

CSI: CRIME SCENE INVESTIGATION



"CSI Down"

Episode #1205

Story by

Gavin Harris

Teleplay by

Tom Mularz

Dir.: Jeffrey Hunt



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Shooting Script
August 31, 2011

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8/31/2011

“CSI Down”
Episode #1205
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
OFFICER SHELLEY
HENRY ANDREWS *

RANGER
FRANK CAFFERTY
PARAMEDIC SAM RILL
PILOT KIRK HARMON *
SAMANTHA CAFFERTY
TIFFANY BAMFORD
THUG WITH FRANK
TATTED-UP BADASS
ALEXANDER ZADIAN

Featured, Non-Speaking
N.D. Uniforms & Detectives
N.D. CSIs & N.D. Coroner's Assistant
N.D. Desert Palm Nurses, Doctors & Patients
Wes Aykin
Tony Malos
N.D. Killer
N.D. Thugs
Video Gangbangers
Sheriff Deputies

* REVISED

PLEASE CHECK ALL CLEARANCES

8/31/2011

“CSI Down”
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SETS

INTERIORS	EXTERIORS
CSI	Desert
Evidence Locker	Helicopter Crash Site
Layout Room	Various Helicopter Travels
Hallway	Cell Phone Site
A/V Lab	
DNA Lab *	Mount Stirling
Break Room *	Mountain Road *
Reception *	Frank's Body Site
Russell's Office *	Primary Crime Scene
Police Department	Northtown House
Hallway *	Alley Behind House
Ecklie's Office	
Dispatch Room	Fort Brime *
Reception *	Crash Site *
	Old Main Street *
Coroner's Office	Outside Saloon *
Autopsy Room "A" *	
	Highway
Northtown House	Special Shots
Living Room	
Kitchen	
Helicopter	VFX SHOT - Camera whooshes from copter to Denali *
Desert Palm Hospital	ECU - TINY METAL SPHERES
Patient Room	VFX SHOT - Plasma Cutter
Brass' Sedan	ECU - THE SPENT BULLET
Nick's Denali	VFX SHOT - Camera rides with the bullet
Fort Brime Saloon *	ECU - THE BLOODY SMEAR
	VFX SHOT - Ghost in Letter "S" on tattoo
	VFX SHOT - Swoop up from the helicopter
	VFX SHOT - The Map becomes real
	VFX SHOT - The Map becomes real again, and we travel
	VFX SHOT - An impulse visualized from the ELT *
	VFX SHOT - Camera pass through wall to outside *
	* REVISED

CSI: Crime Scene Investigation

"CSI Down"

TEASER

FADE IN:

1 EXT. DESERT - DAY 1

CAMERA PUSHES into a DIRTY HAZE of smoke and churned desert dust, DISCOVERING...

... the smoldering heap of a WRECKED MEDEVAC HELICOPTER.

CAMERA SLITHERS along the ground, past busted pieces of ALUMINUM... a snapped ROTOR BLADE, stabbed in the dirt...

Ahead, obscured by smoke and pieces of detritus, there's an unidentifiable BODY lying motionless...

CAMERA CRAWLS over a cast-off slab of aluminum, and FINDS, lying on the ground --

AN EMPTY CSI VEST

Just its back visible, a couple of nasty slashes through the printed "*LVPD CRIME SCENE INVESTIGATIONS*"...

WHITE BURN TO:

2 EXT. MOUNT STIRLING - DAY 2

ANGLE ON THE SKY. Sun blazing. A VULTURE circling. CAMERA TILTS DOWN, past the TREE-TOPS to FIND --

A CSI DENALI, coming to a stop on a mountain trail. *

OVER THIS, SUPER: "THREE HOURS EARLIER"

RUSSELL, GREG and MORGAN climb out of the Denali. All three wearing their vests. Been a long drive. Ahead, two RANGERS are standing beside a sprawled MAN'S BODY. *

GREG

... I'll give you the ocean, Morgan --

MORGAN

And the weather. The Lakers. The ability to walk down the street without being handed full-frontal business cards.

(CONTINUED)

2 CONTINUED:

2

GREG

-- But if you seriously think L.A.
beats Vegas at night, you need
professional help.

MORGAN

You offering your services?

Before Greg can tackle that one, Russell raises a hand.

RUSSELL

You hear that?

The CHUNK-CHUNK-CHUNK of a HELICOPTER -- but as Russell scans
the sky, there's no copter visible. Until, *suddenly* --

A MEDEVAC COPTER THUNDERS UP from beneath a nearby ridge.

The CSIs are approached by a hustling RANGER.

RUSSELL

(to Ranger)
Rescue chopper?

MORGAN

We drove seventy miles. We were
promised murder.

RANGER

And you had it, 'til thirty minutes
ago.

As they follow him toward the body.

GREG

Vic came back to life?

RANGER

Didn't have a pulse when I found
him on my patrol. Called it in.
All a sudden, he groans.

They've reached the barely-conscious Vic ("FRANK CAFFERTY").
45, blue-collar, lying on his back in the dirt. A bullet
wound in his shoulder. Bullet graze wound on his forehead.
Bruising and swelling on his face. One of his palms is
visible, SCUFFED RAW and FILTHY WITH DIRT. Knees of his
jeans also caked with dirt.

Russell crouches, to look Vic in the face.

RUSSELL

Hang in there, pal. Help's here.

(CONTINUED)

2 CONTINUED: (2)

2

But Vic's non-responsive. PARAMEDIC SAM RILL rushes over from the copter with a gurney. As he checks the Vic's vitals, Greg aims his camera.

GREG'S CAMERA POV: SNAPPING PHOTOS of the bullet wounds.

GREG (O.S.)
GSW in his shoulder. Bullet graze wound along his forehead.

BACK TO SCENE

Russell notices RED, ABRADED CIRCLES around Vic's wrists.

RUSSELL
Abrasions on his wrists. He was bound.

GREG
And burned.

GREG'S CAMERA POV: TIGHT ON the Vic's neck, featuring a set of two SMALL BURNS.

*
*

GREG (O.S.)
Look like taser marks.

BACK TO SCENE

MORGAN
(to Paramedic Rill)
Wallet?

Paramedic Rill pats Vic's pockets.

PARAMEDIC SAM RILL
Nothing.

Russell's CELL BUZZES, he steps away to answer.

RUSSELL
(into cell phone)
Russell.

3 OMITTED
THRU
C4

3 *
THRU
C4

4 INT. NORTHTOWN HOUSE - LIVING ROOM - DAY (SAME TIME)

4

NICK's on his cell in a ghetto bachelor pad. Two dead white early-20s VICS ("WES AYKIN" and "TONY MALOS") face-down on the floor, their wrists and ankles bound with duct tape.

4 CONTINUED:

4

NICK
(into cell phone)
Just landed a double in Northtown.
Anyone around to help?

5 EXT. MOUNT STIRLING - DAY (SAME TIME)

5

In the B.G., Paramedic Rill has the Vic up on the gurney.

RUSSELL
(into cell phone)
Catherine and Sara are in court.
But our Mount Stirling D.B.
Frankensteined. I can spare someone.

NICK (V.O.)
Alright, thanks.

Russell ends the call, approaches Greg and Morgan.

RUSSELL
Greg, I need you to hitch a ride on
the bird, process our vic at the
hospital. Then head to Northtown,
Nick needs help with a double.

GREG
You want me to leave this gorgeous
crime scenery?

MORGAN
I'll go.

Russell and Greg swap a look. Then, Russell nods --

RUSSELL
We'll stay.

MORGAN
Chopper ride and two homicides?
(OFF Greg, a grin)
I'm up for some excitement.

As she hustles toward the waiting copter --

SMASH TO:

MAIN TITLES.

END OF TEASER

ACT ONE

FADE IN:

6 I/E. HELICOPTER/MOUNT STIRLING - DAY

6

AS THE COPTER GAINS ELEVATION, Morgan's at the window, peering down. *[Note: The helicopter interior is an open design, with no wall between cockpit and cabin.]* Behind her, Paramedic Rill is performing CPR chest compressions on the Vic.

Morgan grabs her cell, speed-dials Greg.

GREG (V.O.)

Miss me already?

MORGAN

(into cell phone)

Head fifty yards from your three o'clock. Think I just found the rest of your scene.

*
*
*

She picks up binoculars.

INTERCUT WITH:

*

MORGAN'S BINOCULAR POV: Down below, Greg's where we left him, cell-to-ear and turning to look toward his "three o'clock."

*
*
*

MORGAN'S BINOCULAR POV MOVES in that direction, fifty yards, to: a patch of dirt with a LARGE BLOOD POOL, and a crumpled HOODED SWEATSHIRT.

*
*
*

MORGAN

(into cell phone)

Won't tell Russell I gave you the tip. You can look smart and owe me one.

The Copter suddenly JOLTS with turbulence. Morgan drops the binoculars, gets knocked against the wall.

*

PILOT KIRK HARMON (O.S.)

Hey sweetheart?

*

She shoots a look to grinning PILOT KIRK HARMON, all aviators and ego.

