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# VEGAS

Episode #114

**"Two Of A Kind"**

Written by

Jessica Queller & Steven Levenson

**PRODUCTION DRAFT 12/17/2012**

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# VEGAS

"Two Of A Kind"

Episode #114

CAST LIST

**RALPH LAMB**

**VINCENT SAVINO**

**A.D.A. KATHERINE O'CONNELL**

**JACK LAMB**

**DIXON LAMB**

MIA RIZZO

NICK "BEANSY" COTA

TOMMY STONE

DEPUTY ROBERTS

AGENT PATRICK SHAW (last name changing)

HELEN LATTIMER

NADIA LATTIMER/WOMAN

ABE SILVER (first name changing)

VIOLET MILLS

DR. HERMAN THRANE

TAMAS

DIRECTOR

PERFORMER

SANDY COOPERMAN

JIMMY

AD

GIRL

MAN

# VEGAS

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SETS LIST

## INTERIORS

SAVOY CASINO  
- FRONT DESK  
- BAR  
- CASINO FLOOR  
- SAVINO'S OFFICE  
- RECEPTION  
- STAGE  
CLARK COUNTY SHERIFF'S STATION  
- INTERROGATION ROOM  
- HALLWAY  
- BULLPEN  
- LAMB'S OFFICE  
DINER  
GREYHOUND BUS  
AIRPLANE  
CRYSTAL HEADQUARTERS  
- THRANE'S OFFICE  
TAXICAB  
MIA'S APT.  
- BATHROOM  
- LIVING ROOM  
LATTIMER HOUSE  
NIKISCH HOUSE  
DIXON'S CRUISER  
SAVINO'S CAR

## EXTERIORS

SAVOY CASINO  
FREMONT STREET  
CLARK COUNTY SHERIFF'S STATION  
HIGHWAY TURNOUT  
LATTIMER HOUSE  
NIKISCH HOUSE  
DESERT  
- MOVIE SET  
- BASECAMP  
OPEN ROAD  
ALLEYWAY  
PASTURE

## DAY/NIGHT BREAKDOWN

**D1** SCENES **01-17**  
**N1** SCENES **18-23**  
**D2** SCENES **24-44**  
**N2** SCENES **45-49**

**VEGAS**  
EP#114  
"Two Of A Kind"

\*

TEASER

1 INT. MIA'S APARTMENT - BATHROOM - MORNING (D1) 1

JACK emerges from a steaming hot shower. As he towels off, he takes note of the small CIRCULAR WOUNDS on his stomach -- like cigarette burns. His expression darkens.

FLASH CUTS OF: *Jack, tied to a chair, being tortured by RIZZO with an electric CATTLE PROD (from Ep. 112). The prod SIZZLES Jack's skin. As he recoils in pain, we GO BACK TO --*

THE PRESENT: Jack, trying to shake off the terrible memory. He pulls on a T-shirt.

\*

2 INT. MIA'S APARTMENT - LIVING ROOM - MINUTES LATER - MORNING \* 2

Jack enters, dressed, to find MIA, keys in hand, ready to head out.

\*

MIA

You take longer in the bathroom than a girl.

(stops, kisses him)

I'm going to work.

JACK

You sure you have to go back?

MIA

If Vincent was involved in my father's death, I need to know. He may not have been the greatest man, but he was my father.

JACK

How about leaving the investigation to me and Ralph? When the prints come back on the third man from the crime scene, we could have our answer.

MIA

You do things your way, I'll do things mine. Keep me posted?

She gives him a quick kiss, exits. OFF Jack, struggling --

3 INT. SAVOY - BAR - DAY

3

TOMMY watches FIVE SHOWGIRLS do a kickline finale. He cringes as one girl on the end, RITA, kicks a little later than the rest. The music comes crashing to an end, AUDIENCE applauds, and the girls exit off-stage. Tommy stops Rita.

TOMMY

Rita, get with the program! I could have gone to Tahiti in the time it took you to kick.

MIA

Tommy Stone - ?

PULL BACK TO REVEAL: Mia approaching Tommy. He glances at her, distracted.

TOMMY

Chorus call is next week, doll.  
Leave your headshot by the door.

MIA

(bemused)

I'm not a chorus girl. I'm your boss.

(off look)

Mia Rizzo. Casino Operations Manager. Entertainment at the Savoy falls under my domain.

Tommy, adjusting to this news, flashes an arrogant smile.

TOMMY

Shame. You'd look hot as hell in sequins and feathers.

Just then, a COMMOTION at the door, as flash bulbs pop. We see TWO PHOTOGRAPHERS snapping away at an ENTOURAGE of well-dressed men and stunning women entering through the SAVOY DOORS. It's led by ABE SILVER, mid-40s, a formidable Hollywood studio president who is both worshipped and feared. \*

TOMMY (CONT'D)

If you'll excuse me, Boss, I've got some business to attend to.

Tommy crosses to Silver, full of bravado and charm. Mia watches -- what the hell is he up to?

TOMMY (CONT'D)

Mr. Silver, it's an honor to have you stay at the Savoy.

(MORE)

(CONTINUED)

3 CONTINUED:

3

TOMMY (CONT'D)

(extends his hand)

Tommy Stone. We met last fall at  
The Polo Lounge with Hal Wallace...

\*

ABE

Wallace. Right. He tell you I ran  
him out of the business? Last I  
heard he's sweeping stalls in Del  
Mar.

Tommy's a bit thrown by Abe's cultivated tyranny, but takes  
it in stride. He smiles in deference.

TOMMY

No, sir. He didn't mention it.

Abe loses interest in the story -- and gestures to the Girl  
on his arm, VIOLET MILLS, 23, exquisitely pretty.

ABE

Meet Violet Mills, one of the stars  
of my picture.

VIOLET

How do you do.

ABE

Find Violet a large suite with a  
view. And she only sleeps in  
violet-colored sheets.

Tommy thinks Abe is putting him on.

TOMMY

(laughs)

Violet sheets, that's a riot! You  
know, you almost had me...

Abe's not joking. At all. Tommy quickly changes tack.

TOMMY (CONT'D)

I'll arrange to have custom sheets  
made right away, Mr. Silver.

Mia, annoyed, spots SAVINO arriving, crosses to him.

MIA

Vincent, I didn't know we had  
Hollywood visitors. Is that Abe  
Silver?

(CONTINUED)

3 CONTINUED: (2)

3

SAVINO

In the flesh. Silver Studios is second in profits only to MGM. I hear he runs his studio like a private police state. He keeps just one framed photo on his desk, and it's not his wife and kids.

MIA

His mother?

SAVINO

Mussolini.

MIA

So what's he doing here?

SAVINO

There's a Western being shot out in the desert. Tommmy thought it'd be good publicity for the Savoy to host the production. The Sands is splashed all over the papers because of that Rat Pack.

