

C.S.I.: CRIME SCENE INVESTIGATION

"OBSESSION"

BY SARAH BEACH

WGAw registered

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**C.S.I.: CRIME SCENE INVESTIGATION**

"OBSESSION"

TEASER

FADE IN:

EXT. VEGAS STRIP -- NIGHT

Over-view of Vegas, going beyond the spectacle of the Strip into the residential areas of the city.

EXT. LINCOLN ELEMENTARY SCHOOL -- NIGHT

The debris of a school carnival litters the playground. Some lights in the building are on near the playground, but most of the school is dark.

Hanging on a fence, a banner proclaims "Lincoln Elementary -- Fun Carnival."

INT. LINCOLN ELEMENTARY SCHOOL - CORRIDOR -- NIGHT

An empty corridor of the school, most of the lights off. Footsteps sound.

A youngish Latino janitor, MIGUEL BENITEZ, comes into sight. He unlocks a classroom door, opens it, flicks the lights on. He glances around the room, backs out, relocks it.

INT. GIRLS RESTROOM -- NIGHT

The lights are out. Miguel pushes the door open. He flicks the lights on.

MIGUEL BENITEZ

Hello? Anyone in here?

He stops in his tracks at the sight of something on the floor (we don't see it yet). He freezes, shocked. Then he backs out of the room.

FLASH TO:

INT. LINCOLN ELEMENTARY SCHOOL - CORRIDOR -- NIGHT

The corridor is brightly lit now. On one side of the corridor a UNIFORMED POLICE OFFICER talks with Miguel. CAPTAIN JIM BRASS waits by the Girls Restroom Door as GIL GRISSOM strides up the corridor toward him. CATHERINE WILLOWS follows Grissom. Both carry their CSI cases.

Catherine looks fresh, at the top of her game. Grissom is off his mental stride, a bit out of gear: in fact, he has a fever, but isn't paying any attention to the fact that he's sick.

2.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

It doesn't happen to him often enough for him to recognize the condition.

BRASS

Ah ha! My partners in crime.

Grissom and Catherine stop in front of him.

BRASS (CONT'D)

The janitor called it in about--  
(looks at his watch)  
-- a half hour ago. He says the school carnival ended at five thirty, and crews were taking down booths until quarter to seven.  
(nods toward the janitor)  
Our Mr. Benitez says he was checking the rooms to make sure everyone was out before locking up the building.

Grissom looks at Miguel intently, reaching through a mental cloud.

GRISSOM

Catherine, get... DNA samples from the janitor. We'll need to compare... eliminate...

Catherine's not tuned in on Grissom's condition yet.

CATHERINE

Gotcha.

She moves over to the janitor and the officer.

Grissom and Brass enter the Restroom.

INT. GIRLS RESTROOM -- NIGHT

DAVID PHILIPS, the Assistant Coroner, kneels beside the body of a young girl, about age 7. The child, JILL RHODES, in a brightly colored sundress, has been laid out on the floor carefully. But her throat shows the severe bruising of strangulation.

Grissom stops in his tracks, almost on the same spot Miguel did. Fever opens the door for an emotional reaction: he's appalled.

Brass moves farther into the room. Grissom covers up his reaction.

BRASS

The principal--  
(MORE)

3.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

BRASS (CONT'D)

(checks his notepad)

-- Marilyn Zinser, is on her way here. She should be able to identify the girl.

DAVID

Judging by body temperature and the state of rigor, I'd say she died around five.

He looks up at Grissom, who remains silent. David takes this to mean Grissom wants more information.

DAVID (CONT'D)

I can be more exact when I get her to the morgue.

GRISSOM

Right.

Both Brass and David look at Grissom, waiting for the usual "Gil quip", but it doesn't come. Grissom just continues to stare, frowning at the destroyed child.

BRASS

Oookay, then. Let's get this show rolling.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

INT. GIRLS RESTROOM -- NIGHT

Grissom, wearing the latex gloves, wields his camera. He takes a series of shots of the child as she lies on the floor. Then he kneels down beside her, looking more closely. The fever has taken away a lot of his reserve, so he's showing a touch of distress.

He gently lifts up her right hand.

**CSI close-up**

**Some substance is caught under some of the girl's fingernails.**

BACK TO SCENE

He takes samples from under the nails and drops them in bindles.

GRISSOM

David, bag her hands. Looks like she fought her assailant. Something under the nails. I've taken samples but there may be more.

David's surprised by Grissom spelling it all out, but doesn't comment on it.

DAVID

Will do.

Grissom stands up.

Catherine enters ahead of the gurney. She does a double take at the sight of the little girl. She takes a deep breath and gets back to business.

Grissom and Catherine talk while the body is moved out.

GRISSOM

She may have scratched whoever did this to her.

CATHERINE

Are you okay, Gil? You look--

He cuts her off.

GRISSOM

I'm fine!

5.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

CATHERINE

Well, don't bite me. Is it giving you a flashback? It's giving me one.

He stares at her for a moment, as if trying to track what she said.

GRISSOM

A bit. Nevermind. Look, if she scratched him, there may be blood or DNA on the floor...

She looks around without enthusiasm. What fun, a public bathroom. Stray wads of paper towel lie under the sink, mixed with broken balloons.

CATHERINE

Right. The usual dance. Print the surfaces. Luminol.

Grissom starts toward the door, pulling off his gloves. He's almost out, but pauses by the waste bin and stares at it. He turns back to Catherine.

GRISSOM

And bag anything lying around loose. Everything goes back to the lab.  
(pointing at the bin)  
Including that.

She grimaces and he goes out.

INT. LINCOLN ELEMENTARY SCHOOL - CORRIDOR -- NIGHT

Brass talks with MARILYN ZINSER, school principal, and her husband, TODD ZINSER, both in their late 40s. Both wear suits, although Todd had begun to relax, as his tie is loosened and the collar opened a bit.

Marilyn is upset, both by the death and by Brass's manner.

Grissom arrives as Marilyn reacts to a fashion critique by Brass.

MARILYN ZINSER

You make it sound like wearing a suit is a crime, Captain!

Todd Zinser tries to calm his wife.

TODD ZINSER

Marilyn, I don't think---

6.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

BRASS

I'm just saying that a suit is an odd choice for a school carnival, Mrs. Zinser.

MARILYN ZINSER

Not for the principal. And isn't this all beside the point? How was Jill Rhodes killed?

Grissom looks from Marilyn to Todd. Because Grissom is just trying to stay focused, his gaze is more intimidating than usual.

Todd gets uncomfortable. He buttons the collar and tightens the tie. Note: he has a scratch just below the collar line on the left side of his neck, but we're not going to dwell on it yet. We might not even quite glimpse it here. It certainly doesn't register with Grissom right now.

Grissom shivers and buttons up his own shirt collar.

BRASS

That's not something we can reveal at this time. Let's get back to the end of the carnival, shall we? After it was over, how long were people still about the place?

She glances at her husband.

MARILYN ZINSER

Till about seven, I think. Taking down the booths.

GRISSOM

(to Todd)  
And you are--?

TODD ZINSER

Todd Zinser. Her husband. I'm a building contractor. I help out with the carnival each year. Some of my men come and help put up the booths, take them down, that sort of stuff.

BRASS

We'll need the names and addresses of all your men who were here.

TODD ZINSER

All? Well....