*

PILOT KIRK HARMON

Might get a little bumpy.

*

Morgan pockets her cell.

7 INT. NORTHTOWN HOUSE - LIVING ROOM - DAY

7

Nick SNAPS OVERALLS of the two Dead we glimpsed in the Teaser.

(CONTINUED)

7

CONTINUED:

7

"Wes Aykin" and "Tony Malos," both white, wiry, tatted up. Lying face-down on the floor. Wrists and ankles duct-taped. Wes is shirtless.

BRASS joins Nick to brief him.

BRASS

Mailman spotted them through the iron-barred window.

NICK

Delivers door-to-door in this neighborhood? Takes some mail-sack.

Nick sees the half-smoked blunts and malt liquor bottles on the coffee table between couch and flat-screen.

NICK

TV or stereo on when officers responded?

BRASS

Whole system blaring.
(re: Vics)

I know both of them. Wes Aykin and Tony Malos. Nailed 'em on some juvie stuff a few years back, but their ink says they've gone pro.

Nick reads the GOTHIC-LETTERED TAT spanning the back of Wes Aykin's neck.

NICK

"Mad-Ten."

BRASS

Madison and Tenth. Gang-slash-syndicate that runs this hood. Drugs, extortion, prostitution, Internet porn --

Nick has moved to a table littered with CREDIT CARD MANUFACTURING SUPPLIES. Card blanks, an encoder, a stack of finished cards.

NICK

-- and more phony credit than a Hollywood awards show.

(Brass nods)

Left all this plastic, doesn't seem like this was about business.

Nick continues, into --

- 8 INT. NORTHTOWN HOUSE - KITCHEN - DAY 8
Nick looks along the kitchen floor. Squints at something.
SNAP ZOOM TO:
- 9 **ECU - TINY METAL SPHERES** 9
scattered on the worn linoleum floor.
- 10 BACK TO SCENE 10
Nick follows the bits of metal trace to the back door. Opens the door. The exterior of the door is fitted with a heavy-duty STEEL PLATE lock, which has been cleanly SLICED OPEN.
- NICK
(to Brass)
Sliced right through. Plasma cutter.
- WHITE FLASH TO:**
- 11 **EXT. ALLEY BEHIND NORTHTOWN HOUSE - NIGHT (VERSION)** 11
N.D. KILLER goes at the steel plate with a PORTABLE PLASMA CUTTER. Sparks and tiny shards of steel flying --
- WHITE FLASH TO:**
- 12 **VFX SHOT - THE PLASMA CUTTER** 12
FUMES of GAS RUSH through a CRACKLING ELECTRICAL ARC, IGNITING into white-hot PLASMA.
- NICK (V.O.)
Inert gas and an electrical arc
create an ultra-hot plasma that
chews through the steel.
- WHITE FLASH TO:**
- 13 **EXT. ALLEY BEHIND NORTHTOWN HOUSE - NIGHT (VERSION)** 13
N.D. KILLER pushes open the door, and stealths inside...
- WHITE FLASH TO:**
- 14 BACK TO SCENE 14
Nick steps outside, to --

15 EXT. ALLEY BEHIND NORTHTOWN HOUSE - DAY 15

And finds, just a few feet from the door, a ditched Portable Plasma Cutter. Picks it up, sees a metal label on it --

CLOSE ON: THE METAL LABEL

Reads "*STOLEN FROM WALSH WELDING*"

Nick grins. Turns to Brass, in the doorway.

NICK

(reads)

"Stolen From Walsh Welding."

BRASS

I'll give 'em a call. Casa de Brass could use some discounted pipe-work.

CUT TO:

16 INT. NORTHTOWN HOUSE - LIVING ROOM - DAY (MOMENTS LATER) 16

DR. ROBBINS and DAVID PHILLIPS now present, as Nick enters the room. Robbins is jotting notes, as David Phillips reads his liver stick.

NICK

Didn't know you were here.

DAVID PHILLIPS

Already flipped 'em and sticked 'em. Both died around midnight.

NICK'S POV - THE VICTIMS' NECKS

Encircled with thin, incised wounds.

NICK

Nasty neck wounds...

DR. ROBBINS

They were garroted.

Robbins nods to a 20-inch strand of WIRE lying on the floor, the ends of it curled into crude "handles".

DR. ROBBINS

Found that wire underneath this victim.

Nick picks up the wire.

DAVID PHILLIPS

Also noticed some burns --

(CONTINUED)

16 CONTINUED:

16

Indicating TWO-PRONGED BURNS on both men's necks.

DAVID PHILLIPS
-- Consistent with a taser.

NICK
Attack was clearly planned, killer
brought a plasma cutter for entry --

17 INT. NORTHTOWN HOUSE - NIGHT (VERSION)

17

STEREO BLASTING as Wes and Tony, buzzed and baked, laugh at some dumb shit on TV.

NICK (V.O.)
-- must have known it was a good
time to strike.

N.D. KILLER appears behind the couch. As Tony gets up, to grab another forty, CAMERA FOLLOWS TONY... to the little fridge in the corner of the room... then back to the couch, where WES is now UNCONSCIOUS, with his wrists duct-taped.

Before Tony utters a sound -- ZZZZT! He's tased from behind by N.D. Killer. Drops to his knees.

MOMENTS LATER

Wes and Tony on the floor, wrists and ankles taped, N.D. Killer alternately strangling them with a WIRE GARROTE.

WHITE FLASH TO:

18 BACK TO SCENE

18

DR. ROBBINS
Easier ways to end two men. Killer was either getting off... or trying to get something out of them.

19 INT. HELICOPTER - DAY

19

Paramedic Rill administers chest compressions to his IV'd and defibrillator-patched Patient. Morgan watches.

MORGAN
What can I do?

PARAMEDIC SAM RILL
(hustling)
Skim the SkyMall? I've got Epi running, he's back in Vfibr, gonna shock again.

(CONTINUED)

19

CONTINUED:

19

As Paramedic Rill activates the defibrillator, Frank Cafferty stirs a little. Sucking a thin breath.

PARAMEDIC SAM RILL

There we go.

Then, Frank GROANS something, under his breath.

MORGAN'S POV:

Looking down at Frank's face. His eyes half-shut, distant. As he breathes out, muffled but audible --

FRANK CAFFERTY

Samantha.

Frank grasps his hand out, and before Morgan can react, he's grabbed her hand. Clutches it. Mutters, again, desperate --

FRANK CAFFERTY

Samantha...

Morgan is uncomfortable. But lets him keep holding her hand.

20

INT. NORTHTOWN HOUSE - LIVING ROOM - DAY

20

CLOSE ON A TAPE-LIFT, pulling a dusted PRINT.

BRASS (O.S.)

Save your powder...

REVEAL Nick pulling the print from the plasma cutter, as Brass approaches. In the B.G., David Phillips and an N.D. Coroner's Assistant are bagging the two bodies.

BRASS

... I've got our suspect. Walsh the Welder said his assistant made off with a bunch of equipment last night, didn't show up for work this morning. Assistant's named Frank Cafferty, has a record --

Brass hands Nick his iPhone, Nick reads Cafferty's rap sheet.
[NOTE: WE DON'T SEE CAFFERTY'S FACE.]

NICK

Got out six months ago after a ten-year bid for manslaughter.

(then)

Ex-con lands a straight job in this economy, should be grateful.

(CONTINUED)

20 CONTINUED:

20

Brass tosses a look to the bagged bodies.

BRASS

Difference between having a job and pursuing your passion.

21 EXT. MOUNT STIRLING - PRIMARY SCENE - DAY

21

Russell and Greg approach the spot that Morgan noticed from the copter. Russell sees a large BLOOD POOL.

*
*

RUSSELL

Blood pool. Your hunch to head this way was right.

*
*

GREG

Just trusting my instincts.

As Greg PHOTOS and SWABS the blood pool, Russell sees the GLINT of something metal, on the ground five feet from the large blood pool. Goes to it, and finds TWO CASINGS, near each other.

RUSSELL

Two nine-mil casings. One shot in the vic's shoulder, other shot grazed his head...

Russell eyes the surrounding area... and plucks a SPENT BULLET from the dirt.

RUSSELL

... and landed here.

SNAP ZOOM TO:

22 **ECU - THE SPENT BULLET**

22

DENTED on one side.

WHITE FLASH TO:

23 **VFX SHOT - CAMERA RIDES WITH THE BULLET (VERSION)**

23

as it BLASTS at the head of Frank Cafferty, COLLIDES AT AN ANGLE and PINGS OFF into the dark.

WHITE FLASH TO:

24 BACK TO SCENE

24

Greg has discovered a SECOND, SMALLER BLOOD POOL about ten yards from the first one. Two CASINGS beside it.

GREG

Second blood pool. Two more casings.

RUSSELL

Second gunshot vic?

GREG

(maybe, but)

Not much blood...

He notices --

GREG

Ground took the brunt of these shots.

GREG'S POV - TWO HOLES IN THE SOIL

With the BUTTS of TWO BULLETS visible, their noses burrowed a couple inches into the ground.

