maybe motive to put a few holes in the Mayor. But he had help.

JOANNA SAPPHIRE

Don't look at me. I like Oscar. I even contributed to his campaigns. Now, Vinnie, he felt different. For good reason if you remember.

*

BRASS

Oscar refused to rep Vinnie even though he was looking at the needle.

*

JOANNA SAPPHIRE

Gave him some b.s. excuse about 'looking for the good in his clients'. And not seeing any in Vinnie. What kind of lawyer is that?

*

BRASS

You're right. Good guys don't need lawyers. Do you?

JOANNA SAPPHIRE

Look, Vinnie bailed on me. And our marriage. Twenty years ago. If he came back today, I'd tell him the same thing I'm telling you -- stuff it.

*

(then)

But here's a tip.

(MORE)

(CONTINUED)

41 CONTINUED: (2)

41

JOANNA SAPPHIRE (CONT'D)

If the bastard did need help with anything, like taking down the Mayor, you should do what Vinnie always did -- look for a new piece of ass.

*

BRASS

(facetious)

I just don't understand how Vinnie could leave you.

*

JOANNA SAPPHIRE

That's because you're a gentleman.

She stands, grabs her purse.

JOANNA SAPPHIRE

I got to get back to my crap job.

(heads to the door)

If you ever find yourself at Tom's Liquor on Corvell, stop by. I'll refill that bottle of whiskey you keep in your drawer.

*

She KNOCKS on his desk, exits. OFF Brass, considering it --

42 INT. CSI - A/V LAB - DAY

42

Hodges works the computer. Catherine beside him. Both staring at TRAFFIC CAM FOOTAGE, frozen on the image of a VINTAGE 80'S CADILLAC COUPE DE VILLE PHAETON.

HODGES

1979 Caddie Coupe de Ville Phaeton. Same model as the one they used in *Goodfellas*. Also starred in an hour of circling the museum last night.

CATHERINE

Sam had one just like it. Took my driving test in it. Couldn't fail.

HODGES

I failed. Twice. I still get nightmares about all those cones.

Catherine gives him a look, then --

CATHERINE

What about the tire impressions in the alley?

(CONTINUED)

42

CONTINUED:

42

HODGES

Here's where we enter the world of *Oddfellas*. Or more precisely, Detroit, 1979. Tire impressions were made by bias plies. Same specs as factory tires for a '79 Caddy.

CATHERINE

(already there)

What kind of car you think Vinnie drove? *

HODGES

Don't think, I know. Checked DMV. A '79 Cadillac Coupe DeVille Phaeton.

Hodges now PUNCHES in on the TRAFFIC CAM VIDEO showing the front of the Caddy. We see the license plate --

HODGES

... Plate's a match, too.

We can also see a silhouetted figure at the wheel, wearing an '80s suit and hat.

CATHERINE

Vinnie's car. Vinnie's gun... *

HODGES

... Vinnie's suit and hat? *

CATHERINE

Vinnie's back. *

SMASH TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

43 EXT. LAS VEGAS SKYLINE - ESTABLISHING - DAY 43

44 INT. P.D. - INTERROGATION ROOM "A" - DAY 44

Nick questions MATTHEW LAPAZ.

NICK

So, Mr. Lapaz. You selling drugs
to royalty these days?

Nick slides an INTERNET PHOTO of the Prince over to him.

MATTHEW LAPAZ

I don't sell drugs no more.

NICK

Moved up to electronics?

Lapaz doesn't respond, just stares back.

NICK

We got your prints on a hidden camera
installed in a suite at the Eclipse.

(taps photo)

His suite.

More silence.

NICK

He hire you to make home movies for
him? Sex tapes?

(silence)

Or maybe you were helping the maid
in the Prince's suite set him up?

(leans in)

Either way, Maria Garza's dead.

MATTHEW LAPAZ

I don't know nothing. About nothing.

NICK

Okay. Well, right now guys are
going through your place. All those
remote recordings you made with
that lipstick cam, one of them's
going to show Maria Garza's murder.

(then)

This is your last chance to help
yourself.