7.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

BRASS

Look, a little girl was just brutally murdered. Everyone is going to be checked out.

TODD ZINSER

I can get you all that information in the morning.

BRASS

You do that.

TODD ZINSER

Okay, okay.

Grissom sees WARRICK BROWN coming toward them up the hall, so he goes to meet him. He stuffs his hands in his jacket pockets.

GRISSOM

What did you find outside?

WARRICK

Carnival leftovers. Blobs of cotton candy, torn tickets, popped balloons. They may have gotten the booths down, but they haven't swept the playground yet.

Grissom shivers again and pulls the jacket closer about himself.

WARRICK (CONT'D)

Between kids and parents and teachers, there must have been a couple of hundred people around the school today.

GRISSOM

No one said our life was easy.

He heads off down the corridor.

NIGHT SHOT OF VEGAS.

INT. CSI BUILDING -- CORRIDOR -- NIGHT

NICK STOKES links up with SARA SIDLE as they walk briskly down the corridor.

SARA

Hey Nick. Have fun on your vacation?

NICK

Yeah. But now it's back to the grind. So, what've we got?



8.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

SARA

Break-in and assault of one Alison Tiege. Neighbor called it in.

NICK

No dead bodies?

SARA

Not tonight. Not for us, at least.

INT. ALISON TIEGE'S APARTMENT -- LIVING ROOM -- NIGHT

Nick and Sara enter the apartment.

The Living Room shows signs of a struggle, that extends into the dining area. DETECTIVE VEGA watches as an EMT treats the victim.

ALISON TIEGE, an attractive woman in her 30s, sits at her dining table, her left arm flat on the table, resting her forehead on the arm. The EMT cleans a wound on her back, under her right shoulder blade.

Her blouse has been removed, lying on the floor beside her.

Sara moves beside the EMT, readying her camera.

SARA

(to the EMT)

May I?

He steps back, letting her take some pictures of the wound.

The sound of the camera rouses Alison. She sits up and looks around at Nick and Sara.

ALISON TIEGE

Who are you?

SARA

We're with the Las Vegas crime lab, Ms. Tiege.

Nick picks up the blouse and puts it in an evidence bag.

ALISON TIEGE

That's ... that's mine.

NICK

We're going to need it as evidence.

ALISON TIEGE

Oh.

EMT

She's been given a pain killer. And she's still in a bit of shock.

9.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

Sara moves on to take pictures of the Living Room, the Dining area, the Kitchen. She leaves Nick to talk with the victim, but she's following Alison's story.

NICK

(to Alison)

Can you tell me what happened here?

ALISON TIEGE

I had some of my co-workers over for dinner. It was a birthday party for one of the girls. After they left, I started cleaning up. I ... well, someone got in and... and attacked me. I heard him, and turned, and he struck me in the back. I guess I screamed, because he ran away.

VEGA

The scream is what got the neighbor's attention. He found her bleeding and called 911.

At the doorway from the Dining area to the Kitchen, Sara finds a sharp kitchen knife with a wooden handle lying on the floor. She pushes the kitchen door open and sees blood spots on the floor.

**CSI shot**

**Close shots of the knife and blood on the floor with an evidence scale.**

VEGA (CONT'D)

How'd the assailant get in?

ALISON TIEGE

I guess... I didn't lock the door after my friends left.

VEGA

We'll need the names and addresses of your guests.

ALISON TIEGE

I ... uh, the list is on my PDA. But ... I mean, do you have to bother them?

NICK

See... the attacker may have left fingerprints and DNA here, so we're going to need to get samples from everyone who's been here tonight, in order to eliminate those who had a reason to be here.

10.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

ALISON TIEGE

Oh... That ... That makes sense.

NICK

Do you have a friend you can stay with tonight? You probably don't want to be alone.

ALISON TIEGE

I... oh... well, yes. I guess I can call my friend Sally.

INT. CSI BUILDING -- DNA LAB -- NIGHT

Sara and Nick deposit a collection of sample packets on the work bench.

GREG SANDERS grimaces at the number of samples.

SARA

Why is it that men think that a single woman living alone is an easy target?

Nick winces at her comment.

NICK

(only loud enough for Sara, not Greg, to hear)

Not just women.

Sara grimaces, remembering his stalker.

SARA

Right. Forgot. Sorry.

Greg realizes he's missing something.

GREG

So, is that what happened?

SARA

It seems pretty obvious. If she hadn't screamed, who knows--

NICK

(uncomfortable)

Let's just wait for the evidence to talk to us.

SARA

(grumbling)

Now you're beginning to sound like Grissom.

She heads out.

11.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

Nick finishes checking a list of things before giving Greg the list. Greg watches Nick, getting ready to do some teasing.

GREG  
So, Nick. Where'd you go on your vacation?

Nick, startled, doesn't want to talk about it.

NICK  
Just get on with the testing, Greg.

GREG  
I'm going to have a lot of stuff from Catherine and Warrick on that school murder.

Nick's not biting. He starts out.

GREG (CONT'D)  
Well, I know you went to Disneyland.

Nick wheels around.

NICK  
How'd you know that?

GREG  
Your jacket in your locker.  
Disneyland ticket in the pocket.

Nick takes a playful swipe at Greg, who ducks it.

NICK  
Snoop.

GREG  
I prefer investigator, hint, hint.

NICK  
I prefer lab results, hint, hint.

He exits.

INT. CSI BUILDING -- GARAGE -- NIGHT

Warrick and Catherine carefully empty out the waste bin from the school onto a work bench. Piece by piece of wadded paper towels. A couple of cones for cotton candy. Broken balloons.

Warrick comments on them as he lifts them out

WARRICK  
Paper towel. Cotton candy. Balloon.  
Not exactly the flowers of spring.

12.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

CATHERINE

Excuse me?

WARRICK

Persephone. Mythology.

(off her look)

Daughter of Demeter. She was out gathering spring flowers. Abducted by Hades, god of the underworld.

CATHERINE

Land of the dead. Oookay. I'm still curious about how Warrick Brown comes to know so much about mythology.

He has fun keeping that secret, but the fun dies as he pulls the next item out of the waste bin.

WARRICK

Here's something for Greg.

He drops it into an evidence bindle, and hands it to Catherine, who's now deadly serious.

CATHERINE

Used condom. Now, that's very out of place at an elementary school.

INT. CSI BUILDING -- DNA LAB -- NIGHT

Grissom leans on the work bench, focused intently on a harassed Greg.

GRISSOM

Don't waste my time with your games, Greg. There's a murderer to be caught.

Catherine comes in on the middle of the conflict.

GREG

Okay, okay! I get it! The girl's clothes first. You go explain to Sara the delay on her samples!

Catherine sees that Grissom is about to bite back.

CATHERINE

Whoa! Whoa! Back up, boys. We're all on the same team here.

Grissom backs off, but he's still looking grim.

CATHERINE (CONT'D)

I've got more for you, Greg. It's possible our murderer left a deposit.

13.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

She hands him the evidence. Then she maneuvers Grissom out the door into the corridor.

INT. CSI BUILDING -- CORRIDOR -- NIGHT

Grissom resists Catherine's maneuvering a bit.

Back in the lab, Greg stares through the glass a moment at them, before turning back to his work.

CATHERINE

What is it with you tonight, Gil?

GRISSOM

I don't know what you mean.

CATHERINE

You're letting this case get to you.  
That's not like you. It's like you're  
right back in the Shannon case.