As Greg digs his fingers in, pulls the bullets out...

ANGLE ON: RUSSELL

making a find --

RUSSELL

Blast two caps in the earth, the earth gets its revenge --

-- TIRE IMPRESSIONS in the earth.

RUSSELL

Tire impressions. Nature's traffic cam.

Greg joins him, snaps PHOTOS of the parallel impressions.

GREG

Wide-axle. Pickup or SUV.

RUSSELL

So, vic's driven up here... shot, left for dead...

He turns, looks back to the direction where the Vic was found (and where the Denali is still parked).

GREG

His hands and knees were scuffed. Tried to crawl toward the road...

WHITE FLASH TO:

*
*
*
*
*
*

25 **EXT. MOUNT STIRLING - PRIMARY SCENE - NIGHT (VERSION)** 25

Gravely wounded Frank Cafferty drags himself from the large blood pool toward the road. *

WHITE FLASH TO:

26 BACK TO SCENE 26 *

Russell and Greg are walking the same direction the Vic crawled, eying the ground. Russell sees a BLOODY SMEAR on the face of some EXPOSED ROCK. As he crouches to examine it, **SNAP ZOOM TO:** *

27 **ECU - THE BLOODY SMEAR** 27

Revealed to be a BLOODY THUMB PRINT.

RUSSELL (V.O.) *

Bloody thumb print.

28 BACK TO SCENE 28

Greg snaps a PHOTO of the thumb print.

MATCH CUT TO:

CLOSE ON: A MOBILE AFIS SCREEN

Displaying the image of the bloody thumb print, as the SOFTWARE SCANS for matches. Gets a hit -- popping a PHOTO of Frank Cafferty.

REVEAL RUSSELL, not surprised by the result.

RUSSELL
Our vic on the copter's named Frank Cafferty.
(then)
Wait a sec...

CLOSE ON: THE MOBILE AFIS FILE

Reads, under Cafferty's photo, "*LVPD Case File 10252011 - 10/25 9:12am.*"

Russell pulls his cell, speed-dials.

NICK (V.O.)
Stokes.

RUSSELL
(into cell phone)
Nick, you just entered prints from a Frank Cafferty into the system.

29 INT. NORTHTOWN HOUSE - LIVING ROOM - DAY (SAME TIME) 29

Nick on his cell. Bodies are gone.

NICK
(into cell phone)
Yeah, he's my suspect.

30 EXT. MOUNT STIRLING - DAY (SAME TIME) 30

RUSSELL
He's our victim...

NICK (V.O.)
You mean the guy who's --

Russell's got a bad feeling.

RUSSELL
Up in the air with Morgan.

31 INT. HELICOPTER - DAY 31

FRANK CAFFERTY'S SEMI-HAZY POV

HEARING his BREATHING, labored but steady. Seeing Paramedic Rill checking the heart-rate monitor. Impressed.

PARAMEDIC SAM RILL
Hell, you're a fighter.

Past him, Morgan pulls her BUZZING CELL from her pocket.

PICK UP MORGAN

Answering her cell.

MORGAN
(into cell phone)
Hey Boss. Still in the air.

FRANK CAFFERTY'S SEMI-HAZY POV

Gazing at Morgan, who looms slightly IN-and-OUT of FOCUS, as she listens to her cell.

MORGAN
(into cell phone)
... really, at the Northtown Double?

As Morgan listens to her cell, she tosses a look at us.
Seeing us differently.

(CONTINUED)

31

CONTINUED:

31

MORGAN
(into cell phone)
Copy that, I'll make sure he's in
custody when we land.

WITH MORGAN

As she pockets her cell.

Suddenly, Frank Cafferty starts SEIZING. Paramedic Rill
scrambles to the monitors on one side of him, as the violent
seizure RIPS DOWN the IV BAG on the other side.

Morgan bounds over, to grab the IV BAG, and as she crouches
by Frank, she *feels something*, throws a hand to --

HER HOLSTER. *Empty*. MORGAN'S EYES dart up, to --

*

A GUN BARREL. Right in her face. Frank Cafferty looming
behind it.

WIDER

Paramedic Rill sees the gun. Lurches back, hands up. Still
restrained, Frank holds the gun on Morgan. Screams up to
the cockpit --

FRANK CAFFERTY
You touch that radio, try to punch
a code, bitch is dead.

Pilot Harmon holds still. Frank turns to Paramedic Rill.

FRANK CAFFERTY
Unstrap me!

Paramedic Rill doesn't move.

FRANK CAFFERTY
Unstrap me or cop eats it.

MORGAN
I'm not a cop --

FRANK CAFFERTY
Now!

Paramedic Rill undoes the gurney straps. Freed Frank kicks
him back. Then sits up. Gun steady. Eyes steely.

OFF Morgan --

SMASH TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

32 INT. HELICOPTER - DAY (MOMENTS LATER) 32

Frank's sitting up, in charge, gun trained on Morgan, his eyes working between Morgan, Paramedic Rill and Pilot Harmon.

FRANK CAFFERTY
Everybody's cans off. Cell phones,
too, give 'em to me. Now.

All three take off their headsets. Dig out their cells, and slide them along the floor to Frank.

Frank rips the IV from his arm, and opens the copter's "CLAM SHELL" HATCH. WIND RUSHING IN, he tosses the cell phones. Closes the hatch. To Pilot Harmon --

FRANK CAFFERTY
Due South. Stay low. I see a
highway, a town, a cop car, it's
the last thing you see.

A moment. Then, the only one with the nerve to ask --

MORGAN
Where are we going?

FRANK CAFFERTY
Mexico.

Tilts a look at her.

FRANK CAFFERTY
Just not sure how much "we" there's
gonna be about it.

33 EXT. DESERT - DAY 33

WIDE on the COPTER, banking away from the mountains. Southbound.

A SERIES OF DISSOLVES.

The copter shrinking with distance. Until it's gone.

34 EXT. MOUNT STIRLING - DAY 34

Russell and Greg loading the Denali, Russell on his cell.

RUSSELL
(into cell phone)
Morgan's still not at your scene?

(CONTINUED)

34

CONTINUED:

34

NICK (V.O.)
Uni waiting for her at the hospital
said no sign of the copter.

RUSSELL
(into cell phone)
I'll contact MedEvac dispatch.
Still need a hand?

Under this, Greg pulls his cell, dials "MORGAN."

NICK (V.O.)
I'm good. Catherine and Sara
finished in court, they're checking
out Frank Cafferty's address.

RUSSELL
Got it.

Russell ends the call. Dials the MedEvac dispatch.

GREG
No service on Morgan's cell.

DISPATCH OPERATOR (V.O.)
Dispatch.

RUSSELL
(into cell phone)
D.B. Russell with the Crime Lab.
Got an ETA on MedEvac 3, heading
from Mount Stirling to Desert Palm
Hospital?

Dispatch Operator isn't worried, business as usual --

DISPATCH OPERATOR (V.O.)
We've been unable to establish radio
contact with MedEvac 3.

RUSSELL
(into cell phone)
Check with Air Traffic Control.

Russell notices -- Greg scanning the sky, face etched with
concern.

35

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

35

*

ANGLE ON AN IPAD, as CATHERINE'S HAND brings up A PHOTO of
FRANK CAFFERTY'S TASER-BURNED NECK. The IPAD is then held
next to the REAL, TASER-BURNED NECK of dead WES AYKIN.

*
*

DR. ROBBINS (O.S.)
It's a match.

*
*

(CONTINUED)

35 CONTINUED:

35

WIDEN TO REVEAL Dr. Robbins is standing beside Catherine, eying her iPad. Wes Aykin and Tony Malos are on the tables, not yet Y'd.

*
*
*

DR. ROBBINS

*

Taser burns on Frank Cafferty's neck and the necks of the dead Mad-10s are three of a kind.

*

CATHERINE

*

Sara and I just got back from Cafferty's apartment. Door was kicked in, signs of a struggle.

*
*
*
*

DR. ROBBINS

*

So Cafferty tased and killed these gentlemen in Northtown, retired home for the evening...

*
*
*
*

CATHERINE

*

... Then someone else, probably from their crew, went looking for Frank... busted into his place, used the taser on him.

*
*
*
*
*

DR. ROBBINS

*

Dragged him out, and up to the mountains.

*
*
*

(then)

*

Any idea what started the feud?

*

CATHERINE

*

Frank'll be at the hospital soon, I'm sure he's got all kinds of answers.

*
*
*
*36 OMITTED
THRU
3936
THRU
39

40 INT. HELICOPTER - DAY

40

Cruising along. The strained quiet broken by --

MORGAN

Who's Samantha?

Frank tenses. Morgan realizes she may have said the wrong thing. Backtracks, feeling him out.

MORGAN

You might've been dreaming. Kind of muttered it when you were under...

(CONTINUED)

40 CONTINUED:

40

FRANK CAFFERTY
I wasn't dreaming.

MORGAN'S POV:

STYLIZED CLOSE-UPS as she examines Frank, searching for clues about him:

-- HIS RING FINGER. Nothing on it.