More silence, as Lapaz weighs his options. Then --

(CONTINUED)

44 CONTINUED:

44

MATTHEW LAPAZ
Think I'm going to let my lawyer
help me.

CUT TO:

45 EXT. NATIONAL MOB MUSEUM - BACK ALLEY - DAY

45

Still taped off. Black and white at each end of the alley.
Greg is searching for the MISSING ROUNDS from the Guard's
weapon. Russell approaches from the back of the museum.

RUSSELL
You find those two missing rounds
from the Security Guard's gun?

GREG
Nope. I'm starting to think they're
in the next county. Or in Vinnie
Sapphire. *

Russell walks over, eyes the Security Guard's blood pool.

RUSSELL
Only blood in this alley is from
the guard.
(then, mulling)
He was shot with a 44. Two shooters
inside had 38s.

GREG
(re: tire impressions)
Maybe whoever was driving Vinnie's
getaway car was packing the 44. *

RUSSELL
(considers, then)
Greg, do me a favor. Shoot me in
the face.

GREG
What?

RUSSELL
Shoot me in the face. Pretend gun.
(mimes a gun)
One foot away. Don't miss.

GREG
You're the boss.

Greg 'draws' his finger and stalks Russell.

(CONTINUED)

45 CONTINUED:

45

When he gets within an arm's length of Russell, Russell quickly draws his own finger and instinctively unloads into Greg. Six times.

RUSSELL

BANG! BANG! BANG! BANG! BANG! BANG!

GREG

Hey, I wasn't ready.

Russell is deaf to his protests, his wheels turning, a piece of the puzzle falling into place. Finally, to Greg --

RUSSELL

This was good. I'm glad we worked this out. You're done. Bullets aren't out here. And they're not in the next county. Or in Vinnie Sapphire either.

*

Greg, at a loss, watches as Russell turns and heads back into the museum. What was that? As he 'holsters' his finger --

CUT TO:

46 EXT. LAS VEGAS SKYLINE - ESTABLISHING - DAY

46

47 INT. CSI - LAYOUT ROOM - DAY

47

PAN ACROSS the LIPSTICK CAMERA and TRANSMITTER recovered from the Prince's suite to... a LAPTOP. Nick scrolls through the data files (think *CSI* dailies), all meticulously labeled and dated as... Morgan enters.

NICK

Our boy Lapaz was organized.
Recordings from the Prince's room
all have time and date stamps.

(then)

TOD put the murder around three
a.m.

Nick pulls up the digital recording from 3 AM. Hits "PLAY" --

ON THE LAPTOP: We see the camera is NOT ANGLED on the BED, but instead focused tightly ON THE NIGHTSTAND by the bed.

NICK

What the hell? Can't even see the
bed. So much for a sex tape.

(CONTINUED)

47 CONTINUED:

47

MORGAN
(working a theory)
Start scanning.

NICK
Alright.

Nick scans through the footage. Until...

ON THE LAPTOP: *We see a FEMALE HAND enter frame.*

Nick stops scanning, hits PLAY.

ON THE LAPTOP: *The FEMALE HAND opens the NIGHTSTAND DOOR, revealing a SAFE. The HAND punches in a CODE, opens the safe. Removes a MAN'S BRACELET. And then, a moment later... replaces the BRACELET. Before closing the SAFE, making sure to wipe it down and remove any prints.*

As Nick processes what he's seen, the nickel drops for Morgan --

MORGAN
My first year in L.A., I worked fraud cases. Learned how to tell the difference between real and fake... a 'Rolez' versus a 'Rolex'.

Morgan looks at Nick --

MORGAN
When I printed the Prince, I noticed he was wearing a counterfeit watch. Thought maybe he was just cheap.

NICK
(putting it together)
Not cheap. *Scammed.*
(then)
This wasn't about sex tapes, or extortion...

MORGAN
... Lapaz and Garza were working together. Used the camera to get the code to the safe, then swapped out the Prince's bling for counterfeit.

NICK
Who knows how many guests they've ripped off.

(CONTINUED)

47 CONTINUED: (2)

47

MORGAN
(building on this)
I think I know one who got even.