GRISSOM

I am not!

CATHERINE

How long have I known you, Gil? I  
still remember. You've got that  
same look.

Close on Grissom looking surprised, then appalled, then upset.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

INT. CSI BUILDING -- GRISSOM'S OFFICE -- NIGHT

Grissom sits at his desk, glaring resentfully at Catherine. She's perched on a corner of the desk.

CATHERINE

This isn't about the Shannon case,  
Gil.

GRISSOM

I know it's not. I don't need you  
to tell me that.

Now she's giving him her full attention. She realizes he's not well. She reaches out to feel his forehead, and he pulls back. But she does the mother-thing.

CATHERINE

Geesh, Gil! You're burning up!  
What are you doing here?

GRISSOM

I'm fine.

CATHERINE

Don't be stupid. Go home. You're  
sick.

GRISSOM

There's work...

CATHERINE

Go home. Don't you trust me?

He hates having his favorite line used on him, and Catherine knows it.

CATHERINE (CONT'D)

Warrick and I will carry on.

She heads out, leaving him unhappy.

INT. CSI BUILDING -- LOCKER ROOM -- NIGHT

Grissom sits on the bench in front of his open locker. An open half empty water bottle sits beside him. He's weary, his head propped on a hand, elbow braced on his knee.

Warrick passes the doorway outside the room, and then back-steps at the sight of Grissom.

WARRICK

Gris?

15.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

Grissom snaps to a straight up position. And immediately regrets the sudden movement.

WARRICK (CONT'D)

What's up?

Grissom doesn't want to say. But Warrick outwaits him.

GRISSOM

Fever. Catherine thinks ... should go home. But ... There's something ... I can't remember...

He doesn't realize how disjointed he is, but Warrick certainly does.

WARRICK

I think Cath's right.

Grissom swipes up the bottle as he abruptly stands up.

GRISSOM

No. There's work. There's something--

The plastic bottle slides right out of his fingers. It bounces on the floor, splashing water.

They both look down at the water, then at each other. Warrick's all "you were saying?", while Grissom's got the "oops" look.

WARRICK

Go home, Gris.

Off Grissom's reaction.

INT. BRASS'S OFFICE -- NIGHT

Brass sits opposite MR. AND MRS. RHODES. Catherine slips quietly into the office. Brass looks surprised to see her, but she just shakes her head at him slightly.

The Rhodes are very upset. Mrs. Rhodes can barely talk.

BRASS

So you're not sure when you last saw your daughter? That seems a bit odd.

MR. RHODES

We were among friends. And we also have two boys - twins.

MRS. RHODES

She-she was going on a sleep-over. At... at Misty Ryan's house.

(MORE)



16.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

MRS. RHODES (CONT'D)  
We'd... Her things were already in  
the Ryans' car.

BRASS  
And why didn't the Ryans report that  
she didn't join them?

MR. RHODES  
(snapping)  
You'll have to ask them!

BRASS  
We will.

He reaches across the desk to give Mr. Rhodes a business  
card.

BRASS (CONT'D)  
Look, here's the number for Victims  
Services. Give them a call.

Mr. Rhodes helps his wife stand, and the couple leave.

Catherine sits down in one of the chairs.

BRASS (CONT'D)  
So where's your fearless leader?

CATHERINE  
Fearless Leader is sick. He's got a  
fever. I sent him home.

Brass finds that funny, but gets back to work.

BRASS  
So what's your take on that?

CATHERINE  
You mean, not knowing she was missing?  
At a school carnival?

FLASH TO:

**EXT. LINCOLN ELEMENTARY SCHOOL -- PLAYGROUND -- DAY**

**The school carnival in full swing. The Rhodes twin boys  
drag their father off in one direction. Mrs. Rhodes talks  
with Jill.**

**CATHERINE (V.O.)  
Especially since they'd already given  
the Ryans Jill's things for the sleep-  
over?**

**Jill hugs her mother. Another woman speaks to Mrs. Rhodes,  
distracting her.**

**Jill runs over to join a group of friends around one of the games.**

**FLASH BACK TO:**

BACK TO SCENE

It's too familiar to Catherine.

CATHERINE

No, I can understand how it happened. You have to believe that some places, some situations are safe for your kids. You'd go nuts if you don't.

Brass has been down that road himself.

BRASS

Actually, I already did talk with the Ryans. The principal, Marilyn Zinser, knew about the sleep-over. Apparently, several of the girls joined the Ryans from the carnival. Mrs. Ryan says that they thought Jill changed her mind at the last minute and went home with her family.

CATHERINE

Frightening how easy it is to lose track of a child sometimes.

(pause)

You ever lose track of Ellie?

It hits Brass. He wasn't expecting it. But he doesn't back away from the question.

BRASS

Once. I never told my wife about it. It was in a department store. I nearly freaked, imagining all kinds of things. I'd seen so many terrible things as a cop. I found her with one of the cashiers. The cashier asked her if she was lost. Ellie got all indignant. She said she knew where she was. I was the one that was lost, as far as she was concerned.

Catherine likes the story.

INT. CORONER'S OFFICE -- AUTOPSY ROOM -- NIGHT

Close on the face of Jill Rhodes. The dark marks from strangulation show above the top edge of the sheet folded down from her face.

18.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

Warrick enters as David and DR. ROBBINS look down at the child. He pauses to look at the young face, disturbed -- too much like Catherine's daughter Lindsay. It makes him uncomfortable the whole time he's in the room.

David notices Warrick's expression.

DAVID  
Something wrong, Warrick?

Warrick tries to shake off the reaction

WARRICK  
She... looks a little like Cat's  
daughter, Lindsay.

David starts to follow up on that, but Warrick cuts him off.

WARRICK (CONT'D)  
Parents?

DAVID  
Been and gone.

WARRICK  
So what did you find?

DR. ROBBINS  
Where's Grissom?

WARRICK  
Sick. Cat sent him home. He's got  
a fever.

DR. ROBBINS  
How the mighty are fallen.

Warrick tries to pretend that he doesn't find it funny. But he doesn't like asking his next question.

WARRICK  
So, was she sexually assaulted?

Robbins nods.

DR. ROBBINS  
She was definitely pinned down. The  
assailant broke her wrist holding  
her down. Colles fracture to the  
radius.

A cell phone rings. The three look at each other puzzled. Warrick realizes it's his. He digs it out of his pocket. He grimaces, looking at the caller ID.

19.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

WARRICK

Yeah? ... I'm with him now. ... We checked for that, Gris. Yes, she was. ... Yes, Gris, we're doing that. Stop worrying.

He ends the call with a look of irritation. Dr. Robbins grins.

DR. ROBBINS

He's having a hard time letting go, isn't he?

Warrick heads out.

WARRICK

Think of nasty things that stick.

DAVID

Thorns.

DR. ROBBINS

Leeches.

DAVID

Barnacles.

DR. ROBBINS

Ticks.

WARRICK

You're getting the idea.

INT. CORRIDOR OUTSIDE THE AUTOPSY ROOM -- NIGHT

Warrick pauses outside the door, and glances back inside. He watches Robbins draw the sheet over Jill's face.

BIRD'S EYE OF LAS VEGAS BY DAYLIGHT.

INT. CSI BUILDING -- CORRIDOR -- DAY

Nick walks along, punching something into a pager, while holding a printout.