-- THE TATTOOS on his exposed chest. A BLACK CAT, a RIFLE. One other tattoo, above his heart, is mostly blocked by the open edge of his shirt. What is visible is an inked curve, above an inked square-edge.

41 **VFX SHOT - THE TWO PIECES OF THE OBSCURED TATTOO** 41
are GHOSTED-OVER with a shape consistent with both --
A LETTER "S."

42 BACK TO SCENE

42

MORGAN
She someone special to you?

Frank looks at her. Then --

He WHIPS AROUND, aiming the gun on Paramedic Rill --

FRANK CAFFERTY
What'd you do?!

Paramedic Rill's plastered back against his seat.

PARAMEDIC SAM RILL
Nothing, I --

FRANK CAFFERTY
You moved. You're trying something.

PARAMEDIC SAM RILL
I didn't move! You're on medication,
your vision's compromised --

As Frank squints one eye, aiming right between Rill's eyes.

FRANK CAFFERTY
You wanna test my vision, Doc?

MORGAN
Frank. Not worth it.

But Frank holds his aim. A long beat. Paramedic Rill quakes.

(CONTINUED)

42

CONTINUED:

42

FRANK CAFFERTY

Put him down.

PARAMEDIC SAM RILL

What?

FRANK CAFFERTY

(to Morgan)

Drug him, I don't want him moving!

Morgan's frozen.

FRANK CAFFERTY

You got five seconds.

Paramedic Rill nods to a medical case.

PARAMEDIC SAM RILL

(to Morgan)

Morphine. Fill a syringe.

Morgan picks up the case, pulls out bottle of morphine and a syringe. Hesitates. With a look from Paramedic Rill -- *do it* -- Morgan fills the syringe, moves to him. Rill helps guide the needle. Closes his eyes as the drug rushes in...

43

INT. CSI - EVIDENCE LOCKER - DAY

43

*

Catherine enters, ending a cell call.

*

CATHERINE

Thanks Jim.

*

*

Sara is digging through one of a few beat-up CARDBOARD BOXES on the table (*plain brown, not evidence boxes*). She pulls a clunky digital CAMERA. Then a post-it note with a WEB ADDRESS scrawled on it -- *www.vidshare.com/1276*. She puts that aside.

*

*

*

*

CATHERINE

Brass dug into Cafferty's file, couldn't find any gang connections.

Guy spent the last ten years in prison for a bar fight gone bad.

No gang beef in lock up. Before that, he was in the service --

(means nothing yet)

-- Chopper pilot.

*

*

*

*

*

*

*

*

*

SARA

Didn't strike me as a banger. Too old to be a foot soldier, too broke to be anything higher. You saw his place -- keeps his life in cardboard boxes.

*

*

*

*

*

Sara pulls a big stack of SNAPSHOTS, FRANK with a DARK-HAIRED LITTLE GIRL. The girl ranging in age from a toddler to age 11 (some of the photos have date stamps, between 1993 - 2002).

*

(CONTINUED)

43

CONTINUED:

43

SARA

Brass say anything about a daughter? *

CATHERINE

Army file claimed divorced with one dependent.

Catherine digs out a stack of BLACK & WHITE XEROXED pictures of the face of a 16-YEAR-OLD GIRL. Cropped from a different photo and blown up. Written across the bottom: "Call Frank: 555-6252." *

CATHERINE

Think he was searching for her.

Catherine eyes the copied photo against the photos of the little girl. It's the same girl.

Sara pulls an envelope, with a letter inside. Reads to herself for a beat.

SARA

Daughter's name is Samantha. Sent him this in prison, four years ago.

(reads)

... "I've got a better man in my life now, who looks out for me like you never have... You asked for a recent photo of me? Here you go."

Sara reacts to the accompanying photo...

SARA

Ouch.

... shows it to Catherine. Snapshot of 16-year-old Samantha sitting on the lap of a 16-year-old, lip-pierced bad boy. Her skirt is tiny, and his hand's up her thigh. Taunt is clear in Samantha's eyes -- *Fuck you, Dad.* [NOTE: The Xeroxed image of Samantha's face is cropped from this same picture.]

CATHERINE

I've seen him before. *

Catherine picks up her iPad, starts flipping through PHOTOS from the Northtown Scene. Sara looks at the bad boy again, and it clicks --

SARA

One of the dead Mad-10s. Wes Aykin. *

Catherine has brought a photo of dead Wes up, and compares the faces. Indeed, the same guy.

SARA

Daughter may be the connection. *

(CONTINUED)

43

CONTINUED: (2)

43

Just then, Catherine's cell buzzes --

CATHERINE

Hey Russell.

She listens. Her expression drops.

*

CATHERINE

Oh, God...

*

44

INT. P.D. - HALLWAY - DAY

44

ECKLIE is stepping out of his office, when Russell appears.

*

RUSSELL

We need to talk.

Ecklie, unaware of the impending crisis, walks and talks.

*

ECKLIE

Which one of them is it now?

RUSSELL

Morgan.

ECKLIE

Well, that didn't take long. How'd she screw up?

RUSSELL

She didn't.

Something in Russell's tone unnerves Ecklie.

RUSSELL

She hitched a ride on a MedEvac flight that was supposed to land an hour ago. There's no sign of it.

Ecklie absorbs that. Keeps cool.

ECKLIE

Was there a distress call?

RUSSELL

No radio, no transponder signal, no appearance on radar.

That's it. No other answers. Only --

RUSSELL

It's my team. My responsibility.

ECKLIE

My daughter.

(MORE)

(CONTINUED)

44 CONTINUED:

44

ECKLIE (CONT'D)

(beat)

Then again, you're a better supervisor than I ever was a father.

Ecklie takes a beat. Focuses. Starts to stalk back toward his office.

*
*

ECKLIE

Air Traffic Control better have some answers.

*
*
*

OFF Russell, burdened.

*

45 INT. HELICOPTER - ON GROUND AT MT. STIRLING - DAY (FLASHBACK) 45

ANGLE ON PILOT KIRK HARMON in the cockpit, right before takeoff from Mt. Stirling. Talking into his radio. *In the background, we see Paramedic Rill loading Frank Cafferty. Followed by Morgan hopping onboard.*

*

GREG (V.O.)

When he took off from Mt. Stirling, the pilot reported his flight plan to dispatch.

As Pilot Kirk Harmon works the copter controls for takeoff --

*

46 VFX SHOT - SWOOP UP, THROUGH THE ROOF OF THE COPTER... 46

THROUGH THE CHOPPING PROPELLER BLADES... and WE ROCKET UP, LEAVING THE COPTER... RISING MILES HIGH ABOVE THE LANDSCAPE...

47 INT. CSI - LAYOUT ROOM - DAY 47

ANGLE ON - AN INDEX FINGER as it thumps down on the LANDSCAPE --

-- Which, we now realize, is in fact a SATELLITE MAP of the Vegas-Spring Mountain Range area, on a PLASMA SCREEN.

Greg's at the Plasma, updating Russell.

*

Greg's finger draws a YELLOW LINE from Mt. Stirling, South, following Route 160...

GREG

Because of the patient's head wound, pilot wanted to avoid altitude, so he was going to trace Route 160, and cut across Wilson Ridge, toward the city...

... his finger leads across the ridge at Mountain Spring.

(CONTINUED)

47 CONTINUED:

47

GREG

McCarran radar can't pick up an aircraft blocked by the mountains. But at the last radio update to dispatch, 9:27 AM, the copter was here --

ON THE MAP: Greg pins a finger five miles Northwest of the bend where Rte. 160 heads due East.

GREG

Should have emerged from the mountains, and onto McCarran Radar six or seven minutes later...

48 **VFX SHOT - THE MAP BECOMES REAL**

48

and we see the **HELICOPTER** veering East, toward the mountains. As it flies along, it turns **TRANSPARENT**, and **FADES OUT**.

GREG (V.O.)

It never emerged.

49 BACK TO SCENE

49

GREG

Archie pinged the cells of Morgan, the pilot, and paramedic. All three signals were emanating from a one-acre area here --

ON THE MAP: Greg's finger puts a **DIGITAL PIN** on a spot just East of the Route 160 bend.

50 **VFX SHOT - THE MAP ONCE AGAIN TURNS REAL**

50

and this time we **CAREEN** from the sky, toward the spot that Greg just indicated...

As we barrel earthward, we see **A TINY SHERIFF'S DEPARTMENT PATROL CAR**, parked along a road off Rte. 160. And as we **CONTINUE** our **RAPID DESCENT**, we **NOTICE** two **SHERIFF'S DEPUTIES**, wandering the nearby stretch of desert.

GREG (V.O.)

Sheriff's Deputies recovered the phones...

51 **EXT. DESERT - DAY**

51

We finally **CRASH** all the way to **GROUND LEVEL**, right beside a **SHERIFF'S DEPUTY** as he picks up Morgan's **BUSTED CELL PHONE**. Dusts it off, turns to show it to --

(CONTINUED)

51 CONTINUED:

51

The **SECOND DEPUTY**, twenty yards away, who's waving another busted cell phone. The two Deputies glance around the area. All flat desert. Miles of visibility.