HARD CUT TO:

48 INT. P.D. - INTERROGATION ROOM "B" - DAY

48

The Prince, his expression inscrutable, as he stares across at... Brass and Morgan. A CRIME SCENE PHOTO of the dead Maria Garza on the table between them.

After a fat beat, the Prince slips the fake Rolex off his wrist. He studies it in the palm of his hand. Then... slams the watch as hard as he can against the table. Smashing it.

Morgan doesn't flinch. Just stares him down --

MORGAN
That's evidence.

BRASS
And that's a lot of anger.

A beat, as the Prince holds Brass' look --

PRINCE JALAL
Until this moment, I had no idea
anyone had stolen *anything* from me.
(then)
And even if I knew, do you seriously
think I'd kill a maid over a *watch*?

*

BRASS
Yeah, I do.

Brass lays down keycard records --

BRASS
Checked your suite's keycard logs.
You returned from the pool at 2:52
a.m. Four minutes *after* Maria Garza
entered to start cleaning up.

PRINCE JALAL
So I came back to change before
going to the casino. I was there
for... a *minute* at most. If the
maid was in my suite, perhaps she
was in another room. I *didn't* see
her.

*

(CONTINUED)

48 CONTINUED:

48

MORGAN

I think you did. And I think you
saw her hand in the cookie jar.
Did something about it --

WHITE FLASH TO:

49 INT. ECLIPSE CASINO - PENTHOUSE BEDROOM - NIGHT (VERSION) 49

The Prince, in designer warm-ups, enters to see...

Maria Garza closing the safe, starting to go (out of range
of the lipstick cam). The Prince goes ballistic, starts
screaming from the doorway (also out of range).

Maria tries to run past him, but he grabs her and wrestles
her to the ground, her skirt hiking up. As he grabs the
cocktail stirrer and stabs her --

WHITE FLASH TO:

50 BACK TO SCENE

50

The Prince slowly slides the PHOTO of the dead Maria Garza
toward him. He studies it. Then eyes Morgan --

PRINCE JALAL

You think I'm a pig. That I treat
those who serve me like dirt.

(beat)

But I would never take a life. And
I would never leave anyone like this.

*

OFF Brass and Morgan, measuring him --

51 INT. CSI - BALLISTICS - DAY

51

Xiomara looks up as Russell enters.

XIOMARA GARCIA

Hey, boss. Got your results. And
another story --

RUSSELL

-- Let me tell it this time... A
museum security guard fires two
shots from a 38 during an attempt
on a Mayor. The guard's later found
shot with a 44 in an alley.
Assumption? -- He engaged the bad
guys.

(MORE)

(CONTINUED)

51 CONTINUED:

51

RUSSELL (CONT'D)

But CSIs find no bullets... outside. Though they do find two unaccounted-for 38 bullets... inside.

*

XIOMARA GARCIA

Accounted for now.

RUSSELL

The 38s in the Gedda exhibit were from the Guard's gun.

XIOMARA GARCIA

I got there through ballistics. How'd you get there?

RUSSELL

I shot Greg.

As Russell pulls out his cell, speed-dialing --

RUSSELL

Got to go. Chapter Two.
(exiting, on cell)
Hey, Catherine...

OFF Xiomara, she doesn't get this guy, but she likes him --

52 INT. NATIONAL MOB MUSEUM - BACK OF EXHIBIT HALL - DAY

52

OPEN on the GEDDA MANNEQUIN, restored to its fully upright position on the two foot high exhibit platform. TWO TRAJECTORY RODS now inserted in the BULLET TRACKS in Gedda.

REVEAL Russell and Catherine, eyes on the mannequin.

RUSSELL

Our Security Guard walked right up to a bad guy, and let himself get shot in the face without returning fire. Tells me he knew the shooter. And tells me he was in on it with Vinnie.

*

CATHERINE

Okay. So, while Vinnie was shooting at the mayor from over there...
(points to front right)
The Security Guard got off two shots here. At an upward angle. Only thing he had a prayer of hitting was Gedda... or the ceiling.

*

*

*

*

*

(then)

What was he aiming at? Not the Mayor.