MIA

Nearly bankrupted them is what I heard. Word is Frank and Dino never met a bill they didn't try to duck.

SAVINO

That's Tommy's problem. He's a bright kid, he's staked his job on this. Let's see what he can do.

(then)

It's good to have you back, Mia.

MIA

(smiles)

Good to be back.

Savino breezes past her to greet Abe.

SAVINO

Mr. Silver, welcome to the Savoy.

OFF MIA; as soon as Savino walks off, her smile FADES.

4 EXT. HIGHWAY TURNOUT - DAY

4

A stretch of desert highway. DIXON leads LAMB and Jack to the side of the road where a Crime Scene PHOTOGRAPHER snaps photos of a car. Nearby, Deputies take a statement from a DRIVER beside his parked semi.

DIXON

Truck driver stumbled on it early this morning. Radio on, engine running.

Lamb peers through the blood-spackled windshield to see a MAN (30s) gunshot to the head. His left arm slumps over the driver's side window, a gold wedding band on his finger.

LAMB

Whoever it was who shot him -- he was expecting him.

JACK

How can you tell?

Lamb indicates a set of tire tracks behind the car.

LAMB

Car pulls up behind him, here.

Lamb gestures to a set of footprints leading to and away from the driver's side window.

LAMB (CONT'D)

He gets out, walks up. Our fella rolls down his window, doesn't even bother turning off the radio. He reaches his arm out of the car.

DIXON

For what?

LAMB

Whatever it was, he got a bullet between the eyes instead.

JACK

(re: wedding band)  
Unless they missed something, this wasn't a robbery either.

DIXON

Still had his wallet, too.  
Driver's license has him as Robert Lattimer. Found this in there too.

(CONTINUED)



4 CONTINUED:

4

Dixon pulls out a scrap of paper with a sequence of numbers in ragged handwriting: 443-0-985, 443-0-996, etc.

LAMB

What's that look like to you?

JACK

Combinations for a safe maybe?  
Telephone numbers?

DIXON

We know he was mighty concerned  
about keeping his figure.

Dixon leads them to the trunk, filled to the brim with boxes labeled "Crystal Diet Shakes." Lamb pulls out a can.

LAMB

(reading the label)

"Shed the weight with the great  
taste of Crystal." Catchy.

Dixon opens one and takes a slug then spits it out.

DIXON

That stuff's nasty!

LAMB

Next time, don't drink the  
evidence.

Lamb goes off. Jack just shakes his head then follows him.

5 INT. SAVOY - STAGE - DAY

5

A DEAN MARTIN-esque PERFORMER sings a swinging rendition of PENNIES FROM HEAVEN, his sweaty quartet (DRUMMER, PIANIST, and upright BASSIST) ripping it up behind him.

PERFORMER

(singing)

*Every time it rains, it rains  
Pennies from heaven...*

6 EXT. SAVOY - DAY

6

A heavy-set SUGAR DADDY plants a kiss on his young SWEETHEART. A VALET opens the door to a taxicab and the Young Woman steps in, clutching a RED SUITCASE. She blows one last kiss as we go TIGHT ON the suitcase and CUT TO:

7 INT. TAXICAB/EXT. FREMONT STREET - LATER - DAY 7

The taxicab door swings opens and a YOUNG MAN, with slicked-back hair, slips the Young Woman a crisp hundred dollar bill and takes another Suitcase -- this one YELLOW -- from her.

PERFORMER (V.O.)

(singing)

*You'll find your fortune's falling  
All over the town...*

The Young Man walks to an idling sedan and tosses the suitcase in the trunk. He slams it shut and we CUT TO:

8 EXT. ALLEYWAY - LATER - DAY 8

The Young Man pops the trunk and takes out the Yellow Suitcase, handing it to CUSTODIAN... who places the Suitcase in an industrial-sized cart of dirty laundry, then wheels his cart into the back of a waiting truck filled with matching carts. As the truck begins to move, CUT TO:

9 INT. AIRPLANE - LATER - DAY 9

CAMERA FOLLOWS another Suitcase -- this one BLUE -- in the hands of a sweet OLD LADY, boarding a plane.

PERFORMER (V.O.)

(singing)

*If you want the things you love,  
You gotta have showers...*

She goes to place it in overhead storage, when a HAND suddenly reaches out and GRABS her arm. She GASPS as two MEN in dark suits set the Suitcase on a seat and open it --

It's filled with tourist tchotchkes: Indian jewelry, bolo ties, Western shirts. The Men slowly lift these... revealing rows and rows of stacked and banded HUNDRED-DOLLAR BILLS.

MAN

(with a wicked smile)

What in the world do we have here?

PAN OVER to find the Old Lady, staring back icily at the smirking Men -- not so sweet after all... \*

10 INT. SAVOY - CASINO FLOOR - DAY 10

Onstage, the band finishes PENNIES FROM HEAVEN.

(CONTINUED)

PERFORMER

(singing)

*There'll be pennies from heaven  
For you and me...*

Applause breaks out. We FIND Savino eyeing a young man watching the action -- PATRICK SHAW: early 30s, matinee idol looks, black suit, polished wing tips. Looks like a potential whale to Savino, who approaches him with a smile.

SAVINO

You look like a man who knows his way around a card table.

SHAW

How could you tell?

SAVINO

(extending a hand)

Vincent Savino. I run the casino here.

SHAW

Pat Shaw. I'm just in town from Washington.

SAVINO

What brings you to Vegas, Mr. Shaw?

SHAW

Business, in fact.

SAVINO

Well, I hope you can squeeze in a little pleasure while you're at it.

SHAW

I'm a lucky man, Mr. Savino. I take great pleasure in my business.

(hands him card)

I'm with the Federal Bureau of Investigation.

Savino stiffens, but laughs to conceal his alarm.

SAVINO

Didn't know you boys were in town. I thought you were busy letting the Russians steal the Bomb.

(CONTINUED)

10 CONTINUED: (2)

10

SHAW

No one's as busy as you, Mr. Savino: tax evasion, election fraud...

SAVINO

Feel free to show yourself to the door.

SHAW

You're about to get a phone call from the airport. Grandma's been detained, and your illegal skim money has been seized.

(then)

From now on, not a dime makes it from your count room back to the bosses in Chicago. And, without the skim to keep the boys at home happy... well, life starts looking very unhappy for you, doesn't it, Mr. Savino?

Shaw takes one last admiring glance at the casino.

SHAW (CONT'D)

It really is a beauty. Shame it can't last forever.

Shaw leaves. Off Savino, watching him go, head spinning.

END TEASER

ACT ONE

11 INT. LATTIMER HOUSE - DAY

11

A sunny living room in a well-sized suburban house. Lamb and Jack sit across from HELEN LATTIMER (30s) who dabs at her eyes with a handkerchief.