GREG (V.O.)

... But there was no sign of any wreckage.

52 BACK TO SCENE

52

It's grim, but undeniable --

RUSSELL

Cafferty... He made them toss their phones. Copter's hijacked.

Greg's already there.

GREG

There haven't been any demands.

RUSSELL

We keep working the case. Find out everything we can about Frank Cafferty. In case we do establish contact with him.

Russell's stressed energy paces him out to --

*

A53 INT. CSI - HALLWAY - DAY (CONTINUOUS)

A53 *

Greg follows Russell out. Something eating at him.

*

GREG

I was supposed to be the CSI on that flight.

RUSSELL

Let's keep our minds on making sure that the one who is, comes home.

(then)

Catch up with Sara, see what she's got.

*

*

*

*

As Greg heads off, Catherine comes out of A/V. Joins Russell.

*

CATHERINE

Think I know why Cafferty was in that Northtown house. He was looking for his daughter. Samantha. She used to date Wes Aykin, one of the dead Mad-10s.

(CONTINUED)

A53 CONTINUED:

A53

RUSSELL

So, Cafferty figured Wes and the rest of the gang might know where she was.

As Catherine leads him into A/V.

*

CATHERINE

Wasn't just a hunch...

*

*

B53 INT. CSI - A/V LAB - DAY (CONTINUOUS)

B53 *

Catherine goes to a computer, taps a few keys.

*

CATHERINE

... He'd seen some awful proof.

*

As we HEAR A PAINED WOMAN'S MOAN, Russell looks at the laptop screen.

*

CATHERINE

Found a web address jotted among Frank's possessions. The URL is a file sharing site -- specifically, one file.

RUSSELL

Porn video.

*

*

THE VIDEO: Shows two SHIRTLESS GUYS, with SKI MASKS, having their way with a young woman. These guys are not Wes and Tony, but one has a visible "Mad-10" tattoo on his shoulders.

CLOSE ON: THE YOUNG WOMAN'S FACE

SAMANTHA CAFFERTY, eyes half-closed.

RUSSELL

She's drugged. Frank sees this. Sees red. Wants to rescue his daughter. Tries to strangle her whereabouts out of Wes and Tony.

(then)

Do we know where she is?

CATHERINE

No.

Catherine shows a copy of Samantha Cafferty's DMV record.

CATHERINE

Samantha renewed her license a month ago, but the address she used is a weekly. She's no longer there.

Catherine clicks off the video, just as HODGES enters. A REPORT in hand.

(CONTINUED)

B53 CONTINUED:

B53

HODGES

The tire treads Greg photo'd at the mountain scene. They're high-end run-flats, standard on a number of luxury SUVs. Lexus, BMW, Porsche.

Catherine remembers something. Taps some keys on the laptop. *

CATHERINE *

Cafferty had a digital camera, amateur "surveillance" photos on it. He was tracking the Mad-10s, their properties, cars... *

ON THE SCREEN: A "CAMERA ROLL" FILE opens, and Catherine clicks through a half-dozen candid *Donnie Brasco*-style photos of Mad-10 thugs, along with apartment buildings and vehicles. Landing on one blacked-out Porsche Cayenne SUV. *

CATHERINE *

... including a Porsche Cayenne. *

RUSSELL *

Could be the vehicle that took Cafferty up to the mountains. *

CATHERINE *

(re: photo)

Partial plate. We can run it through DMV. *

HODGES

I had all the techs and interns send out a file photo of the copter. Email. Twitter. Saying, if you see it, let us know.

(then)

She's a really good CSI.

OFF Russell, Catherine and Hodges. Hoping. *

53 OMITTED

53 *

54 INT. CSI - LAYOUT ROOM - DAY (MINUTES LATER)

54 *

Russell steps in, to find Nick studying the big plasma. *

RUSSELL *

What have you got, Nick? *

NICK *

Twenty-nine Palms Marine Corps Base. *

(CONTINUED)

CLOSE ON THE PLASMA: A MAP

Nick indicates an area directly south of Vegas --

*

NICK
Hundred miles South of Mount
Stirling...

*
*
*

The sprawling base is just north of Joshua Tree National
Park. Nick taps the interactive screen, brings up a recorded
RADAR ANIMATION. Shows a BLIP moving South, along the Eastern
Edge of the base's radar range.

*

NICK
Picked up a non-transponding, radio-
silent craft in its airspace fifteen
minutes ago. Guy in the tower said
it looked like MedEvac 3. By the
time we got the message, the copter
was off radar.

*
*
*
*
*
*
*

RUSSELL
So copter's going due South. Mexico?

*
*

NICK
CHIPS are on the lookout, but haven't
seen it. Cafferty might have the
pilot zigging and zagging.

*
*
*
*

RUSSELL
Even straight-lining it, have to
refuel to make it to the border.

*
*

NICK
Every airstrip between here and
there's got a heads-up.

*
*

HENRY ANDREWS appears in the doorway. File in hand.

*

HENRY ANDREWS
(re: file)
DNA on the two blood pools you and
Greg found at the mountain scene.
Big pool was Cafferty. Small pool
was a second contributor. Female --

*
*
*
*
*

Russell makes a rare jump-to-conclusion, and it's bad news --

RUSSELL
Cafferty's daughter.

HENRY ANDREWS
No...

*
*

54 CONTINUED: (2)

54

Henry pulls a MUG-SHOT from his file. Rough-looking 19-year-old blonde, "TIFFANY BAMFORD."

*
*

HENRY ANDREWS
Nineteen-year-old named Tiffany Bamford. Local, in CODIS from a prior assault conviction. I checked hospitals -- she's at Desert Palm.

*
*

55 INT. DESERT PALM HOSPITAL - PATIENT ROOM - DAY

55

TIFFANY BAMFORD in bed. Two STITCHED-UP GASHES along her forehead and a sick swell around her eye. Her hair is crudely DYED black, some streaks of the dye staining her forehead. She's a little hazy, speech slurred, as she talks to Nick.

TIFFANY BAMFORD
They didn't want me to come here...
my head just kept hurting worse.

NICK
Who didn't want you to come here,
Tiffany? Who did this to you?

Tiffany teeters on answering.

NICK
Mad-10s?

TIFFANY BAMFORD
Said they weren't gonna really do anything to me. Supposed to be fake. Just messing with this guy. Get me some cred. Dyed my hair, then took me out there...

WHITE FLASH TO:

56 EXT. MOUNT STIRLING - PRIMARY SCENE - NIGHT (VERSION)

56

ON TIFFANY'S FACE, hidden behind curtains of her long hair, as she's led by N.D. MAD-10 THUGS -- their faces out of focus -- to a clearing, where --

*

Frank Cafferty is hand-cuffed, on his knees, with another N.D. MAD-10 THUG beside him. Frank's been beaten groggy. (Still wearing his sweatshirt).

*
*

THUG WITH FRANK
You wanted your daughter, Frank?
Here she is. And look what you've
made us do to her.

Tiffany is thrown to the ground. BOOTED brutally in the head. Again. A WOUND trickles blood from her forehead.

(CONTINUED)

56

CONTINUED:

56

FRANK CAFFERTY

Samantha!

FRANK'S POV

BLURRED VISION as one of the Thugs aims his .9mm at "Samantha's" (really Tiffany's) head, and **BLASTS** a shot. Frank howls for his daughter.

CLOSE ON TIFFANY'S FACE

Terrified, facing away from Frank, as a **SECOND BULLET** is blasted into the dirt, inches from her face. *(Creating the illusion, for Frank, that she's been shot in the head).* **OFF** Tiffany's horror --

WHITE FLASH TO:

57

EXT. MT. STIRLING - PRIMARY - NIGHT (MOMENTS LATER - VERSION)

57

Frank screams for his daughter, as the Thugs carry her "dead" body away...

WHITE FLASH TO:

58

BACK TO SCENE

58

Nick leans closer to Tiffany.

NICK

Tell me their names. We'll protect you. I promise.

Nick can tell she wants to talk... but then she freezes up. Looking past Nick. Nick follows her gaze, to --

THE OPEN DOORWAY

Where a **TATTED-UP BADASS** is looming, staring in.

Nick moves toward the guy.

NICK

You a friend of hers?

TATTED-UP BADASS

Thought this was my grandmother's room. My mistake.

With a look to Tiffany, he shuffles off. Nick turns back to Tiffany, but --

TIFFANY BAMFORD

Get out.

Nick knows he's lost her.

59 INT. P.D. - ECKLIE'S OFFICE - DAY (LATER) 59 *

Russell standing, Ecklie seated. *

ECKLIE *

So these guys wanted Frank to believe *

they killed Samantha. Fact that *

they had to fake it, says... what? *

She was already dead but they *

couldn't produce a body? *

RUSSELL

Or she's still alive, and they

couldn't get their hands on her.

(then)

But what if we can? Find her, and

let Frank know she's alive. That

might be the gravity that'll bring

him down.