Sara comes out of one of the labs, frowning over her set of printouts. She almost bumps into Nick.

SARA

Just the person I wanted to see. Print results from Alison Tiege's apartment.

NICK

And I just got the report on the knife.

20.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

Sara's beeper goes off. Nick realizes it's his message to her, as she looks at it.

SARA  
Ain't technology wonderful? So what  
have you got?

He hands her his printout.

NICK  
Only one set of prints on it.

She reads through his printout.

SARA  
Not even smudges?

NICK  
Nope. I don't think she's told us  
the whole story of what happened.

EXT. VEGAS RESIDENTIAL STREET -- DAY

Brass' car and the CSI's Tahoe pull over to the curb. The troops get out.

EXT. BENITEZ HOME -- DAY

Brass, Catherine and Warrick walk toward the house, a very modest bungalow.

Miguel works on a motorcycle in the driveway. He straightens up when he sees the CSIs and Brass.

BRASS  
Mr. Benitez, we need to ask you some  
more questions.

Miguel wipes off his hands with a rag.

MIGUEL BENITEZ  
Sure. What's up?

BRASS  
We want you to tell us everything  
you remember about the carnival.

WARRICK  
Especially the end of it.

Miguel looks from one investigator to another. He's getting worried.

MIGUEL BENITEZ  
Am I in trouble or something?

21.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

WOMAN (O.S.)  
(from inside the house)  
Miguel! What's going on? Who are  
those people? Miguel!

Brass looks from Miguel to the house and back to Miguel.

BRASS  
Not with us.

Catherine's cell phone rings. She hauls it out and looks at  
the caller ID. She's thinking of not taking the call.

WARRICK  
Grissom?

The phone's still ringing.

WARRICK (CONT'D)  
You could let it roll over to voice  
mail.

CATHERINE  
That would only make his fever worse.

She hits the talk button.

CATHERINE (CONT'D)  
Yes, Gil, what is it?

INT. GRISSOM'S KITCHEN -- DAY

Whatever Grissom's "I'm home sick" wardrobe is, he's wearing  
it. He's got his phone in one hand. With the other, he  
takes a carton of orange juice out of the refrigerator. A  
glass tumbler waits on the counter.

When he listens, he tries pouring, but he's a bit shaky, so  
it's not fast. When he talks, he stops pouring, resting the  
carton on the counter.

GRISSOM  
The janitor. Have you talked to him  
again? .... Oh. ... It's just he  
may have seen something and-- ...  
What about Zinser's men? Did he see--

EXT. BENITEZ HOME -- DAY

Catherine has the "Most Patient Mother in the World"  
expression on her face as she listens.

CATHERINE  
Gil, am I going to have to repeat  
myself?

22.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

INT. GRISSOM'S KITCHEN -- DAY

Grissom manages to look sheepish.

GRISSOM

No. No. It's just... I know I've overlooked something. But I can't remember what.

CATHERINE (PHONE)

Why are you still up? Go to bed. Get some rest.

He closes up the phone, unhappy.

He looks at the counter. He's spilled some of the juice.

INT. CSI BUILDING -- LOUNGE AREA -- DAY

Nick and Sara meet with Alison Tiege. The CSIs are friendly and concerned. Alison sits stiffly, her right arm in a sling to restrict movement. Vega follows the chat with his notebook open.

SARA

You, uh, forgot to tell us some things about the assault, didn't you Alison?

ALISON TIEGE

Forgot?

NICK

The knife that was used. The only fingerprints on it belong to one of your dinner guests.

She shifts uneasily. Nick picks it up like a bloodhound.

NICK (CONT'D)

Laurence DiSante. He came back, didn't he? He's the one that attacked you.

ALISON TIEGE

I don't want to get him in trouble. I mean, I have to work with him.

SARA

Look, if he did this to you, you shouldn't protect him.

NICK

Tell us what happened.

Alison shifts uneasily.

ALISON TIEGE

He'd... he's been calling me a lot.  
At odd times. It was a little bit  
creepy.

SARA

A little bit?

ALISON TIEGE

When Sally suggested I host the  
birthday party ... well, I couldn't  
explain to her why I didn't want him  
to ... It would have been ... so I  
just hoped with others from work  
being there, he'd ... back off.

NICK

So, after they left?

ALISON TIEGE

I did forget to lock the door.

FLASH TO:

**INT. ALISON TIEGE'S APARTMENT -- LIVING ROOM -- NIGHT**

**LAURENCE DiSANTE**, a good looking man in his 30s, pushes Alison  
back toward her kitchen door, shouting at her. We don't  
hear the words.

ALISON TIEGE (V.O.)

I hadn't really started clearing  
stuff away yet. The knife was right  
there.

He snatches a cutting knife off the dining table, from a  
cheese board.

ALISON TIEGE (V.O.) (CONT'D)

He said ... he said ... I don't  
remember what he said. I tried to  
get away from him.

She turns away from him. He swings the knife and it plunges  
into her back just below the right shoulder.

CSI shot

The knife cuts through tissue just missing the shoulder blade.

FLASH BACK TO:



**BACK TO SCENE**

**She screams. He drops the knife by the kitchen door and bolts for the front door.**

**FLASH TO:**

INT. CSI BUILDING -- LOUNGE AREA -- DAY

Nick is disturbed by this description of events. Sara is pleased.

ALISON TIEGE

I guess he just... It must have shocked him. I guess he realized he'd gone too far.

NICK

Well, he did go too far. He sounds like any other stalker.

ALISON TIEGE

Stalker? No! ... I mean...

SARA

Look, we do understand. You don't want to think that someone you know could behave that way. But you really need to face reality. This is serious.

Sara stands up, so Alison does too.

SARA (CONT'D)

We'll take care of this now. Don't tell anyone else where you are staying for the present. Until we've wrapped this up.

ALISON TIEGE

O... okay.

Vega accompanies her toward the exit.

Sara turns happily to Nick.

SARA

You want to talk to DiSante, or shall I?

He's still mulling over what they've been told.

NICK

You don't think we're jumping the gun here, do you?

SARA

Are you doubting her?

INT. INTERVIEW ROOM -- DAY

Brass, Catherine and Warrick work with Benitez going over a lay-out plan of the school and playground. Benitez indicates where booths had been set up on the playground. The Girls' Restroom where the body was found is also marked.

MIGUEL BENITEZ

There was still a lot of people around at five. There'd been, like, a ... a drawing whatsis. You know--

CATHERINE

A raffle?

MIGUEL BENITEZ

Yeah. Right. Anyway--

FLASH TO:

**EXT. LINCOLN ELEMENTARY SCHOOL -- PLAYGROUND -- DAY**

Parents, kids, and teachers mill around the playground and the game and food booths, laughing and having a good time. Benitez stands near the door into the school building drinking a soda, watching the crowd.

Marilyn Zinser stands up on a step or small platform, with a small megaphone, calling for people's attention.

MIGUEL BENITEZ (V.O.)

I was just standing there, watching. Everybody looked like they were having fun. Well, maybe not everyone.

BRASS (V.O.)

So, who wasn't in with the party crowd?

FLASH BACK TO:

BACK TO SCENE

Benitez is puzzled. Catherine, amused, translates the Brass-ese.

CATHERINE

Who wasn't having fun?

MIGUEL BENITEZ

Oh. Okay. Mr. Zinser.

WARRICK

How? What did you see?