HELEN

Who would do something like this?

JACK

We think it may have been someone that your husband knew.

HELEN

Bert never had problems with anybody.

LAMB

What about work?

HELEN

He loved his job. He was one of the top salesmen for Crystal.

LAMB

They make diet shakes?

HELEN

(nods)

Crystal makes all sorts of products: cleansers, detergents. Bert was there for the last three years. He traveled across the country setting up new franchises. He'd be gone days at a time, practically impossible to get in touch with. 'Course that all changed when we found out about my heart.

LAMB

Your heart, ma'am?

HELEN

The doctor found an arrhythmia two months ago. I need surgery or it could stop beating altogether.

JACK

What kind of surgery?

(CONTINUED)

11 CONTINUED:

11

HELEN

It's called a "pacemaker." There's only a few places that can even do it. Bert found out the best one's in Buffalo. We were planning to travel there later this week for the operation.

She trails off, the realization of her loss hitting home. Lamb reads her distress.

LAMB

When was the last time you saw your husband?

HELEN

He was in Pittsburgh since Tuesday. He wasn't even supposed to get back into town until tomorrow.

Lamb and Jack share a look: curious.

12 EXT. LATTIMER HOUSE - MINUTES LATER - DAY

12

The Lambs walk down the driveway, past a two-tone Cadillac -- white body and black top.

JACK

(gesturing to the car)  
Nice ride. He must have sold a lot of shakes.

They reach Lamb's truck.

LAMB

I'll drop you at the station. See what you can find out about this company, Crystal. I've got lunch with Katherine.

JACK

(teasing)  
As in a date?

LAMB

As in we need to discuss the Rizzo case. There's still a killer on the loose.

Lamb enters the truck. Off Jack, hiding his unease.

13 INT. DINER - DAY

13

Lamb enters, spots KATHERINE... but she's not alone. She's laughing at something the MAN sitting across from her has said -- Lamb can only make out the back of his head.

LAMB

I didn't realize we'd have company.

The mystery man turns and we see it's Patrick Shaw. The two men shake.

KATHERINE

Sheriff Lamb, Special Agent Shaw from the FBI. Agent Shaw's been sent from Washington to establish an FBI field office in Vegas.

LAMB

Is that right?

SHAW

Attorney General Kennedy's ordered the Bureau to shut down organized crime in this country. And Vegas is the epicenter. Every mob outfit in the country -- Chicago, Kansas City, you name it -- they all want in on the casino business.

LAMB

Nothing illegal about running a casino in the state of Nevada.

SHAW

Unless you're using that casino as a front for illegal activities.

KATHERINE

Agent Shaw was just telling me about the fingerprint analysis from the Rizzo murder scene.

\*

Shaw slides a dossier across the table to Lamb.

LAMB

Do we have our killer?

(CONTINUED)

SHAW

Not quite. There were three distinct prints on the murder weapon: one belonging to Johnny Rizzo, one for Myrna Callum -- the woman found dead with him -- and a third, which we've been unable to match with anyone in our files.

KATHERINE

(to Lamb)

Our third man.

SHAW

Call him what you want, but we all know Savino was behind this, even if he didn't pull the trigger.

LAMB

If it wasn't Savino, I want whoever pulled that trigger.

SHAW

Probably some low-level flunky. But we lock up one of his goons today, there are twenty more to fill his spot tomorrow.

LAMB

That low-level flunky's guilty of a double homicide.

SHAW

Al Capone was responsible for hundreds of murders. You know what they finally busted him for?

KATHERINE

Tax evasion.

SHAW

If you want to take down Savino, you follow the money. Start with the skim couriers and errand boys -- his pawns. Then you move up the board, take out the knights and the bishops -- Savino's lieutenants, his partners. And *that's* when you go for the king.

(CONTINUED)



13 CONTINUED: (2)

13

LAMB

And while you're busy moving those pieces around, Agent Shaw, I've got a murderer on my streets.

SHAW

Just my two cents, Sheriff.

Off Lamb, unsold.

14 INT. SAVOY - SAVINO'S OFFICE - DAY

14

Savino's pouring himself a drink by the window, when Abe enters, followed by Tommy. Savino walks up to greet them, but Abe blows past him, taking control of the room.

ABE

Nice office.

He walks behind Savino's desk, circles to the shark tank.

ABE (CONT'D)

(off shark)

I went on a fishing trip once with Bogart. Off the coast of Boat Harbor, Australia. Best shark fishing in the world.

SAVINO

Did you catch anything?

ABE

A great white, 19 feet. What a powerful creature. When I sunk the gaffe into his flesh, I stared into those flat black eyes. I had more respect for that shark than I do for most men.

SAVINO

I understand your sentiment.

(then)

So, Mr. Silver. What can I do for you?

TOMMY

(to Savino)

Mr. Silver has a private matter he'd like to discuss.

(CONTINUED)

ABE

That girl I came in with, Violet?  
I've taken a somewhat *personal*  
*interest* in her career. She's a  
sweet kid, but right off the farm.  
As a married man with daughters  
myself, I'm concerned she may  
attract an unseemly element.

(then)

For her own good, of course.

SAVINO

Of course. I have daughters  
myself.

They share a look.

ABE

Good. I have important business  
back in LA. While I'm gone, I'd  
like you to keep an eye on her.  
Make sure she's either on the set,  
alone in her room, or supervised.

SAVINO

Rest assured, Mr. Silver. Tommy  
will take care of it.

(pointed)

Won't you, Tommy?

Tommy understands that his job hinges on this task.

TOMMY

I will make it my number one  
priority. Don't worry about a  
thing.

Mia enters the office, carrying a suitcase (the same Blue one  
that we saw in the Teaser).

MIA

Pardon me for intruding --

Savino senses Mia is not bearing good news.

SAVINO

I've got some business to take care  
of with Miss Rizzo, if you'll  
excuse me, gentlemen?

Savino ushers Abe and Tommy out. Mia drops the suitcase on  
Savino's desk.

(CONTINUED)

14 CONTINUED: (2)

14

MIA

Our friends in the FBI left it down  
with the bellman for us.

SAVINO

How thoughtful.

Savino opens the case: filled with Indian turquoise...

MIA

Without the cash of course.

SAVINO

The only thing keeping Chicago off  
my back right now is these  
suitcases. If the bosses don't get  
their skin, the next plane out of  
O'Hare has another Rizzo on it.

(catches himself)

No disrespect to your father...

MIA

I understand.

Off Mia, suspicious, but keeping her cards close to the vest.

15 INT. CRYSTAL HEADQUARTERS - DAY

15

Bustling. Frantic SECRETARIES answer ringing telephones.  
Crystal products line the walls, with posters emblazoned with  
the smile of a middle-aged man in a lab coat. Lamb and Jack  
walk with the man in the photo -- DR. HERMAN THRANE...