ECKLIE *

How are we gonna find her? No *

address, no number. *

(it hits him) *

And in the meantime... Frank Cafferty *

thinks he watched his daughter's *

murder. Can't help thinking what *

that might mean for my daughter.

60 INT. HELICOPTER - DAY 60

FRANK'S POV

Feels HAZY. TIRED. FOCUS going SOFT, then SHARPENING, as *

we gaze at Morgan. Get the sense that Frank's being lulled

to sleep, and to wake himself up, tosses out --

FRANK CAFFERTY

(to Morgan)

She's dead.

WIDEN OUT OF POV

As Morgan looks at Frank. Across from her, Paramedic Rill

is slumped, unconscious, in his seat.

FRANK CAFFERTY

Samantha. My daughter. You asked.

MORGAN

What happened?

(CONTINUED)

60

CONTINUED:

60

FRANK CAFFERTY

I was no good when she was little.
I went away. She got in with the
wrong people. When I came back, I
tried to save her.

MORGAN

Wanted a second chance.

Frank can still hardly believe it...

FRANK CAFFERTY

Ended up getting her killed.

MORGAN

How?

He shakes his head, not going there. Morgan sees an in.

MORGAN

A month ago I sat down with my Dad
for the first time in twelve years.

Frank looks at her.

FRANK CAFFERTY

He took off when you were a kid?

MORGAN

No. But when I was fourteen and
he'd messed up enough that Mom wanted
to leave for California... he didn't
fight for me to stay.

(then)

If he would've just fought for me.
He wouldn't have won, but...

FRANK CAFFERTY

That would've been enough?

She looks him in the eyes, nods.

FRANK CAFFERTY

You finally forgave him?

MORGAN

I finally decided it was worth
trying. So we're starting over.

She points this right at Frank.

MORGAN

Whatever mistakes he made... we can
get past them. People change.
He's a better man, now. We have a
second chance.

(CONTINUED)

60

CONTINUED: (2)

60

Her words settling onto Frank, when --

-- *WHAM!* Paramedic Rill JUMPS Frank, wrestling him for the gun. Morgan's as blind-sided as Frank. But reacts, lunging for the gun, a GLINTING BLUR between the battling hands of the two men until --

BLAM! A SHOT's fired. Paramedic Rill staggers back, drops to his knees. The gut of his jumpsuit quickly STAINING with BLOOD. Frank's instantly on the defense -- gun still in his hand, he thrusts it in Morgan's face.

FRANK CAFFERTY

Get back!

61

INT. P.D. - ECKLIE'S OFFICE - DAY

61

*

OFFICER SHELLEY knocks at the door. Russell and Ecklie look to her.

*
*

OFFICER SHELLEY

Undersheriff? This young woman needs to talk to you.

*
*

ECKLIE

Not the time.

*
*

SAMANTHA CAFFERTY (20, mutely dressed) pushes past Shelley.

*

SAMANTHA CAFFERTY

I saw on the news about my Dad. The helicopter.

RUSSELL

Samantha.

*

SAMANTHA CAFFERTY

I want to help.

As Russell and Ecklie react to this game-changer --

*

SMASH TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

62 INT. P.D. - ECKLIE'S OFFICE - DAY

62 *

Russell and Ecklie with a seated Samantha.

*

RUSSELL

Your father's been in the air with the hostages for two hours now. Do you have any idea where he'd be going?

Samantha shakes her head. Baffled by this entire ordeal.

SAMANTHA CAFFERTY

I don't know. I mean, I barely know him. Letters, when he was in prison, handful of weekends before that, but we've never been close.

Ecklie's passion rises.

ECKLIE

He was trying to save you.

Samantha doesn't understand.

RUSSELL

Samantha, your Dad knew you were caught up with the Mad-10s. He tried to rescue you.

She flushes, realizing what they know. Resenting it.

SAMANTHA CAFFERTY

I didn't need his help. I checked outta that life a year ago. I'm sober. Just trying to live quiet. So, you know what, all of this...

She's about to get up. Ecklie stops her.

ECKLIE

My daughter is on that helicopter. Along with an innocent pilot and paramedic who both have families.

SAMANTHA CAFFERTY

That's what they said on the news. Why I'm here. Not for him. Just don't want him hurting anyone else.

(then)

So how do I talk to him?

Russell and Ecklie exchange a look. *Good question.*

*

63 INT. P.D. - DISPATCH ROOM - DAY

63 *

ANGLE ON A POLICE RADIO, set on the table. Broadcasting an Officer's repeated message (*which will repeat, in the B.G., throughout the scene*).

OFFICER ON RADIO (V.O.)
Frank Cafferty, Samantha is alive
and wants to talk to you. Do you
copy?

REVEAL Russell and Ecklie, cups of coffee, at the end of the table. Waiting.

OFFICER ON RADIO (V.O.)
Frank Cafferty, Samantha is alive
and wants to talk to you. Do you
copy?

Ecklie glances at his watch. Paces.

ECKLIE
He's either not hearing it, or not
buying it.

RUSSELL
Could be cruising at low altitude,
he'll hear it when they rise over a
crest...

ECKLIE
I appreciate the rationalization.
When it comes to Morgan, I've become
something of a master at it.

Reliving the "greatest hits" --

ECKLIE
She's fourteen, she doesn't
understand what her mother and I
are arguing about. Sixteen-year-
olds are all moody, she doesn't
mean it. She's busy at school.
She's busy at work. She'll call.
She'll call. And then --

Ecklie's still a little astonished by the fact --

ECKLIE
She's here.
(a beat)
Chip the size of the Stratosphere
on her shoulder, still vowing eternal
vengeance against me, but --

(CONTINUED)

63 CONTINUED:

63

RUSSELL
A second chance.

ECKLIE
It cannot end this way.

64 INT. CSI - HALLWAY - DAY

64

Sara, file in hand, catches up to Catherine.

*

SARA
Hey Catherine?

*

*

Sara shows her a printed copy of the Porsche Cayenne photo.

*

SARA
The Porsche Cayenne from Cafferty's
surveillance photos. DMV had only
three Cayennes matching that partial
plate, one registered in the Mad-
10s' hood, to an Alexander Zadian --

*

*

*

She produces a DMV RECORD and RAP SHEET for Alexander Zadian.
PHOTO of him shows a mean-looking 35-year-old Caucasian.

SARA
Priors for assault, possession with
intent, extortion -- but he's on
the street now.

CATHERINE
And our best suspect for the
attempted murder of Frank Cafferty.

SARA
Uniforms have been looking for
Zadian. Let you know if their luck
changes.

65 INT. HELICOPTER - DAY

65

ANGLE ON THE FUEL GAUGE, needle flirting with EMPTY.

PILOT KIRK HARMON (O.S.)
Your call, Ace.

*

Frank, gun in hand, is looking over Pilot Harmon's shoulder
at the gauge. Pilot Harmon's bitterness has taken over.

PILOT KIRK HARMON
We're ten out from Parham Airstrip.
We touch down and refuel, or this
party's not going much longer.

*

(CONTINUED)

65 CONTINUED:

65

Frank mulls that. Behind him, in the cabin, Paramedic Rill MOANS. Frank spins, to see Morgan tending to Rill, who's sitting on the floor, bloody gauze wrapped around his belly.

FRANK CAFFERTY

Give him something to shut him up.

PARAMEDIC SAM RILL

Go to hell.

MORGAN

We need to get him to a hospital.
Come on, Frank. I'll stay with
you, just let us land, get him help --

Frank wrestles with his next move. Cramped space closing in on him. Paramedic Rill GROANS again.

FRANK CAFFERTY

Shut up!

He yanks the headset on, just to mute everything else out.

... And then, hearing the radio, his expression changes. He clutches the headset tighter to his ear with one hand. Listening.

66 INT. P.D. - DISPATCH ROOM - DAY

66 *

CLOSE ON THE POLICE RADIO as it crackles to life.

FRANK CAFFERTY (V.O.)

This is Frank Cafferty.

WIDER TO REVEAL

Russell, lunging for the radio. Ecklie stops pacing.

RUSSELL

Frank? This is D.B. Russell with
the L.V.P.D. I have someone who
wants to talk to you.

Just then, Officer Shelley, carrying her own police radio, appears in the doorway. Samantha at her side. Russell waves Samantha in.

*
*
*

Holding down the talk button, Russell puts the radio in front of Samantha.

RUSSELL

Here.

SAMANTHA CAFFERTY

Dad?

INTERCUT WITH:

67 INT. HELICOPTER - DAY

67

To Frank, the voice is nothing short of a miracle.

FRANK CAFFERTY
Samantha? Sammy, I thought you
were dead. I saw you --

SAMANTHA CAFFERTY
The police told me. That wasn't
me, Dad. I'm fine.
(then)
And they told me... you were trying
to rescue me.

ON ECKLIE, affected by this remarkable reunion. Waiting to
hear Morgan's voice. Hoping she's okay.

FRANK CAFFERTY
I was, Sammy.