FLASH TO:

**EXT. LINCOLN ELEMENTARY SCHOOL -- PLAYGROUND -- DAY**

Benitez starts to take a sip from his soda, when Todd Zinser comes rushing out of the building, bumping Miguel's arm. Some of the soda spills.

Todd Zinser maneuvers to stand near his wife as she begins drawing number tickets for the raffle. He straightens and tightens his tie as the drawing continues.

MIGUEL BENITEZ (V.O.)

He just seemed wound up, that's all.

BRASS (V.O.)

That's all you remember?

FLASH BACK TO:

BACK TO SCENE

Benitez ponders it.

MIGUEL BENITEZ

Not exactly.

The investigators perk up.

FLASH TO:

**EXT. LINCOLN ELEMENTARY SCHOOL -- PLAYGROUND -- DAY**

The families and teachers have gone. Todd Zinser oversees five men taking down the booths. He rides them hard, shouting at them. He shoves one man toward one booth. The others exchange disgruntled looks and comments behind his back.

Benitez hauls a large trash sack to a dumpster.

MIGUEL BENITEZ (V.O.)

He was pushing for them to get done.  
He wanted to get out of there.

FLASH TO:

INT. BRASS'S OFFICE -- DAY

Catherine and Warrick follow Brass into his office.

Brass slaps the case file down on his desk as he sits down.

BRASS

Zinser? Do we have anything on him?

WARRICK

I don't think so.

CATHERINE

At the time, there seemed no reason to get a DNA sample from him. And now....

BRASS

We're going to need something more than our friend Miguel's statement. Zinser's no dummy. We can't expect him to willingly give up a sample. Not at this point in the game.

WARRICK

I'll check and see what we've got with Greg.

INT. CSI BUILDING -- DNA LAB -- DAY

Warrick talks with Greg, frustrated, ripping a page off a note pad.

WARRICK

So you've matched the DNA from the condom and Lindsay-- Jill's dress to each other. But we can't tie them to Todd Zinser?

Greg makes a "what's that" reaction to Warrick's little slip, but just shakes his head.

Sara and Nick walk into the middle of the conflict.

GREG

I can only run what you guys give me. Check the list of comparison samples again yourself. You see Zinser's name on it?

SARA

(to Nick)

Maybe this isn't the right time for us?

NICK

We're only asking.

GREG

(snapping at Nick)

What?

NICK

Whoa! Down, boy!

Greg's phone rings. Greg snatches it up.

28.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

GREG

What?! ... Oh. Sorry. No, sir.  
Nothing on that yet.

Warrick realizes who's on the line and starts laughing silently. Nick gives him a "What's up?" look.

GREG (CONT'D)

But.... but.... Yes, sir, there were epithelials on the dress. But I don't have anything to test them against. None of the samples given me match them.

Greg ends the call with relief.

WARRICK

It's not a smackdown, Greg. He's called everyone else.

GREG

It'd be nice if you guys came up with some idea on how to move forward. Get him out of my hair.

NICK

Ideas, Greg? Theories? We've just got to work the evidence. Isn't that what Grissom always says?

Warrick and Greg throw wadded up paper at Nick. Sara laughs.

INT. CSI BUILDING -- LOCKER ROOM -- DAY

Warrick sits on the bench, in front of his open locker, reading his copy of the case file. He's getting more frustrated.

CATHERINE (O.S.)

Warrick?

WARRICK

In here, Cath.

Catherine comes into the locker room.

CATHERINE

Why the locker room?

WARRICK

It's quiet.

CATHERINE

Look, you can't let this rough spot in the investigation get to you.

WARRICK

What kind of a man-- What kind of a monster does that to a little kid? Anyone could have walked in on him!

CATHERINE

Probably part of the thrill. I'm betting he locked or jammed the door while he was with her.

WARRICK

But doesn't it get to you? I mean, a little girl like that...

CATHERINE

I'm not stone, Warrick. I can get as hot as--

(cuts herself off)

It's ironic. Usually Gil is the one to tell me to chill out.

WARRICK

Still ... in the middle of a school carnival?

CATHERINE

This was planned, Warrick. Oh, maybe not the specific victim. But our perp--

WARRICK

Zinser.

CATHERINE

Whoever. He planned his assault. He knew what he was doing. We just have to out-think him.

Warrick isn't optimistic.

FADE OUT:

END OF ACT TWO

ACT THREE

INT. INTERVIEW ROOM -- DAY

Nick and Sara wait, going over their notes.

NICK

So we have to wait for Greg to do the trace on Alison's blouse. No biggie.

SARA

I hate this in-between stage.

Vega ushers Laurence DiSante into the room, gesturing that DiSante get seated. Everyone sits down.

VEGA

Let's just make sure we've got everything straight here, Mr. DiSante.

DiSante is completely puzzled about why he is there. He's uneasy, but attentive.

LAURENCE DISANTE

Shoot.

SARA

You were at the dinner party at Alison Tiege's place last night, weren't you?

LAURENCE DISANTE

Sure. There were... about eight of us from work there.

VEGA

And you left at what time?

LAURENCE DISANTE

I'm not sure. It might have been between nine thirty and ten. I didn't check my watch. I left with the others.

NICK

You didn't go back to her place?

DiSante gives him a complete "why would I do that?" look.

LAURENCE DISANTE

No.

Nick doesn't believe him. Neither does Sara. She plops a photo of the knife down in front of DiSante.

31.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

SARA

Are you sure you didn't go back?

LAURENCE DISANTE

Of course, I'm sure. I went somewhere else. I went to my girlfriend's.

This surprises Nick and Sara, but they refocus.

SARA

Your fingerprints are all over this knife. You care to explain why?

He looks at the photo, but it doesn't mean a whole lot to him.

LAURENCE DISANTE

It looks like the knife Alison had with the cheese.

NICK

Did you cut the cheese last night?

LAURENCE DISANTE

Sure.

SARA

Did anyone else?

LAURENCE DISANTE

I don't know. I wasn't watching what everyone was doing.

NICK

Ms. Tiege says you came back, and attacked her with that knife.

LAURENCE DISANTE

What?! That's impossible. She's ... she's....

SARA

She's what?

LAURENCE DISANTE

Nuts! Bonkers! I didn't go back there. Why would I go back there?

NICK

She says you've been stalking her.

LAURENCE DISANTE

Me? I've been stalking her? That's crazy.

He stands up, furious.



32.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

LAURENCE DISANTE (CONT'D)

She's the one that's been doing the  
stalking! Man, talk about loopy!  
You need to check your facts better!

He leaves abruptly.

Nick is totally startled, trying to resort his perspective  
on the case. Sara's puzzled.

Vega glances at the CSIs, and decides to follow DiSante.

NICK

You want to cut to the cheese?

SARA

You want to die horribly?

NICK

I think it's time for you to check  
phone records. I'll go back and  
talk to Greg. There must be something  
on that blouse.

Nick heads out. Sara follows more slowly, lost in thought.

INT. CSI BUILDING -- EVIDENCE ROOM -- DAY

Greg and Nick have Alison's blouse spread out on the lit  
examination table. The rip in the back shoulder is blood  
soaked.

Greg points out the edges of the tear.

GREG

See this part here? That's where  
the knife cut through. The EMT was  
able to get the blouse off her without  
additional damage to it. So what  
else did you do in L.A.?