*

(CONTINUED)

52 CONTINUED:

52

RUSSELL
Maybe he hit what he was aiming at.

CATHERINE
Gedda?

Russell stares at all the Gedda memorabilia scattered around the exhibit.

RUSSELL
Two shots would dice all that safety glass.

WHITE FLASH TO:

53 **INT. MOB MUSEUM - BACK OF EXHIBIT HALL - NIGHT (VERSION)**

53

Stanley Gant, the Security Guard, safely angles his 38 revolver up, aiming at Gedda's mannequin, fires two shots! THROUGH the glass, he sees the crowd reacting, confused, to the first shots.

FOLLOW THE BULLETS as they dice the front safety glass, then travel into Gedda's mannequin, knocking it backwards into the BARBER CHAIR, which hits and shatters the safety glass on the other side.

OFF Stanley Gant reaching into the now accessible Gedda exhibit, but reaching for what? --

WHITE FLASH TO:

54 BACK TO SCENE

54

RUSSELL
The Guard, or Vinnie, wanted something in this exhibit. A little piece of history.

*

CATHERINE
But what?

RUSSELL
Whatever it was, it was worth the guard's life.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

55 INT. CSI - HALLWAY - DAY

55

Nick and Morgan on the move --

NICK

Prince has a point. I don't see
him leaving Garza on the floor like
that.

MORGAN

(grudgingly)
Seems too smart.

NICK

So if it's not the Prince, then who?

MORGAN

Lapaz? They were partners in crime,
maybe had a falling out.

NICK

He wasn't on hotel surveillance,
didn't come in or out of the place.

MORGAN

(floating a theory)
Maybe we need to take another look.
Could be someone from the Prince's
party hung around, went after Maria?

NICK

(building)
Check surveillance against Maria's
log, anyone who didn't leave the
party before her final 2:48 a.m.
service call is a suspect.

OFF Nick and Morgan, cranking a turn --

56 INT. CSI - EVIDENCE LOCKER - DAY (MOMENTS LATER)

56

PICK UP Nick slicing a boxcutter through Maria's saran-wrapped
housekeeping cart, pulling the plastic away. Morgan grabs
the clipboard/housekeeping log off the cart. Reads the log,
labeled at the top: "MARIA GARZA, PENTHOUSE SUITE #1914" --

MORGAN

You believe this guy?
(MORE)

(CONTINUED)

56 CONTINUED:

56

MORGAN (CONT'D)

All his special requests were put in writing: 'Trash cans must be emptied on the half hour'; 'Dirty glasses must be immediately removed from the room'; 'Dirty linens and towels must be replaced with new ones'.

*

NICK

New ones, or clean ones?

Nick, hunch forming, is already checking the cart --

MORGAN

What's the difference?

-- finding only BRAND NEW TOWELS still inside their PACKING SEALS -- plastic wrap bound by ribbon.

*

NICK

These are brand new towels. Never been washed.

*

*

Nick grabs for an evidence box, labeled with a file number and pertinent info, detailing "FOUR TOWELS, BEDROOM". As he cuts the seal, digs out the FOUR TOWELS --

*

*

*

NICK

Hotels stamp laundry marks on their linens after they go through the first wash...

*

*

*

*

Nick smiles as he lays out the top towel on the table. Grabs an ALS and passes it over the hem. **SNAP ZOOM TO:**

*

*

A57 **ECU - A GLOWING BLUE "ECLIPSE HOTEL" LAUNDRY MARK**

A57 *

B57 BACK TO SCENE

B57 *

NICK

... Towels we recovered at the crime scene went through the laundry. They weren't new.

*

*

*

*

MORGAN

If they didn't come from Maria's cart, where'd they come from?

*

*

*

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

57

Paulette Vasquez across from Nick and Morgan. The four clean towels recovered from the Prince's room bagged on the table.

(CONTINUED)

57 CONTINUED:

57

NICK

We checked the inventory from your cart the night Maria was killed. You reported you were four towels short.

PAULETTE VASQUEZ

People steal.

NICK

Yeah, we know.