ON MORGAN, hearing only Frank's end of the conversation, but
it's powerful stuff.

SAMANTHA CAFFERTY
You remember, when I was little,
that wishing well you told me was
mine?

*
*
*

FRANK CAFFERTY
Course I do, Sammy.

SAMANTHA CAFFERTY
Go there. I've sent someone to
help you get away. I love you,
Dad.

As Ecklie, blind-sided, yanks the radio from her.

ECKLIE
Frank? Frank, listen to me, are
you there?

No response.

ECKLIE
Frank.

Silence. He WHIPS the radio against the floor. Samantha's
in tears.

*

SAMANTHA CAFFERTY
I'm sorry.

Ecklie stalks out of the room.

(CONTINUED)

67 CONTINUED:

67

ON RUSSELL, eyes going from Ecklie to Samantha, studying her. Bothered by something. He waves in Officer Shelley from the hallway.

RUSSELL

Cuff her. She doesn't move.

68 INT. HELICOPTER - DAY (SAME TIME)

68

Frank pops the headphones off.

FRANK CAFFERTY

Go North.

PILOT KIRK HARMON

Come on. No way we make it to the next airstrip.

*

Gun to Pilot Harmon's head.

FRANK CAFFERTY

Got no problem flying solo.

MORGAN

(to Frank)

Don't you want to see her?

Frank says nothing. Pilot Harmon shakes his head, resigned. Yanks the controls into a TURN. A poison look back to Morgan --

PILOT KIRK HARMON

Maybe next life, you keep a better grip on your pistol.

*

69 OMITTED

69 *

70 INT. CSI - LAYOUT ROOM - DAY

70

Russell strategizes with Nick, Sara and Greg. There's a dark weight on Russell's shoulders, but he presses forward.

RUSSELL

(to Nick and Sara)

While Greg and I work on figuring out what the "wishing well" might be, I want you two working on who Samantha sent out to meet Frank. She didn't have a cell phone on her --

*

*

*

*

NICK

Might've stashed it in her car at P.D.

*

(CONTINUED)

70

CONTINUED:

70

SARA

We check her recents, find the
getaway driver she contacted, might
be able to intercept or follow.

NICK

On it.

Nick and Sara exit. Then --

GREG

Why not let Frank get away?

Russell is quiet.

GREG

Isn't it safer for Morgan, the
others, if we just let him land?
Let him run.

RUSSELL

No.

Pissing Greg off.

GREG

Why the hell not?

Russell looks hard at him.

RUSSELL

Because I'm not so sure Samantha's
helping him get away.

Greg doesn't understand.

RUSSELL

Girl resents her father for leaving
her, what's more likely -- she wants
to help him? Or hurt him?

And Russell exits, leaving Greg to decode that.

71

OMITTED

71

72

INT. CSI - A/V LAB - DAY

72

*

Nick and Sara at one of the large monitors (which faces the
hallway door). Nick at the keyboard.

*

*

72

CONTINUED:

72

NICK

Samantha Cafferty pulled into P.D.
at 11:16 am. Let's see the car she
was driving.

*
*
*

ON THE MONITOR: *SURVEILLANCE VIDEO of the P.D. PARKING LOT
ENTRY. 11:16am. See SAMANTHA walking from the lot into the
station.*

*
*
*

NICK

There she is.

*
*

*REWINDING, the video shows Samantha moving backward to... a
BLACK CAYENNE SUV. Disappearing into the SUV.*

*
*

Sara reacts.

SARA

Black Cayenne...

*

ON THE MONITOR: *In normal (forward) time, the SUV Passenger
door opens.*

*
*

SARA

Zoom in.

*

*ZOOMING IN, we're looking into the SUV through the open
passenger-side door. Seeing Samantha Cafferty lean over and
suck tongue with the driver -- big, bad Mad-10 ALEXANDER
ZADIAN.*

SARA

That's Zadian.

Nick and Sara smash a look together. Holy fuck. And then --

*

GREG (O.S.)

She's in with the Mad-10s.

*
*

Nick and Sara spin to see Greg in the doorway, eyes on the
screen.

*
*

GREG

She set her Dad up.

*
*

SMASH TO:

*

73

INT. P.D. - HALLWAY - DAY

73

ON GREG. Enraged. Charging down the hall. Cutting into --

*
*

74 INT. P.D. - RECEPTION - DAY (CONTINUOUS) 74 *

-- and barreling straight at handcuffed Samantha. *

GREG

You set them up! You're gonna get them killed!

Officer Shelley wrestles Greg back from Samantha. And gets a hand from -- *

ECKLIE, who races in, grabbing Greg. *

ECKLIE

Sanders -- *

Greg relents. As Samantha's whole demeanor changes, quick and sharp as a straight razor. Cutting a glare into Greg. *

SAMANTHA CAFFERTY

Frank really thinks I'd try to help him?

GREG

Where did you send them...

She's stone cold.

SAMANTHA CAFFERTY

Mad-10s are my family. Frank killed two of us. He has to pay for that.

GREG

Where did you send them?

She shakes her head.

SAMANTHA CAFFERTY

It's done.

OFF Greg and Ecklie, Ecklie holding him back. Both believing Samantha. *

75 OMITTED 75 *

76 INT. CSI - EVIDENCE LOCKER - DAY 76 *

Catherine is tearing through the PHOTOS collected from Frank's apartment. Russell enters.

RUSSELL

Web search didn't find any "wishing well" in Nevada. And Cafferty's not picking up the radio. No idea if he's getting our warnings. *

(MORE) *

(CONTINUED)

76 CONTINUED:

76

RUSSELL (CONT'D)

So we need to beat Zadian and his crew there.

*
*

CATHERINE

(re: photos)

Frank and Samantha didn't spend much time together. If the wishing well is a shared memory, it might be in one of these boxes...

*
*
*

Russell joins her, digging through the photos.

BEGIN MONTAGE:

-- TIGHT ANGLES on the PHOTOS, flipping by. Blurred by motion and varied focus.

77 INT. P.D. - ECKLIE'S OFFICE - DAY (MONTAGE)

77 *

-- Ecklie, alone. Pulls a PHOTO from his pocket. He and 12-year-old Morgan spending time together. As he absorbs the image...

78 INT. CSI - EVIDENCE LOCKER - DAY (MONTAGE)

78

-- TIGHT ON more PHOTOS of Frank and Samantha, flipping by.

79 INT. HELICOPTER - DAY (MONTAGE)

79

-- Frank at the window. Searching the ground below. Morgan watches him, reading his desperation.

80 INT. CSI - EVIDENCE LOCKER - DAY (MONTAGE)

80

-- CLOSE ON A PHOTO, through Catherine's POV. FOCUSING on an object in the DEEP BACKGROUND of the PHOTO -- an old stone WISHING WELL.

*
*

CATHERINE (O.S.)

I've got it.

MONTAGE ENDS.

REVEAL, Catherine's holding the photo, and shows it to Russell -- a shot of Frank and nine-year-old Samantha sitting at a picnic table. Catherine points at the wishing well.

*
*

RUSSELL

Park of some sort? Where?

*

(CONTINUED)

80

CONTINUED:

80

CATHERINE

I don't know.

RUSSELL

(recognizes)

Their clothing. There were other photos from that day.

He dashes through the other photos. Plucks one out. Nails it onto the table.

CLOSE ON: THE PHOTO

Frank and Samantha both wearing the same outfits as the other pic. Only, in this one, there's a sign in the background, "Fort Brime Wild West Village."

*
*

RUSSELL

Fort Brime Wild West Village...

*

CATHERINE

Old theme park, shut down years ago.

*
*

81

INT./EXT. HELICOPTER/FORT BRIME - DAY

81

THROUGH THE WINDOW, looking down on the landscape of the ABANDONED WILD WEST VILLAGE. A strip of dilapidated "Old West" buildings.

*
*

PULL BACK TO FIND Frank, eyes scanning the landscape.

PILOT KIRK HARMON

On fumes man, what are we looking for?

*

Frank shoves his gun into the back of Pilot Harmon's neck. Keeps his eyes working the scene below.

FRANK CAFFERTY

Keep going.

ON FRANK

as he reacts to something coming into sight...

FRANK'S POV: TWO BLACK SUVs (Zadian's Cayenne is one) appear in the distance. Tearing across the desert, toward the helicopter. Still a long ways off, but --

Frank spins around, aims the gun at Morgan.

(CONTINUED)

81 CONTINUED:

81

FRANK CAFFERTY

Cops?

Morgan's confused, grabs the binoculars.

MORGAN'S BINOCULAR POV: *Honing in on the SUVs, as they continue ever closer.*

Morgan looks at Frank, baffled.

MORGAN

Not cops...

Again, lifting the binoculars.

MORGAN'S BINOCULAR POV: *FOCUSING IN on one SUV, as its PASSENGER-SIDE WINDOW ROLLS DOWN... and an AK-47 BARREL pokes out, glinting in the SUN.*

MORGAN

Get us out of here.

PILOT KIRK HARMON

What?

*

MORGAN

Now!A BULLET SPIDERS THE WINDOW.