NICK

I rode roller-coasters. Does this  
slash here look odd to you?

GREG

I don't know about odd. But it  
doesn't really look like someone  
made a downward slash at it. More  
of a thrust. And what about all  
those calls you were getting from  
L.A. before you left, eh, Nick?

NICK

Did you find any trace evidence of  
DiSante on the blouse? Saliva?  
Epithelials?

33.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

GREG

Nope. Nothing from him. So, come on, what's up with you and L.A.?

NICK

What's up with you and that secretary Judy?

GREG

Oooo. Busted.

Nick heads out wearing a frown.

INT. BRASS'S OFFICE -- DAY

The case file lies open on the desk in front of Brass. Catherine prowls the space, discontented.

CATHERINE

This case is stalled. Going nowhere. I had to give Warrick a "chill out" lecture. But I'm as wound up as he is. We're stuck.

BRASS

It does happen. No one saw anything conclusive. Zinser coming out of the building in a rush isn't enough. And there's nothing on his work crew.

CATHERINE

There has to be something. Anything.

BRASS

We've checked the backgrounds of all his workers. All clean.

INT. CSI BUILDING -- LOUNGE AREA -- DAY

Sara sits at a table, flipping through phone records. She's frowning, and it's not getting lighter. After a moment she slaps the pages down.

She picks up a stack of photo enlargements and starts examining them. She looks at one of the knife on the floor, with the blood spatters. She gets a magnifying glass to look at it closer. It makes her even less happy.

Nick comes up behind her.

NICK

You got something there?

SARA

I'm not seeing anything yet. I don't like being played, Nick.

34.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

NICK

Neither do I.

INT. BRASS'S OFFICE -- DAY

CATHERINE

What about Zinser himself?

BRASS

Nada. Squeaky clean.

CATHERINE

Not that it means much.

BRASS

Why? You getting a bad vibe off him, or something?

The "old term" amuses her.

CATHERINE

"Bad vibe", Jim? That's like a trip down memory lane.

Brass' phone rings. He picks it up.

BRASS

Brass..... Oh, hello, Gil.

Catherine gets a "there he goes again" expression.

BRASS (CONT'D)

What's up? Can't sleep?

INT. GRISSOM'S BEDROOM -- DAY

Grissom sits on the edge of his bed, wrapped up in a robe, but looking like he's been dragged around the floor several times.

GRISSOM

(snappish)

No, I can't! Pay attention, Jim!

INT. BRASS'S OFFICE -- DAY

Brass' eyebrows go up, but he stays cool.

BRASS

I'm putting you on the speaker. Catherine is here with me.

He hits the appropriate button.

BRASS (CONT'D)

What can I do for you, Gil?

35.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

INT. GRISSOM'S BEDROOM -- DAY

GRISSOM

The Zinsers. I finally remembered.

BRASS (PHONE)

What about them?

GRISSOM

Mr. Zinser.

FLASH TO:

**INT. LINCOLN ELEMENTARY SCHOOL - CORRIDOR -- NIGHT**

**Grissom stands staring at Todd Zinser. Zinser gets uncomfortable, buttons the top button of his shirt collar and tightens his tie.**

GRISSOM (V.O.)

**At the school, that night. When we arrived.**

FLASH TO:

**CLOSE ON ZINSER'S NECK**

**A slow motion repeat of buttoning his collar. But this time we see the scratch on his neck, before it is hidden by the collar and tie.**

GRISSOM (V.O.) (CONT'D)

**He had a scratch on his neck. On the left side.**

FLASH BACK TO:

INT. BRASS'S OFFICE -- DAY

Brass and Catherine are very interested in this.

CATHERINE

Gil? Are you sure?

INT. GRISSOM'S BEDROOM -- DAY

He lies back on his bed, relaxing, finally having found what was eating at him.

GRISSOM

I'm sure. I'm sure. Can you use it?

36.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

INT. BRASS'S OFFICE -- DAY

CATHERINE

We'll look into it. You get some rest now.

(pause)

Gil?

The phone goes dead.

CATHERINE (CONT'D)

(to Brass)

Zinser. Is this enough to get a warrant to get a DNA sample from him?

Brass looks regretful.

BRASS

It's enough to have him in for questioning. But I think you can expect him to have a pretty sharp lawyer, who isn't going to volunteer any samples.

Catherine starts to grin.

CATHERINE

There's volunteering and then there's... inevitability.

Off Brass' reaction.

FADE OUT:

END OF ACT THREE

ACT FOUR

INT. CSI BUILDING -- EVIDENCE ROOM -- DAY

Nick and Sara have spread out all their photos from Alison's apartment.

NICK

The spatter here, by the weapon, doesn't fit with her description of the attack.

SARA

I don't know how I overlooked it.

NICK

We all get caught up in an idea sometimes. Is there some reason you should be different?

SARA

So, if he didn't stab her, what did happen? She was certainly wounded, and I don't see how she could have done it herself.

Sara gets restless, moving about.

SARA (CONT'D)

The phone records show that she was calling DiSante a lot, not the other way around. So she lied about that.

Vega comes in.

VEGA

I finally confirmed Mr. DiSante's alibi. Turns out he did go to his girlfriend's after leaving Alison Tiege's place.

SARA

She's not just covering for him?

VEGA

Nope.

(coughs)

According to her apartment neighbor, they're an active and noisy couple. Anyway, the girlfriend is another one of Tiege's co-workers. They'd just gotten engaged, and didn't want it to get out. What with Ms. Tiege's calling him all the time. He was with the girlfriend all night.

NICK

Wonder if he said or did something  
that made Alison suspect.

SARA

You mean, a woman scorned and all  
that?

NICK

We need to figure out how she got  
injured.

INT. OBSERVATION ROOM -- DAY

Catherine stands looking into the Interrogation Room, as Warrick enters. He immediately does a double take, since the room is sweltering hot. Catherine's crime scene kit sits by the doorway.

In the Interrogation Room, there's a pitcher of water and a couple of glasses sitting on the center of the table.

WARRICK

Whoa! Something wrong with the air  
conditioning?

CATHERINE

Hot as Hades?

He doesn't bite at her bait.

WARRICK

Come on, Cath. You've got that cat-  
ate-the-canary look.

It's her turn to hold out, and she's having fun with it.

WARRICK (CONT'D)

Okay, okay. I read a lot of mythology  
when I was a kid because I was looking  
for a hero. A role model.

Their attention is diverted by Brass opening the door to the Interrogation Room and ushering Todd Zinser and his lawyer into it.

BRASS

I want to thank you for coming in,  
Mr. Zinser.

TODD ZINSER

I don't know what you think I can  
add to this.

The trio sits. The lawyer glances around, suspicious about the heat.

BRASS

We have to check up on everyone who was in the school building around the time of the murder.

TODD ZINSER

I--- I wasn't in the school.

BRASS

We have a witness that saw you exit the building just before the raffle drawing. And that happened just before five o'clock.

TODD ZINSER

You witness is mista--

LAWYER

Let's just listen to what Captain Brass has to say, Todd.

BRASS

Your men who worked on the booths say that you were very anxious to get them down as quickly as possible.  
(consulting his notepad)  
In fact, one of them says you wanted to get away from the school as fast as you could.

Zinser fingers his collar. Brass notes the movement with satisfaction. Zinser reacts to that.

TODD ZINSER

What's up with the heat in here?