Nick pushes across a BLOWN-UP SCREEN GRAB of the FEMALE HAND opening the Prince's safe.

NICK

Could you hold out your hand, please?

She refuses.

PAULETTE VASQUEZ

I haven't committed any crime. Check the keycard log. I never went in the Prince's suite.

*
*
*

Morgan takes out a large EVIDENCE ENVELOPE, empties it. Swag -- jewelry and watches -- spill out onto the table.

MORGAN

We don't need to check any keycard logs. We searched your house. I don't think all this is yours.

*
*

NICK

And eventually we're going to match it back to all the guests you and Matthew Lapaz have ripped off.

Paulette is scared. But defiant.

NICK

Still say you haven't committed any crimes. I think we got you for burglary, fraud, and murder.

(then)

Why'd you kill Maria?

No answer.

MORGAN

You're going to prison. Little truth could shave some years off your sentence.

Paulette knows she's out of options --

(CONTINUED)

57 CONTINUED: (2)

57

PAULETTE VASQUEZ

The door to the suite was open. I waited until Maria went into the other bedroom. Then I went to the safe.

WHITE FLASH TO:

58 INT. ECLIPSE CASINO - PENTHOUSE BEDROOM - NIGHT (FLASHBACK)

58

Paulette opens the safe. Makes the bracelet switch. She closes the safe and turns to see Maria there, watching her. As they square off, looking at each other...

PAULETTE VASQUEZ (V.O.)

I told Maria I'd cut her in. She said she wasn't a thief. She'd have to tell the Head of Housekeeping.

WHITE FLASH TO:

59 BACK TO SCENE

59

NICK

You couldn't let that happen.

OFF Paulette, reliving the horror --

WHITE FLASH TO:

60 INT. ECLIPSE CASINO - PENTHOUSE BEDROOM - NIGHT (FLASHBACK)

60

Maria heads for the door, Paulette tackles her from behind. They struggle on the floor, Maria's skirt getting hiked up. Maria gets the upper hand, until Paulette grabs a COCKTAIL STIRRER lying on the floor. As she stabs Maria --

WHITE FLASH TO:

61 BACK TO SCENE

61

PAULETTE VASQUEZ

I clean up after people everyday. And the rich... they don't see me, they don't thank me. They leave me nothing but their garbage.

She starts to crack, tears coming --

PAULETTE VASQUEZ

People like that Prince... all that money.

(MORE)

(CONTINUED)

61 CONTINUED:

61

PAULETTE VASQUEZ (CONT'D)

He has lawyers, people to take care of him. No one's going to take care of me. I have to take care of myself.

MORGAN

And Maria?

(throws it back at her)

You said her husband's out of work. She was supporting her four kids. Who's going to take care of them?

OFF Paulette, remorse sinking in --

62 EXT. LAS VEGAS SKYLINE - ESTABLISHING - DAY

62

63 INT. CSI - LAYOUT ROOM - DAY

63

OPEN on an OLD CSI EVIDENCE PHOTO of a WORN BLACK LEATHER JOURNAL with the initials "LG" on the front.

ECKLIE (O.S.)

The guard got himself killed over this?

FIND Russell, Catherine, Greg and Ecklie around the table.

ECKLIE

... An old journal?

RUSSELL

Journal's the only thing missing from the Gedda exhibit.

ECKLIE

A mobster who journals? Great for law enforcement.

CATHERINE

It's mostly blank pages. Except for the last two.

GREG

Which aren't exactly "Dear Diary."

ECKLIE

What are they?

GREG

A "To Do" list. "Do" as in "Whack".

Greg slaps down photocopies of the TWO JOURNAL PAGES. A LONG LIST OF HANDWRITTEN NAMES -- twenty-eight total, all CHECKED OFF. Ecklie studies the list.

(CONTINUED)

63

CONTINUED:

63

ECKLIE

I assume a check means 'done'?

RUSSELL

Dead, or presumed dead.

ECKLIE

So, Vinnie Sapphire comes back to town. Shoots Oscar Goodman to settle a score. Then steals Gedda's hit list. Why? He was Gedda's hitman, he knows all their names.