Frank and Morgan duck for cover. Pilot Harmon tries to duck and torque the copter around. It works, for a moment -- the copter JOLTING UP, LEANING into a hard turn, gaining elevation --

-- Until the SOUND OF THE PROPELLER CEASES. Nobody breathes.

PILOT KIRK HARMON

That's all she's got.

*

Copter HANGS for an instant. Then *STARTS TO PLUNGE, EARTHWARD* --

SMASH TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

82 EXT. NEAR FORT BRIME - CRASH SITE - DAY

82 *

Deja vu. Back where we began.

The THICK HAZE of smoke and churned desert dust is impenetrable at first. But as CAMERA PUSHES into it, a HULKING SILHOUETTE looms into existence...

THE DESTROYED COPTER. A tin can crushed into the earth. Propeller blades jutting at insane angles. Scattered around it, broken ROTOR BLADES, shimmering SHATTERED GLASS, and cast-off HUNKS of ALUMINUM...

CAMERA, WEAVING LOW through this carnage, crests over a hunk of aluminum and spies -- an UNCONSCIOUS BODY, lying in the haze. Can't tell who. As CAMERA MOVES TOWARD the body --

Hear a stir of MOTION behind CAMERA. A CRUNCH of footstep on wreckage. And then --

MORGAN

staggers into view. Her CSI Vest twisted halfway around her torso. She rips the constricting vest off, drops it to the ground. Right where we saw it in the Teaser.

As she stumbles forward, toward the heart of the wreckage --

MORGAN'S POV: Vision rattled. Ears ringing. Putting one foot in front of the other, stumbling toward that unconscious body... REVEALED to be PARAMEDIC RILL. BLOOD POOL widening out from under him.

Morgan checks Paramedic Rill's pulse. He's gone. She looks up, toward --

THE COCKPIT

where a HAND is all that's visible, dangling out of the wreckage.

Morgan goes to the cockpit. Discovering whose hand it is --

PILOT KIRK HARMON

*

Still in his captain's chair, head snapped back and half his face sheared off by the impact.

MORGAN

is gut-punched by the sight.

83 OMITTED 83 *

AND 84

84 84

85 EXT. HIGHWAY - DAY 85 *

CAMERA SWOOPS OVER the oncoming CAVALRY OF RADIO CARS.
Finding BRASS' SEDAN, and SWOOPING DOWN, into --

86 INT. BRASS' SEDAN - MOVING DOWN HIGHWAY - DAY 86

Brass driving. On his radio.

BRASS

CSIs, I want you keeping your distance. You hear that, Sanders. *

87 INT. NICK'S DENALI - MOVING DOWN HIGHWAY - DAY 87

Nick's driving, Greg's shotgun. Nick picks up the radio. *

NICK

He copies that. *

He looks to Greg: Eyes ahead, intense. Nick GUNS the ENGINE. *

88 EXT. NEAR FORT BRIME - CRASH SITE - DAY 88 *

Morgan is out of the cockpit now, trying to decide which way to go. She looks East --

MORGAN'S POV: Through the CLEARING HAZE, the Mad-10 SUVs are visible. 400 yards off, but tearing their way ever closer.

Makes the decision easier. Morgan spins to head the opposite direction.

MORGAN'S POV: Ahead, the strip of Old West buildings. A possible shelter. *

Just then, she HEARS a HACKING COUGH, and turns to see --

FRANK CAFFERTY

Stumbling in a daze. One hand clutching busted ribs, the other still holding the gun. He turns, sees Morgan.

A beat, as they look at each other. Then --

MORGAN

Follow me. Shelter up ahead. *

Frank just stares at her, bleary.

(CONTINUED)

88 CONTINUED:

88

MORGAN

Dude, you got the gun.

And with a glance back (toward the off-screen SUVs), she's moving. Frank follows.

89 INT. FORT BRIME - SALOON - DAY (CONTINUOUS)

89 *

Morgan and Frank work their way through the dark, junk-crowded space (stored picnic tables, signs, etc.). In hushed tones, as they move --

MORGAN

They friends of yours?

FRANK CAFFERTY

Probably the same ones who left me for dead last night. Bet you're wishing they'd finished me off.

His eyes meet Morgan's. She doesn't answer that.

MORGAN

Bet you're wishing you were in Cabo.

(then)

Who told them we'd be here?

The realization nails Frank.

FRANK CAFFERTY

(mutters)

Samantha.

He stumbles. Coughs up blood.

MORGAN

Come on.

She takes his arm, supporting him. They keep moving, Frank struggling to keep up.

90 OMITTED
THRU
9190 *
THRU
91

92 EXT. FORT BRIME - OLD MAIN STREET - DAY

92 *

The MAD-10 SUVs come to a dusty stop in front of the Saloon.

From one SUV, driver ALEXANDER ZADIAN hops out with his LIEUTENANT. Both men wielding AK-47s.

He shouts to the other SUV --

(CONTINUED)

92 CONTINUED:

92

ALEXANDER ZADIAN

They're inside. Cover the back.

The SUV tears off, just as --

TWO RADIO CARS AND BRASS' SEDAN

suddenly WHIP AROUND the far corner of Old Main Street,
blocking the SUV's way! Brass and UNIFORMS explode out of
the cars, guns trained on all four of the Mad-10s.

ANGLE ON - THE MAD-10 SUV

The banger riding shotgun leans out the window, unloading
his AK at the cops -- and the cops OPEN FIRE, ripping him
apart.

93 INT. FORT BRIME - SALOON - DAY (SAME TIME)

93 *

Morgan and Frank hit the deck. Listening to the GUNFIRE.
Indistinguishable SHOUTS outside.

Then, silence. Eerie. Until...

There's a SCRAPE of SOMETHING METAL, jostled. ECHOING through
the Saloon. *Someone's inside*. Hear FOOTSTEPS. Approaching.

Frank, nothing left in him, hands the gun to Morgan.

FRANK CAFFERTY

It's yours.

As he slouches against the wall. Giving up. His breathing
going shallow. But Morgan's got bigger concerns --

HEARING more FOOTSTEPS. She braces, gun ready. Then --

BRASS (O.S.)

Morgan? It's Brass.

Relief courses through Morgan. She stands, leans to look
around the barrier of junk...

MORGAN

Over here.

MORGAN'S POV: Looking out into the dark Saloon... no Brass...
and suddenly --

THE MAD-10 LIEUTENANT

bursts out from behind a mound of junk, RIFLE aimed at her --

BLAM! BLAM! Morgan plants two rounds in his chest.

(CONTINUED)

93 CONTINUED: 93

In an instant, Brass and TWO UNIFORMS rush into view. *

Discovering the dead Mad-10... and Morgan. As she holsters her weapon, and walks toward Brass.

MORGAN *

Clear outside?

But she's already pushing past him.

BRASS

... Yep.

94 OMITTED 94 *
THRU THRU
95 95

96 EXT. FORT BRIME - OUTSIDE SALOON - DAY 96 *

As Morgan emerges from the building, Greg hops out of a DENALI, hustles up to her, Nick a step behind him.

GREG

Morgan...

MORGAN

You still owe me one.

NICK

You hurt?

But she just keeps walking, past --

THE SHOT-UP MAD-10 SUV. Both BANGERS in it dead and bloody.

MORGAN continues through the battlefield. Stepping over the dozens of spent CARTRIDGE CASINGS. Passing...

... a Uniform, standing over the GUNSHOT DEAD BODY of ALEXANDER ZADIAN...

Morgan takes a few more steps, and then --

A CSI DENALI pulls up to her. Russell the driver. Ecklie shotgun and hopping out, going to his daughter.

ECKLIE

Morgan. God, what can I --

He reaches for her. Embraces her. She lets him.

MORGAN

I'm fine Dad.

(CONTINUED)

96 CONTINUED:

96

That last word a surprise to Ecklie, and he hugs her closer... which makes Morgan *stiffen*. Clamping her emotions. Pulling away from him.

MORGAN

Just need to get out of here.

And she opens the front passenger door of the Denali, climbs in. Closes the door. Leaving Ecklie outside.

97 OMITTED
THRU
9897
THRU
98

99 INT./EXT - DENALI/FORT BRIME - DAY (CONTINUOUS)

99 *

Before Russell can say anything to her --

MORGAN

Can we go?

RUSSELL

You're going to be okay.

MORGAN

I'm fine.

But Russell knows better. Touches a hand to Morgan's back... and *Morgan's wall crumbles*. The whole terrifying day crashing through her in tears and trembling. Russell holds her. Looks up, to --

THE PARTIALLY OPEN PASSENGER-SIDE WINDOW

Ecklie standing there. Gutted.

Russell means it for both father and daughter --

RUSSELL

Going to be okay.

100 EXT. FORT BRIME - DAY

100 *

ON GREG, walking, alone. CAMERA COMES AROUND, to REVEAL he's approaching Ecklie. Who's watching the Denali drive away. Greg stands beside him, says nothing.

OFF these two men, watching the vehicle shrink with distance...

FADE OUT.

END OF EPISODE