BRASS

We're having a problem with our air conditioning system. Into every life a little rain must fall. We just have to put up with it.

(he leans forward)

We've checked with parents and teachers that were at the carnival, Mr. Zinser. Some of them even have videos, with time codes. Nobody can remember seeing you after four thirty. Not until the time of the raffle drawing. Can you tell me where you were?

Zinser starts to reach for the pitcher.

Catherine flashes an "ah ha" look at Warrick, while he's getting an "Oh, I see" expression.



40.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

The lawyer rests a hand on Zinser's arm, and he pulls his hand back.

Warrick shakes his head with disappointment. But Catherine is still running the game.

BRASS (CONT'D)

I'm waiting Mr. Zinser.

LAWYER

This is beginning to sound like you consider my client as a suspect.

BRASS

Nice to know your legal education is paying off.

(to Zinser)

Do you have anything to say, Mr. Zinser?

LAWYER

I have to advise him not to comment.

BRASS

Oh, I'm sure you do. Very well then. Let me just say, Mr. Zinser, that what you did to that little girl is one of the most despicable things I've ever encountered in my career. Especially considering that your wife is the principal of that school, the one charged with protecting those children. Does your wife know of your obsession with little girls? Does she turn her head, pretending not to see your stash of questionable magazines? What's she going to say when--

Zinser leaps to his feet, leaning on his hands on the table, trying to dominate or intimidate Brass. The lawyer tries to pull him back. Brass just looks at him calmly.

TODD ZINSER

You stay away from my wife with your foul lies! You stay away from my home!

LAWYER

Todd--

TODD ZINSER

I don't have to put up with these insults! We're leaving.

Zinser and the lawyer sweep out of the room. Brass glances at the Observation window.

41.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

Warrick frowns over the drama. Catherine's still cheerful.

WARRICK

Nice try, Cath. But it didn't work.

Her canary-munching grin just grows.

CATHERINE

Just wait and see. Come with me.

Catherine picks up her kit as they leave the room.

INT. INTERROGATION ROOM -- CONTINUOUS

Brass remains sitting as Catherine and Warrick enter.

CATHERINE

So, how you doing, Jim?

BRASS

Do pigs really sweat? And can we  
turn the air conditioning back on?

Catherine sets her kit down on one of the chairs and gets  
some swabs out. She leans over the table scrutinizing the  
space in front of Zinser's chair.

CATHERINE

Look at that, will you? He really  
was worked up.

**CSI SHOT**

**Close on the table top, where a sweaty palm print is beginning  
to fade away.**

**FLASH TO:**

**CSI SHOT**

**Close on Zinser as he leaps to his feet, slapping the table,  
shouting at Brass.**

**TODD ZINSER (V.O.)**

**You stay away from my wife with your  
foul lies! You stay away from my  
home!**

**FLASH BACK TO:**

BACK TO SCENE

Catherine wipes the palm print, holds up the swab, and smiles  
at it before putting it into a bindle. She packs up, getting  
ready to leave.

WARRICK

Now I get it. Very clever.

BRASS

It should hold up in court too, which is more to the point.

CATHERINE

Aw, Jim....

(pauses to milk the affectionate quip)

Chill out, why don't you?

BRASS

Ha. Ha.

Catherine and Warrick are almost out the door.

BRASS (CONT'D)

You spend too much time with Grissom.

INT. CSI BUILDING -- EVIDENCE ROOM -- DAY

Nick scrutinizes Alison Tiege's knife under a magnifying stand. He's studying the handle. Elsewhere on the table the photos from the scene are spread out.

Greg bops into the room, to peer over Nick's shoulder.

GREG

Learning to be a cut-up, Nicky?

Nick straightens up and turns slowly to glare at Greg. Greg throws his hands up defensively.

GREG (CONT'D)

Okay, okay. I'll go away. If.....

NICK

If?

GREG

Come on, Nick. Tell me. I'm dyin' here. What in L.A. takes so much planning?

Nick almost bites, but then stops himself. He goes back to studying the knife, privately amused.

NICK

You ask too many questions, Greggo.

GREG

Too many questions? What---

Catherine sticks her head in the door.

43.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

CATHERINE

There you are, Greg! We need you.  
Rush job.

GREG

(to Nick)  
I'm not giving up, Nick.

As Greg goes out the door, following Catherine, he hears--

NICK

Get a clue, Greg.

Nick frowns at something he sees on the knife. He reaches for the photos as Sara comes in.

NICK (CONT'D)

Sara! I think we may have something here.

SARA

What's that?

NICK

Check out the handle.

While Sara looks at it, Nick sorts through the pictures for one of the doorway into Alison's kitchen. The door is partially open, exposing its inside edge.

SARA

What am I looking for?

NICK

There's something on the handle there.  
A bit of paint.

SARA

Okay. So?

He looks at the photo with a magnifying glass, at a point two thirds the way up.

FLASH TO:

**CSI SHOT**

**Close on the photograph, we can see there's an indentation on the door, like a small notch.**

**FLASH BACK TO:**

BACK TO SCENE

Nick smiles.

NICK

Grissom and Warrick had something like this a while back. She set DiSante up.

Sara's puzzled.

SARA

How can we prove it?

She takes the photo from Nick. He points to the notch.

NICK

You want to know how a right handed woman stabs herself in the right shoulder?

FLASH TO:

**INT. ALISON TIEGE'S APARTMENT -- KITCHEN DOORWAY -- NIGHT**

**Alison holds the knife lightly with a tissue, near the blade, as she positions the handle between the door and the frame, at a level just below her shoulder. She pulls the door closed as tightly as she can.**

**NICK (V.O.)**

**She made sure that DiSante was the only person to use that knife. That way, his fingerprints would be on it.**

**She holds the doorknob with her left hand, to keep the door closed and the knife in place. She turns her head to the left, cringing, and then abruptly shoves her shoulder into the blade.**

**She lets go of the doorknob and the knife falls to the floor.**

**FLASH BACK TO:**

BACK TO SCENE

Sara sets the photo down on the table.

SARA

So.... because DiSante rejected her, she sets him up for an assault charge?

NICK

You're the one that said it, Sara. A woman scorned.

INT. CSI BUILDING -- DNA LAB -- DAY

Greg hands Catherine a printout.

45.CSI: "Obsession" by Sarah Beach / WRITING SAMPLE

GREG

Here's the final results on that  
sample, Cath. Good as gold.

She reads the results with satisfaction.

CATHERINE

Now we're cooking. Thanks, Greg.

She heads out.

GREG

Any time.

He starts to tidy up a bit, and then pauses as some things  
come together for him.

GREG (CONT'D)

Final. Clue. Questions. L.A.

His "eureka" moment.

GREG (CONT'D)

I gotcha now, Nicky!

INT. ZINSER LIVING ROOM -- NIGHT

Marilyn Zinser ushers Brass and Catherine into the living  
room. Two uniformed officers hover at the front door.  
Marilyn is completely puzzled by the situation.

Todd Zinser rises from the sofa, tossing his newspaper aside.

MARILYN ZINSER

Todd. Captain Brass says--

TODD ZINSER

What are you doing here? I'm calling  
my lawyer! This is harassment.

Brass holds up a warrant.

BRASS

This is a warrant. For your arrest  
for the rape and murder of Jill  
Rhodes.

MARILYN ZINSER

No! You're wrong! It can't be--

She breaks off to stare at her husband.