*

RUSSELL

All except one. The last one...

ECKLIE

(reads off list)

... Cesare Mastrantonio?

*

CATHERINE

No birth certificate. Just a death certificate. Guy never existed.

All are puzzled. But Russell's excitement kicks in --

RUSSELL

But he's the answer to all our questions.

Just then, Ecklie's CELL rings. He checks the display, then --

ECKLIE

(into cell)

Now what?

(listening)

Good work, Jim.

Ecklie hangs up, looks to group --

ECKLIE

Brass found Vinnie Sapphire's car at a motel near Boulder Highway.

*

*

64

EXT. MOTEL - DAY

64

*

OPEN ON a '79 Coupe de Ville with a familiar license plate, but a new sticker. Catherine turns, sees Brass breaking off from a Q & A with the MOTEL MANAGER. He passes by UNIs, one with a shotgun, pressed up against a wall, eyes on ROOM 137. He joins her --

*

BRASS

Vinnie Sapphire's registered in Room 137. Been here a week.

*

*

(MORE)

(CONTINUED)

64 CONTINUED:

64

BRASS (CONT'D)

Manager described a guy in vintage suits going in and out with a woman.

(then)

If Vinnie's in there, you're out here.

*

SMASH CUT TO:

65 INT. MOTEL - SAPPHIRE'S ROOM - DAY

65 *

Door BLASTS OPEN to REVEAL Brass and a UNI, guns out. They enter, see --

A DEAD WOMAN (MONIQUE ROBERTS, 45), in a VINTAGE MAN'S SUIT, face down on the bed, hair matted with blood. Hat next to her. FEATHERS everywhere. Brass gives a nod to Catherine outside, who enters.

BRASS

Hat on the bed, always bad luck.

Catherine indicates a pillow on the bed, with a SINGED BULLET HOLE through it.

CATHERINE

Explains why no one heard a shot.

Then, she spies a 44 magnum revolver on the floor. Takes a knee, checks it out --

CATHERINE

44. Same caliber used on the Security Guard. Looks like the same suit that was circling the museum in the caddie.

Brass finds a purse on the dresser. Finds an Arizona license.

BRASS

(off the license)

Monique Roberts.

CATHERINE

(blast from past)

... I knew her. Friend of Sam's. Friend of a lot of his friends.

BRASS

If she ended up with Vinnie, maybe went on the lam with him.

*

(CONTINUED)

65 CONTINUED:

65

CATHERINE

And if that's her 44, she may be our getaway driver.

WHITE FLASH TO:

A66 EXT. NATIONAL MOB MUSEUM - BACK ALLEY - NIGHT (VERSION) A66

Stanley Gant, the Security Guard, runs out of the museum. Approaches the Caddie, leans in the passenger window, handing over the journal to --

B66 INT. CADILLAC COUPE DE VILLE - NIGHT (CONTINUOUS - VERSION) B66

Monique, behind the wheel, in Vinnie's suit and hat. As she takes the journal with one hand --

*

STANLEY GANT

See you later --

Just then, she shoots him with the other. Shocked, he falls back onto the pavement.

WHITE FLASH TO:

C66 BACK TO SCENE C66

BRASS

Maybe Vinnie wanted us chasing the wrong Vinnie. Better to catch her, than him.

*

*

CATHERINE

Well, he caught her for us.

Under this, Brass has crossed to the closet, sees a line of men's suits, shirts, ties... all circa 1980s.

BRASS

Looks like Vinnie left in a hurry. Dumped his suits, car... bimbo.

*

Catherine looks around --

CATHERINE

I don't see Gedda's journal.

BRASS

No journal, no Vinnie. I'm getting sick of being one step behind this clown.

*

*

66 EXT. LAS VEGAS SKYLINE - ESTABLISHING - NIGHT 66

67 INT. P.D. - RECEPTION - NIGHT 67

Morgan carries a personal PROPERTY ENVELOPE to Prince Jalal, waiting at the Reception desk. She hands him the envelope. *

MORGAN
These belong to you.