THRANE

Bert sold over twenty-five thousand  
dollars worth of Crystal products  
last year. That made him one of  
our "gold level" partners.

JACK

Twenty-five thousand. That's a lot  
of diet shakes.

THRANE

We're more than just diet products.  
Dish soap, throat lozenges, vitamin  
creams -- we have an extensive line  
of consumer items.

(nods)

(MORE)

(CONTINUED)

15 CONTINUED:

15

THRANE (CONT'D)

Our sales partners purchase our products at a steep discount, then sell them at retail to friends and neighbors. It's the business of the future.

15A INT. CRYSTAL HEADQUARTERS - THRANE'S OFFICE - DAY

15A

Thrane leads them into his smartly furnished office, shutting the door behind him.

LAMB

His wife said you had him traveling quite a bit.

THRANE

Bert didn't travel. He worked in the office next door. All our gold level partners get private offices.

JACK

He wasn't in Pittsburgh last week?

THRANE

Pittsburgh? He was here all week.

Lamb and Jack share a look.

LAMB

You and Mr. Lattimer, you were pretty close then?

THRANE

I'd always thought so. Until the past few months. Something came over him. His sales started to drop, he skipped partner meetings.

LAMB

Maybe it had something to do with his wife's health.

THRANE

Helen? I don't know anything about that.

(then)

I thought maybe it had something to do with the phone calls.

LAMB

What phone calls?

(CONTINUED)

THRANE

There was a man who called the office every few days, threatening him. Thick Russian accent.

(then)

Bert said it was a customer who wanted his money back. Some people just aren't ready to strike out on their own. But Bert said he had it under control. I left it there.

16 INT. SAVOY - RECEPTION - DAY

16

A concerned Tommy cuts through the lobby in a hurry, beelining up to the reception desk. Before he gets there, Mia intercepts him.

MIA

Looking for Miss Mills?

TOMMY

(how do she know?)

I just sent champagne up to her room... She's not there.

MIA

That would be because she just drove off in a brand-new sportscar.

TOMMY

Drove off where?

MIA

(enjoying it a little)

We're not acquainted. I thought it rude to ask.

OFF Tommy, screwed --

17 EXT. OPEN ROAD/INT. DIXON'S CRUISER - DAY

17

Dixon's heading home in his cruiser when Violet, driving a convertible, silk scarf tied on her head, ROARS past him. Dixon does a double-take. Flips on his cherries, gives chase, overtaking her. She pulls over. He walks up to her window. Violet removes her sunglasses, flashing doe eyes.

VIOLET

Did I do something wrong, officer?

Nope, he wasn't dreaming. Dixon's instantly SMITTEN.

(CONTINUED)

DIXON

Ma'am you were driving 100 miles an hour.

VIOLET

Was that too fast?

DIXON

(laying on the charm)

You're a very pretty girl. If you'd hit a grazing cow, it would not have been a pretty sight. License and registration please.

Violet fishes in her purse, hands him her license.

VIOLET

I don't know anything about a registration. I borrowed the car from the Valet at The Savoy.

DIXON

(off her license)

*Mary Louise James...* do you realize that's vehicular theft?

VIOLET

My name's not Mary Louise James, least not anymore. It's Violet Mills. Perhaps you saw me in the picture "Mulberry Lane"?

DIXON

Wish I had.

VIOLET

I played the waitress in the diner. But I've got a much better part in this new movie "The Man Who Won The West". You might say I'm the star. We start shooting here in Vegas tomorrow.

DIXON

That's real exciting.

(then, flirting)

Now let's say you return the car and I drop the theft charges. We've still got the problem of a speeding ticket. I could let you off with a warning. But then I'd never see you again.

(CONTINUED)

VIOLET

(coy)  
I'm afraid you won't see me either way, Deputy.

DIXON

Call me Dixon. And we'll be seeing each other when you come on down to the station to pay your ticket.

VIOLET

Movie stars don't pay their own tickets down at the station, *Dixon*.

She gives him a beguiling look. Sparks fly.

DIXON

Well, Mary Louise, I suppose I'll have to take my chances.

He writes up the ticket as TOMMY pulls up.

VIOLET

Give my ticket to him. He'll take care of it.

She takes off. Tommy looks after her, frustrated. Dixon looks after her in admiration. Dixon hands Tommy the ticket.

DIXON

Lady says this is for you.

Tommy hands Dixon his business card and some cash.

TOMMY

I'm sorry for your trouble, I hope this will clear it up.

DIXON

(hands back the cash)  
The only cash I accept is my Clark County paycheck.

(off card)  
"Tommy Stone, Entertainment Director at the Savoy." Chasing starlets part of your job description? Sign me up.

Off Dixon, intrigued...

Lamb hands Katherine a typed FBI report.

LAMB

FBI's fingerprint analysis from the telephone at the junkie's house. Rizzo's prints were all over it.

(then)

We know they wanted to lure someone out there. If we can find out who was on the other end of that call... we've got our killer.

KATHERINE

(after a beat)

I've been thinking about what Agent Shaw said...

LAMB

Don't tell me you're not interested in solving this case either.

KATHERINE

I'm interested in bringing down Savino. If solving this case helps do that, I'm all for it. If not...

Jack enters Lamb's office with a sheaf of papers.

JACK

Listen to this: Every Friday morning for the past ten months, Bert Lattimer wired a hundred bucks to a bank account in Winchester.

LAMB

Do we have a name?

JACK

Last name only: Nikisch.

LAMB

Sound Russian to you?

KATHERINE

Doesn't sound like they came over on the Mayflower.

JACK

Bert said the caller was Russian. This could be our guy.

LAMB

Only one way to find out.

Lamb grabs his gun.

(CONTINUED)



18 CONTINUED: (2)

18

LAMB (CONT'D)  
(to Katherine)  
We can finish this later.

Lamb heads for the door. Jack follows. Off Katherine, looking down at the fingerprints, unconvinced.

19 EXT. NIKISCH HOUSE - NIGHT

19

Lamb and Jack approach.

JACK  
Sounded like you and Katherine have  
a new lead on the Rizzo case.

LAMB  
Getting closer.

They reach the door.

LAMB (CONT'D)  
How do you say "you're under  
arrest" in Russian?

JACK  
I'm thinking if I point the gun and  
you flash the cuffs, he'll pick up  
on our meaning pretty quick.

Lamb knocks and they wait. Expecting a hulking Russian man to answer, he and Jack share a look of surprise when a pretty young WOMAN (20s) opens the door with a cheery smile.

WOMAN  
How can I help you?

JACK  
We're looking for someone by the  
name of Nikisch?

WOMAN  
That's my maiden name. My married  
name is Lattimer. Nadia Lattimer.