MARILYN ZINSER (CONT'D)

Todd?

CATHERINE

(to Todd)

We compared DNA from the sweat you  
left on the table at the precinct  
with DNA lifted from Jill's dress.

MARILYN ZINSER

Well, that... that doesn't mean....  
Everyone was bumping into each other  
all day.

She's not convincing herself. Especially as her husband  
just glares at Brass.

CATHERINE

That wasn't the only evidence, Mrs.  
Zinser.

FLASH TO:

**INT. CSI BUILDING -- CORRIDOR -- NIGHT**

Jill, finishing off the cotton candy on a paper cone she  
holds in one hand, smiles up at Todd Zinser. He's holding  
the Restroom door open for her, since her other hand is  
obviously all sticky from the cotton candy.

She walks happily past him into the Restroom. He pauses in  
the doorway for a moment, glancing down the corridor. There's  
no one there. He follows her in.

Close on the interior of the restroom door - Zinser's hand  
flips the deadbolt lock.

FLASH TO:

**INT. GIRLS RESTROOM -- NIGHT**

Close to the floor, close on Jill's left arm as Zinser pins  
it forcibly to the floor, as he pushes her face down to the  
floor. The wrist bone snaps.

FLASH TO:

**CLOSE ON ZINSER'S NECK**

Jill fights him as he flips her over, face up. Her right  
hand scratches his neck.

FLASH TO:

**CLOSE ON THE TRASH BIN**

Zinser drops his used condom into the trash bin. He reaches  
in and hauls up some used paper towels to cover it up.

FLASH BACK TO:

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INT. ZINSER LIVING ROOM -- NIGHT

BRASS

(to Todd)

You have the right to remain silent.

Marilyn suddenly turns and rushes from the living room.

OFF SCREEN we hear the sound of retching and sobbing.

Catherine and Brass share an exchange of glances. The only one unaffected is Todd Zinser.

BRASS (CONT'D)

Officers. Get him out of here.

NIGHT LIGHTS OF LAS VEGAS

INT. INTERVIEW ROOM -- NIGHT

Sara and Alison sit on opposite sides of the table. Vega stands near the door, while Nick leans against the wall behind Sara. He studies Alison as if she were an alien species.

SARA

You lied to us, Alison. You lied to us about everything.

ALISON TIEGE

Lied? No, I didn't lie. I--

SARA

Please. You can't change what the evidence shows. You tried to frame Laurence DiSante with an assault charge.

ALISON TIEGE

But he--

NICK

He has an alibi, Ms. Tiege. And we know how you gave yourself your injury.

ALISON TIEGE

No! You can't--

SARA

The evidence doesn't lie. You tried to frame Mr. DiSante. I don't know how far you meant it to go. You certainly wanted to make trouble for him. Possibly you wanted to make him lose his job.

(MORE)



SARA (CONT'D)

You couldn't accept that he didn't want to ... didn't want... You felt rejected, you felt you had a right to his undivided attention and you weren't going to accept anything less. You were going to get back at him. Well, you failed. And the sad part about it all is that you are the one who is going to lose your job.

ALISON TIEGE

What? No...

SARA

I don't know how the legal issues will be sorted out. I expect Mr. DiSante will get a restraining order against you. But I wanted you to know that your deception didn't work. We'll be informing Mr. DiSante that he's cleared of all charges, and we'll be informing your employer of what you've done.

Alison Tiege's fury explodes. She leaps to her feet, and claws at Sara. But Vega catches her before she's done more than take a swing.

VEGA

Let's not make it worse, miss. Come along.

He guides her out of the room.

Nick shoves off from the wall and walks around to face Sara.

NICK

You okay there, Sara?

SARA

(unsettled)

Yeah.

(more firmly)

Yeah. How about you?

NICK

Okay. Don't take it so hard.

SARA

I believed her. It affected what I looked for. I should know better than that. I thought--

NICK

Slow down there, Sara. She almost got me, too. Don't knock yourself out about it. Besides, you did your job.

SARA

What do you mean?

NICK

Your photos of the scene. The signs were there, even if we didn't see them. But you took meticulous photos and they told us the truth.

She smiles faintly.

SARA

Thanks, Nick.

He plays "big brother - cheerleader".

NICK

Now, you up for a cheeseburger? Cheese and crackers? Cheeseballs? How about cheesecake?

He's got her laughing.

SARA

Don't get cheesy.

INT. CSI BUILDING -- LOCKER ROOM -- NIGHT

Nick's at his locker, pulling out his jacket. He starts to put it on.

Greg appears and leans against the doorframe.

GREG

I got you now, Nicky.

NICK

Greg, it's been a really long shift. I'm too tired for this.

GREG

For this... game? This... quizzing?

Nick finishes putting on his jacket.

NICK

I really mean it, Greg.

GREG

Oooo. Am I in jeopardy?

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Nick goes very still. Greg crows with triumph.

GREG (CONT'D)  
That's it, isn't it? TV game shows  
for two hundred, Alex!

Nick takes a deep breath. Then he just heads for the door.

NICK  
How about Dead Co-Workers for a  
thousand, Alex?

Greg scrambles out of the way.

GREG  
Come on, Nick. How'd you do? Didja  
win? Huh?

Nick can't keep the smile down as he heads out.

NICK  
What are toxic substances, Alex?  
What is decomposition, Alex?

INT. CSI BUILDING -- GRISSOM'S OFFICE -- NIGHT

Catherine pauses to look into Grissom's empty office. She's dressed to head home.

Warrick comes up behind her.

WARRICK  
Did Zinser say anything when you  
pulled him in?

Catherine shakes her head.

CATHERINE  
Nothing. Not even to his wife.

Warrick shakes his head. He pauses, then begins uncomfortably.

WARRICK  
Cath, about the vic--

She gives him her full attention.

WARRICK (CONT'D)  
I, uh ... Cath, she reminded me a  
lot of Lindsay.

She rests a hand on his arm to reassure him.

CATHERINE

Do you know anything about the Laurie Shannon case? About seven years ago?

He shakes his head.

CATHERINE (CONT'D)

Grissom and I worked it. Sexual assault and murder of a little girl. When the perp was arrested, he laughed in Grissom's face. Gil nearly punched him out.

Warrick doesn't believe it.

WARRICK

Gris?

Catherine nods.

CATHERINE

See ... Grissom had moved a few months before -- to his current place. But his old neighborhood....

WARRICK

You mean, he knew the girl?

CATHERINE

She collected butterflies. Gil had only talked to her once. But ....

They both look into Grissom's office, at all his samples.

CATHERINE (CONT'D)

Anyway ... Thanks, Warrick.

He nods and leaves.

She pulls out her cell phone and places a call. She waits as it rings.

CATHERINE (CONT'D)

Gil?

(pause)

Grissom? It's Catherine.

(pause)

Oh! Sorry. I'll keep it short. Just wanted to let you know that we wrapped up the case. What you remembered was important. We nailed him. I'll ... talk to you later.

She ends the call and heads out.

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INT. GRISSOM'S BEDROOM -- NIGHT

Close on a bedside table: clock, lamp, tumbler half full of water, Grissom's glasses.

Pan to the bed.

Grissom lies on his side, facing the bedside table. His cell phone lies closed under one hand. At last he's falling into a peaceful, restful sleep, smiling faintly.

FADE OUT

THE END