He opens it, looks inside --

PRINCE JALAL'S POV: Inside the envelope are his real Rolex and miscellaneous jewelry. *

PRINCE JALAL
I understand you caught the person responsible for the housekeeper's murder. *

MORGAN
That's right.

PRINCE JALAL
This woman... Maria Garza. She lost her life...
(holds up the envelope)
... Over this.
(beat)
Someone with nothing... gave everything... for me. *

The Prince reaches into his coat pocket. Takes out an ENVELOPE and hands it to Morgan.

PRINCE JALAL
Please give this to her family. *

The Prince holds Morgan's look for a beat. Wants to say more to her, but can't. He turns and walks away.

Morgan watches him leave. Opens the envelope and looks inside --

MORGAN'S POV: A check made out to "*The Garza Family*". In the amount of "\$100,000".

OFF Morgan's reaction...

PRE-LAP a THUMP-THUMP-CATCH...

68 INT. CSI - RUSSELL'S OFFICE - DAY 68

... THUMP-THUMP-CATCH. THUMP-THUMP-CATCH. Russell's bouncing a basketball against the wall in his office. In the zone.

(CONTINUED)

68 CONTINUED:

68

Thinking. Really thinking. Suddenly, THUMP-THUMP-CATCH -- he stops! A light bulb moment --

RUSSELL

GREG!

Greg comes in, less flustered. More accustomed to this now.

GREG

Yeah?

RUSSELL

Death certificate. Even if you never existed, you can't be buried without one.

GREG

Not buried in a cemetery.

A beat, as Greg puts it together --

RUSSELL

The age old question...

GREG

(getting it)

... Who's buried in Cesare Mastrantonio's tomb?

*

SMASH CUT TO:

69 INT. MAUSOLEUM - STAIRWAY - DAY

69 *

Greg walks up a set of marble stairs with Russell, who's carrying flowers.

GREG

Really? You had to stop in the crematory flower shop?

RUSSELL

They're for my wife. And we're undercover, right?

GREG

Shouldn't we call Brass?

RUSSELL

If Vinnie Sapphire's here, he'll think we're paying our respects. Then, we call the cops.

*

(CONTINUED)

69 CONTINUED:

69

GREG

For the record. I'd rather have a bunch of cops than a bunch of flowers.

Just as they hit the top of the stairs, they hear O.S. the SOUND OF BREAKING GLASS.

70 INT. MAUSOLEUM - DAY (CONTINUOUS)

70 *

They head down the main corridor, following the sound, passing walls of GLASS-FRONTED URN NICHES. Just then, they hear a LOUD CRASH OF STONE ON STONE, WOOD SPLINTERING.

They exchange a look. Then, a SCREAM! They quicken their pace, FOOTSTEPS ECHOING, then blending into the SOUND OF SOBBING coming from the end of the corridor.

Greg slides Russell a look, as they round a corner. Their eyes immediately find BROKEN GLASS from one of the glass fronts. Then, the remnants of a SHATTERED URN and WOODEN ASH BOX, NAMEPLATE still attached. It reads: "CESARE MASTRANTONIO". No ashes, no nothing. Just the tears of...

*
*

Joanna Sapphire, sitting on the floor, head in her hands. Sobbing...

RUSSELL

Mrs. Sapphire?

JOANNA SAPPHERE

Vinnie, that sonofabitch. He was always a disappointment.

*

Russell leans in and pulls a FEATHER from her suit, like the feathers we saw in the motel room.

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

71

Brass sits across from Joanna Sapphire, in jumps.

BRASS

We got your prints in the motel room. GSR on your hands. Feather on your suit. Well, Vinnie's suit.

*

(then)

Why'd you kill her, Joanna?

JOANNA SAPPHERE

When Vinnie got pinched, he said: 'Don't worry, Oscar'll get me off'.

*

(beat)

Well, that didn't work out.

(MORE)

(CONTINUED)

71 CONTINUED:

71

JOANNA SAPPHIRE (CONT'D)

(another beat)

Then when Vinnie ran, he said: 'Don't worry, there's plenty of money'. Yeah, there was... In his suitcase, next to him, on the lap of that bimbo as his Coupe de Ville flew the coop.