LAMB  
Any relation to Bert Lattimer?

NADIA  
(smiles)  
Of course. He's my husband.

END ACT ONE

ACT TWO

20 INT. NIKISCH HOUSE - NIGHT

20

Lamb and Jack sit across from the now-bereaved Nadia, dabbing at her eyes with a handkerchief -- déjà vu.

NADIA

Bert came in to the diner every morning. One day, we just started talking. I fell for him, right off the bat. Six weeks later, we were married.

LAMB

Small wedding?

NADIA

How'd you know?

LAMB

Lucky guess.

NADIA

Bert didn't have any family. He thought it was best if it was just the two of us. More romantic, too.

JACK

He wired you money every Friday.

NADIA

He was away half the year, traveling. He would send me money for expenses every week.

JACK

Your maiden name, is that Russian?

NADIA

Hungarian. I was born in Budapest.

LAMB

You don't have an accent.

NADIA

My mother and I left when I was only three months old.

JACK

You have any other family in Vegas?

(CONTINUED)

20 CONTINUED:

20

NADIA

My brother, Tamas. He came here in '56. He never liked Bert. He came for dinner the other night, but they had a big argument outside. Tamas stormed off, like usual.

LAMB

Bert tell you what they were arguing about?

NADIA

Money, I would guess. It always is for Tamas. In Hungary, it was different. He owned a business. But here, it's gambling, girls, staying up all night. That's his business now.

21 EXT. NIKISCH HOUSE - MINUTES LATER - NIGHT

21

Lamb and Jack exit the house and walk to Lamb's truck.

JACK

Looks like we've got our Russian caller. Probably found out Bert was two-timing his sister and shook him down.

LAMB

Hell, Ol' Bert was probably relieved he didn't have to keep the secret anymore.

JACK

Relieved?

LAMB

Two wives... imagine the juggling he had to do. I'm surprised he didn't die of a heart attack first.

As Lamb gets in, HOLD on Jack and we CUT TO --

22 EXT. SAVOY - NIGHT

22

Mia exits The Savoy, heading home, when she sees a TOW TRUCK delivering SAVINO'S CAR to a valet, JIMMY, 23.

MIA

Jimmy, what happened to Mr. Savino's car?

(CONTINUED)

JIMMY

Didn't you hear? It broke down in the desert.

MIA

In the desert? What was he doing out there?

JIMMY

Beats me. But Mr. Savino was missing for two days.

Mia's radar goes off...

MIA

Really. When was this?

JIMMY

I guess he was stuck out there Thursday night.

MIA

*Thursday.* You're sure?

JIMMY

Yes, ma'am. I was working the late shift that night. I heard a pit boss talking about it.

Off Mia, she's got her answer.

23 INT. SHERIFF'S STATION - NIGHT

23

Mia enters to find Jack getting ready to leave for the day.

JACK

(surprised)

Hey, I was just heading over to your place. Everything okay?

Mia can barely contain her feelings of rage and vengeance.

MIA

He did it, Jack.

JACK

What?

MIA

Savino was out in the desert last Thursday night. The night of the murder. His car was found not far from where my father was killed.

(CONTINUED)

23 CONTINUED:

23

The weight of the world descends upon Jack.

MIA (CONT'D)

Can you pick him up right now,  
arrest him?

JACK

The fingerprints didn't match. He  
didn't pull the trigger.

MIA

(anger rising)

So one of his henchmen pulled the  
trigger -- who cares! He was there  
making sure the job got done. He  
gave the order -- I know it!

Jack tries to calm her down.

JACK

I'll look into it, I promise. But  
if he *did* do it, you shooting off  
your mouth around town about it  
isn't a good idea.

MIA

(conceding)

You'll look into it?

JACK

You have my word.

\*

24 EXT. SHERIFF'S STATION - MORNING (D2)

24

Tommy's waiting outside when Dixon pulls up.

DIXON

(smiles)

We'll take cash or check for that  
ticket. Pops doesn't go for casino  
chips as payment.

TOMMY

I'm not here about the ticket. I'm  
here about that job you wanted  
chasing starlets.

DIXON

You're kiddin' me.

(CONTINUED)

24 CONTINUED:

24

TOMMY

You impressed me yesterday. You don't work around the clock as a deputy, do you? How would you like a side gig?

DIXON

What's the job exactly?

TOMMY

Personal bodyguard to Miss Violet Mills. What do you say?

Dixon breaks into the biggest grin.

DIXON

Hell yeah.

25 INT. SHERIFF'S STATION - INTERROGATION ROOM HALLWAY - DAY

\* 25

Lamb walks with Katherine to the Interrogation Room.

\*

LAMB

Deputy Roberts talked to the operator. She didn't remember any unusual calls the night of the Rizzo murder. But it turns out Myrna Callum's house has a party line. Eight houses share that line.

KATHERINE

(sees where he's going)

If someone was listening in, they could have heard who Rizzo lured out there. We might find our third man after all.

LAMB

(playful)

We?

They reach the Interrogation Room, where Jack waits.

\*

JACK

(to Lamb)

Ready?

\*

\*

\*

26 INT. SHERIFF'S STATION - INTERROGATION ROOM - DAY

26

Lamb and Jack question thickly-accented TAMAS (30s), who leans back in his chair with a smirk, unflappable.

(CONTINUED)

LAMB

(reading from a file)

Sales clerk, janitor, stock room attendant -- you've been fired from nearly every job in Clark County. Which explains why you tried to shake down Bert Lattimer.

JACK

You found out about your sister's other family, then hit him up for cash to keep it quiet.

TAMAS

(rhetorical)

Is that a crime?

JACK

Yes.

LAMB

Yes.

TAMAS (CONT'D)

He tried to tell me some sob story about his other wife's heart problem. As soon as he paid for the surgery, he said, he would leave her.

JACK

But you didn't tell your sister.

TAMAS

Am I an animal? She was in love.

LAMB

So instead you decided to kill him.

TAMAS

(not bothered)

No. But I saw who did.

Lamb leans in closer.

LAMB

Keep talking.

TAMAS

This is the problem with Americans. You want everything for free.

JACK

We could put you in jail for the night, see if that helps jog your memory.

(CONTINUED)

TAMAS

You call this a jail? Heat, running water? Where I come from, we call this the Hilton.

LAMB

If you'd prefer a more rustic setting, I've got a horse stall with your name on it.

TAMAS

He'd stopped taking my calls. I was sick of getting the run-around. So I followed him home from work.

JACK

You needed to change his mind. Show him how serious you were.

TAMAS

I just wanted to talk. Suddenly, he pulls over. I parked across the way, far enough so he won't see me. Then another car pulls up behind him. I look, I can't see. So I wait. I listen. Then BANG. Gun goes off. I get the hell out of there, fast as I can.