*

BRASS

So you got her back. You do the same to Vinnie?

*

JOANNA SAPPHIRE

No. God whacked Vinnie.

*

(off Brass' look)

Five months ago, I get a phone call from Vinnie's goomar, Monique. Haven't heard from the bitch in twenty years. She calls me, says Vinnie died of cancer and she'd just tossed him in Lake Mead. Can't afford a funeral, 'cause she's broke. Figures I'm broker. So, that's how I ended up in bed with the bimbo.

*

*

OFF Brass' look --

72 INT. P.D. - HALLWAY - DAY

72

Russell with Ecklie and the Sheriff.

RUSSELL

I'm telling you, this is great. On his deathbed, Vinnie tells Monique, the mistress, about Lou Gedda's stash of cash. His rainy-day fund.

*

ECKLIE

... And tells her how to find it?

RUSSELL

Last name on the hit list. Of course, the list had been in the police evidence vault for years.

*

*

SHERIFF LISTON

(a realization)

Until Oscar got it out of evidence and put it in the museum.

*

*

*

ECKLIE

... It goes from being behind bars to behind glass.

*

*

*

(CONTINUED)

72 CONTINUED:

72

RUSSELL

Good for the goomar and wife. So Joanna starts fishing for an invite, while Monique starts charming the Guard. Poor guy didn't know they were planning to kill the Mayor, he was just in it for the money.

*
*
*
*
*
*

SHERIFF LISTON

And the sex.

(OFF their looks, then)

The wife told you all this at the mausoleum?

*
*
*

RUSSELL

She was in a very vulnerable state.

73 INT. P.D. - INTERROGATION ROOM "A" - DAY (SAME TIME)

73

Brass with Joanna Sapphire, anger fresh --

BRASS

So why go after Oscar?

JOANNA SAPPHIRE

He ruined my marriage. I mean, Vinnie was a good earner. And if Oscar'd taken his case, he woulda beat that murder rap. And not run off with his goomar. Oscar got what he deserved. Well, almost --

*
*

WHITE FLASH TO:

74 INT. NATIONAL MOB MUSEUM - EXHIBIT HALL - NIGHT (VERSION)

74

Joanna Sapphire hangs back in the dark wings watching Goodman at the podium. She aims Vinnie's 38 at Goodman, and SHOTS...

*

Hitting Goodman THREE TIMES, before dropping the gun on the ground and blending in with the stampeding crowd, heading for the front entrance.

WHITE FLASH TO:

75 BACK TO SCENE

75

JOANNA SAPPHIRE

Damn suit.

76 INT. P.D. - HALLWAY - DAY

76

Resume Russell with Ecklie and the Sheriff.

ECKLIE

She explain why Monique was running
around wearing Vinnie's clothes?

*
*

RUSSELL

Same reason they got his car and
gun out of mothballs. They were
setting him up. To quote: 'Perfect
fall guy's a dead guy'.

*
*

SHERIFF LISTON

We sure as hell fell for it.

(then)

So what happened to Gedda's stash
of cash?

*

RUSSELL

Can't say for sure, but the previous
mortuary manager retired about five
years ago to a villa in St. Barts.

Just then, Oscar Goodman walks down the hall. As he passes --

ECKLIE

Mr. Mayor, can I help you?

OSCAR GOODMAN

I know my way. I spent more time
in these halls than the three of
you put together.

(then)

I'm going to see my client.

SHERIFF LISTON

Your client? Who's that?

*

OSCAR GOODMAN

Joanna Sapphire.

RUSSELL

She tried to kill you.

OSCAR GOODMAN

I know.

ECKLIE

(more emphatic)

She tried to kill you.

OSCAR GOODMAN

Doesn't mean she's not entitled to
representation. This is America.

(CONTINUED)

76

CONTINUED:

76

As Oscar Goodman continues into the Interrogation Room, they watch him go --

ECKLIE

If I'm ever in trouble, I want that
guy defending me.

RUSSELL

If I'm ever in trouble... I want
his suit.

OFF Russell.

FADE OUT.

END OF EPISODE