JACK

Why didn't you go to the police?

TAMAS

I go to the police, maybe they send me back to Hungary. Police in Hungary, they're not so nice as you two.

Lamb looks at Jack. They believe him.

LAMB

Get a look at the guy who shot him?

TAMAS

(shakes his head)

All I saw was the car. White Cadillac with a black top.

Off Lamb and Jack, both remembering seeing a two-tone Cadillac in the not-so-distant past...

\*



27 EXT. LATTIMER HOUSE - DAY 27

A two-tone Cadillac -- Helen Lattimer is busy packing the trunk with suitcases. She lowers the trunk, revealing Lamb and Jack standing there. \*

LAMB  
Where you headed? \*

HELEN  
(surprised) \*  
Sheriff. Buffalo actually. For \*  
the surgery. What's going on? \*

JACK \*  
(pulling out cuffs) \*  
You're under arrest, ma'am.

Off Helen, her face white with shock... \*

28 EXT. DESERT - MOVIE SET BASECAMP - DAY 28

Circa 1960. Big lights, a cumbersome camera. FOUR WHITE GUYS dressed up as INDIANS with colorful headdresses lounge around smoking with a couple of COWBOY actors who have BLOOD STAINS on their shirts. Dixon stands guard outside a trailer with a sign that says "MISS MILLS." He's marveling as the FILM CREW sets up a shot in front of a COVERED WAGON. The DIRECTOR, macho male, late 30s, is fretting over his shot.

DIRECTOR  
I'm losing my light here -- get the girl.

A male AD, mid-20s, runs over and knocks on her trailer.

AD  
Miss Mills, they're ready for you.  
(yells at the extras)  
Indians, on your horses! Dead  
cowboys, hit the ground, now!

The Indians mount horses, the Cowboys head off to take their places, as the trailer door SWINGS OPEN and Violet emerges, dressed as an old-west homesteader.

VIOLET  
(playful, happy)  
I'm ready for my close up, Mr.  
DeMille.

Dixon's jaw drops from her beauty. Violet is surprised -- though not unhappy -- to see Dixon.

(CONTINUED)

VIOLET (CONT'D)

What in the world are you doing here, Dixon?

DIXON

You didn't come to the station, so I thought I'd come to you. Plus, Tommy hired me as your bodyguard.

VIOLET

Is that so? Well, you should know I don't like to be watched. Except on camera, that is.

AD

Miss Mills, it's Places.

As Violet walks off --

29 EXT. DESERT - MOVIE SET - DAY

29

Our LEAD COWBOY waits inside the COVERED WAGON, two dead cowboys lie on the ground nearby. A couple HORSES stand idle. The four Indians are on horseback, awaiting their entrance. Violet climbs into the wagon and out of sight.

DIRECTOR

ACTION!

The Indians GALLOP into frame, circling the wagon, firing their Remingtons into the air. As the last Cowboy jumps out to defend the wagons, the Indians take aim and he's suddenly HIT. The Cowboy spins and dramatically FALLS FROM THE WAGON to his death. The Indians ride off, while Violet jumps off the wagon, rushes over to the dead Cowboy, his head in her lap, weeping --

VIOLET

(acting, emotional)

Henry! Open your eyes, please. You can't leave me!

DIRECTOR

CUT!

The Director turns to her with controlled anger.

DIRECTOR (CONT'D)

Violet, dear...

(delicate)

You're supposed to drop to your knees and say one line. "Henry!" That's it.

(CONTINUED)

VIOLET

What? There must be some mistake --  
this is my big scene...

DIRECTOR

(sympathetic)

Your lines were cut. Now it's  
just, "Henry."

VIOLET

I need to talk to Abe Silver. Get  
him on the telephone.

DIRECTOR

We're in the middle of the *desert*,  
there are no telephones. And Abe  
knew the lines were cut weeks ago.

VIOLET

He *knew*?

(then)

I don't believe you.

Embarrassed, and desperate for some way out of this  
situation, Violet jumps on a nearby HORSE and takes off.

DIRECTOR

Where the hell is she going?! Get  
her!

(no one reacts)

Doesn't anybody here know how to  
ride a damn horse?

At this, Dixon jumps on a nearby STEED and gallops off after  
her --

30 INT. SHERIFF'S STATION - INTERROGATION ROOM - DAY

30

Lamb and Jack sit across from Helen Lattimer, in cuffs.

HELEN

(angry)

I would never have done *anything* to  
hurt my husband.

JACK

We have your car at the scene.

HELEN

Lots of people drive that car.

(CONTINUED)

LAMB

But lots of people don't have the kind of motive you had.

JACK

We know about the insurance policy.

LAMB

You knew you could count on that money. That's why, not even twenty-four hours after your husband's gone, you're shuffling off to Buffalo.

HELEN

(emotional)

I need that surgery. Am I supposed to let my children grow up without a mother? Isn't losing one parent enough?

LAMB

(affected)

More than enough, Mrs. Lattimer.

HELEN

Why would I have killed him when all he had to do was sell back his inventory? He was going to get his money back from the company -- he promised me.

JACK

But that wasn't your only motive. The name "Nadia" ring a bell?  
(off her confused look)  
Traveling all the time, couldn't get in touch with him -- you knew what was going on, Mrs. Lattimer.

HELEN

(eyes well with tears)

You don't think Bert was having some kind of... *affair*, do you?

Off Jack and Lamb, as they both realize Helen, like Nadia, had no idea of her husband's double life...

The Lambs walk back to the bullpen.

31 CONTINUED:

31

JACK

What do you think?

LAMB

Either she's telling the truth or she's the best actress since Rita Hayworth.

JACK

At least now we know what car our killer drives. We wait for them to come in to the dealer for an oil change. We'll get our killer in the next year or so.

DEPUTY ROBERTS calls to Jack from the front desk.

DEPUTY ROBERTS

Deputy Lamb, telephone for you.

Jack crosses to his desk as Lamb retreats to his office.

JACK

This is Deputy Lamb.

Jack looks around to be sure no one is listening. Anger spreads across his face.

JACK (CONT'D)

I'll be right there.

32 INT. SAVOY - SAVINO'S OFFICE - LATER - DAY

32

Savino sits at his desk. COTA enters with an irate Jack.

JACK

What the hell is this about?

COTA

(to Savino)

Kids should be here in ten.

Cota goes. Savino tosses Jack a newspaper. Jack reads the headline: "COLLEGE CHAMPS IN TOWN FOR VEGAS VICTORY LAP." \*

\*

SAVINO

(by way of explanation)

Western Illinois State basketball team won a championship so they get a free trip to Vegas. I'm doing a luncheon. Go Bobcats. \*

\*

(CONTINUED)

32 CONTINUED:

32

JACK

What do you want? \*

Savino hands him a scrap of paper with numbers written on it.

SAVINO

The skim moves out this afternoon.  
I'm taking it to Chicago myself. \*  
These are the tags.

JACK

What am I supposed to do with this?

SAVINO

Give it to your brother and his new  
pal from the FBI. If they want the  
skim, all they have to do is follow  
my car.

JACK

While the real skim leaves town in  
another car.

SAVINO

(mock grin)

Look at you, getting the hang of  
this.

Jack shoves the paper back in Savino's hand.

JACK

I'm not your go-fer.

SAVINO

Maybe it's time Mia learns what  
really happened to her father.  
What do you think?

Jack freezes. Savino puts the piece of paper in Jack's hand.

SAVINO (CONT'D)

Don't do it for me. Do it for her.

Off Jack, facing an impossible decision...

END ACT TWO

ACT THREE

33 EXT. PASTURE - DAY

33

Dixon has caught up with Violet, their horses slow to a walk.

DIXON

(smiles)

We've got to stop meeting like this.

(then, impressed)

And how does a movie star from Hollywood know how to ride like that?

VIOLET

Mary Louise was a farm girl from Montana. Maybe she should have stayed there.

DIXON

It was just one speech in a movie. There will be loads of others.

VIOLET

(vulnerable)

No, there won't. The producer of the movie lied to me, pretended I had a big part when he knew all along I had just one line. Because that's all I'm good enough for.

Dixon has an idea, he helps her off the horse.

DIXON

Act out your scene for me.

VIOLET

(flustered)

Right now?

DIXON

Sure. I may not live in Hollywood, but I see every picture that comes through Vegas. I'm an excellent judge of talent.

VIOLET

Okay...Well then, you pretend to be the dead cowboy. Lie down in my lap, like this.

She positions Dixon. He's not complaining.

(CONTINUED)

33 CONTINUED:

33

Violet looks Dixon straight in the eyes, delivers her speech. Something about saying it to Dixon makes her honest and quiet and true.

VIOLET (CONT'D)

Henry! Open your eyes, please.  
You can't leave me... When you  
found me in that saloon I was just  
a barmaid and a two-bit dancer. I  
never imagined I could fall in love  
with a cowboy, and be so happy  
living off the land. I love you,  
Henry. You're the only man I will  
ever love.

It's electric between them. She leans in to kiss him, but JUST before their lips touch, she breaks character.

VIOLET (CONT'D)

Well, how was I?

Dixon's awash with emotion. Disappointed he didn't get that kiss, yet spellbound and knocked out by this girl.

DIXON

You're more than good, Mary Louise.  
You're a star.

OFF their connection --

34 INT. SHERIFF'S STATION - INTERROGATION ROOM - DAY

34

Lamb sits across from SANDY COOPERMAN (60s) grandmotherly, eccentric.

SANDY

Did Ethel tell you I was listening  
in on people's calls? You can't  
believe a word that woman says.

LAMB

You did share a party line with  
Myrna Callum. And she showed up  
dead last Thursday.

SANDY

You don't think I did it?

LAMB

(moving close)  
No, I don't think that, Mrs.  
Cooperman. Unless there's  
something you'd like to confess...

(CONTINUED)



SANDY  
 (aghast)  
 Good heavens, no.

LAMB  
 You hear anything unusual on the  
 party line that night?

SANDY  
 I remember Myrna called right here.  
 The sheriff's station.

LAMB  
 Sheriff's station?

SANDY  
 Heard her clear as a bell. Said  
 she had some kind of vagrant  
 outside her house. I've heard  
 enough tales of marauding men,  
 knives between their teeth,  
 stealing into women's boudoirs in  
 the dark of night...

She stops herself from getting more worked up. Then:

SANDY (CONT'D)  
 (gathers herself)  
 I locked my door tight, Sheriff. I  
 don't take chances with vagrants.

LAMB  
 We don't have a record of a call  
 coming in from Miss Callum.

SANDY  
 Then there's something wrong with  
 your records. 'Cuz there's nothing  
 wrong with me.

35 INT. SHERIFF'S STATION - LAMB'S OFFICE - MINUTES LATER - DAY

35

Lamb enters, troubled. He makes a beeline for the desk,  
 where he flips through papers to find a set of fingerprints  
 labeled "The Third Man" in quotation marks. He stares at  
 them, lost in thought.

\*  
 \*  
 \*  
 \*

SHAW (O.S.)  
 We've got another one.

36 INT. SHERIFF'S STATION - BULLPEN - CONTINUOUS - DAY

36

Lamb enters as Shaw affixes a mug shot of a GREASER to a corkboard beside three others, one of which is the Old Lady from the Airport.

\*

KATHERINE

The FBI stopped Savino's skim for the fourth time in two days.

SHAW

Nabbed this lovely specimen trying to board a flight in Phoenix.

LAMB

One pawn at a time, huh?

Jack enters.

JACK

(to Lamb)

I think I've got something for you.

SHAW

(introducing himself)

Special Agent Shaw, FBI.

JACK

Jack Lamb.

(back to Lamb)

I got a tip Savino's moving the skim at four PM. And I've got a pretty good idea how he's planning to do it.

SHAW

Does this tip come from Mia Rizzo by any chance? She's your girlfriend, right?

JACK

You have a problem with that?

SHAW

A deputy sheriff dating the daughter of a mob boss? Well, aside from the obvious conflict of interest --

LAMB

That conflict of interest just gave you a tip on your investigation.

(then)

(MORE)

(CONTINUED)

36 CONTINUED:

36

LAMB (CONT'D)

You know what they say about gift horses.

37 INT. SAVOY - FRONT DESK - DAY

37

Tommy's on the phone, hearing he's in hot water.

TOMMY

On a horse? I'm on my way.

Tommy hangs up just as Mia approaches him.

TOMMY (CONT'D)

The girl escaped from set. She's a regular Houdini. I should book her as our magic act.

MIA

I hate to add insult to injury, but you have an unexpected guest...

Just then, Abe Silver walks in from the valet.

TOMMY

(taken off-guard)

Mr. Silver! You're three days early.

ABE

I couldn't get my mind off Violet. Women make you do the craziest things, don't they?

Tommy, sweating, imagines what crazy thing Abe could be capable of if he discovers his girl is missing.

MIA

(to Tommy)

Mr. Silver would like you to escort him to the movie set, *now*.

OFF Tommy, fucked...

38 INT. SHERIFF'S STATION - LAMB'S OFFICE - DAY

\* 38

Jack enters, carrying an armful of financial documents and Crystal marketing promotion materials.

\*

(CONTINUED)

JACK

I was thinking about what Helen Lattimer said about Bert trying to get his money back from Crystal -- how come his boss, Thrane, never mentioned it? I went back to those numbers we found in his wallet.

\*

Jack hands Katherine the scrap of paper from Bert's wallet with the sequence of numbers.

JACK (CONT'D)

Bank account numbers for Crystal. Turns out the company is one big racket, from top to bottom. Pyramid scheme.

KATHERINE

What about all the products?

JACK

They don't make money by selling, they make money recruiting partners. As long as new people kick up money to the top, nobody finds out it's a house of cards.

LAMB

So when Bert went to sell back the inventory for his wife's surgery...

JACK

... I'm guessing Thrane refused. So Bert gets suspicious, looks into the company's accounts, sees they're completely empty.

KATHERINE

He confronts Thrane and Thrane kills him to shut him up.

Jack holds up a glossy pamphlet advertising franchising opportunities with Crystal.

JACK

Guess who drives a two-tone Caddy?

Jack hands Lamb the pamphlet. On the cover: Dr. Thrane standing beside his *gleaming two-tone Cadillac*.

(CONTINUED)

KATHERINE

You need something more concrete than a pamphlet if you want the charges to stick. What about your eye witness?

LAMB

He could only see the car. From fifty yards away.

KATHERINE

That's not enough to sway a jury.

LAMB

How about we get a confession?

JACK

(skeptical)

We're supposed to just mosey on over, ask Thrane if he did it? And he'll just say, "Well, heck, sure I murdered Bert, now that you asked"?

KATHERINE

Without more evidence, a confession is the only chance you've got.

Off Lamb, wheels turning...

39 INT. CRYSTAL HEADQUARTERS - DAY

39

TIGHT ON Dr. Thrane, his face now creased in an anxious frown. He takes a deep breath. Sitting across from...Tamas.

THRANE

What you think you saw --

TAMAS

I know what I saw. You killed my brother-in-law.

THRANE

And who's going to believe you?

TAMAS

Is that a chance you're willing to take?

THRANE

(after a beat)

What do you want?

(CONTINUED)

TAMAS

Ten-thousand dollars.

THRANE

You're a lunatic.

TAMAS

I'll tell the police you say hello.

THRANE

Wait.

Thrane stands and opens his drawer. He takes out his checkbook. Thrane begins to write a check.

THRANE (CONT'D)

I didn't want to kill him.

TAMAS

You don't have to explain to me.

THRANE

He threatened to go to the papers, destroy everything I built, unless I gave him the money for his wife, this preposterous surgery.

(tears out check)

I wrote a check to Bert too. We were meeting out there for me to give it to him, in fact.

He holds it out to Tamas. Tamas reaches for it.

THRANE (CONT'D)

But then I changed my mind.

Thrane grabs a sharp LETTER OPENER from the desk and LUNGES at him, but Tamas weaves out of the way, and the weapon CLATTERS to the ground. Thrane THROWS Tamas against the wall and punches him hard in the gut -- SHOUTING in pain as his fist connects with a hard, heavy object under Tamas's shirt.

THRANE (CONT'D)

What the hell is that?

Thrane tears open the shirt, revealing a RECORDER strapped to Tamas's chest.

THRANE (CONT'D)

(spooked)

You Russian son of a bitch.

(CONTINUED)

39 CONTINUED: (2)

39

Panicked, Thrane rushes for the door -- only to be greeted by Lamb's FIST in his face. He drops to the ground.

TAMAS

(correcting him)

It's Hungarian. Ignoramus.

Lamb looks down at Thrane, punch-drunk and woozy.

LAMB

I would ask for your confession,  
Dr. But I already got it.

END ACT THREE

ACT FOUR

40 INT. SHERIFF'S STATION - DAY

40

TIGHT ON a tape recorder with Thrane's diatribe playing.

THRANE (V.O.)

*...I didn't want to kill him...*

PULL BACK to reveal Lamb and Jack watching through the glass as Deputy Roberts takes Thrane's statement, Thrane handcuffed and sporting a nasty black eye.

LAMB

Never trust a man selling diet shakes.

JACK

If you've said it once, you've said it a thousand times.

(after a beat)

What are we going to do about Mrs. Lattimer?

LAMB

Which one?

JACK

Both.

LAMB

Tell them the truth, I guess.

JACK

Not sure what good that's going to do.

Lamb looks Jack square in the eye.

LAMB

Not going to do much good at all, I expect. It's going to hurt like hell. But it's still the truth.

As Jack takes this in, the door to the Station flies open and Shaw enters.

SHAW

It's four. Skim is on the move.

Lamb heads to the door to join Shaw. He turns and sees Jack hasn't moved.

(CONTINUED)



40 CONTINUED:

40

LAMB

You coming?

JACK

I'll catch up.

Off Jack, caught between telling his brother the truth and holding on to the love of his life...

41 INT. SAVINO'S CAR - DAY

41

Cota drives. Savino looks out the window as the bright, parched earth streams by.

COTA

Here come the cowboys.

Savino looks in the mirror to see a SQUAD CAR approaching, lights on. Cota pulls over and Savino rolls down his window. \*

42 EXT. DESERT - CONTINUOUS - DAY

42

Jack steps out of his squad car and approaches Savino, a steely look in his eyes. Savino stays in his car. \*

SAVINO

Where's the rest of the cavalry?

JACK

You're a smart guy. I bet you can figure it out.

SAVINO

You back out of our deal, you can say goodbye to Mia.

JACK

You do what you have to do.

SAVINO

Oh, you can count on that.

Jack walks back to the car. He turns.

JACK

By the way, the real skim? My brother's picking it up right now.

SAVINO

(laughing)

You don't know where the real skim is.

(CONTINUED)

42 CONTINUED:

42

JACK

Don't I?

Jack tips his hat at Savino.

JACK (CONT'D)

Go Bobcats.

Jack walks away. Off Savino, stunned...

\*

43 INT. GREYHOUND BUS - DAY

43

Lamb and Shaw step onto a bus and look at the passengers -- the Western Illinois State basketball team, in Lettermen Jackets.

\*

\*

SHAW

(flashing his badge)

FBI.

They walk down the aisle. The Players look up at them with indifference -- until they come to TWO PLAYERS in the back, clutching duffel bags on their laps, eyes wide with fear. Lamb extends his hand.

LAMB

If you'd be so kind.

With shaking hands, the Player gives Lamb the duffel. Lamb unzips it. Underneath a thin layer of clothes...stacks of cash. He looks at Shaw -- bingo.

44 INT. SAVOY - BAR - AFTERNOON

44

Tommy is plying Abe with drinks at the bar. Abe glances at his watch.

ABE

I thought you said they wrapped early. What's taking them so long?

TOMMY

(vamping)

You know actresses. Takes 'em forever to get out of their stage make-up.

(then)

So, tell me more about how you first made it in Hollywood, what an amazing story.

Abe loves talking about himself; Tommy has wisely tapped into that.

(CONTINUED)

ABE

As I was saying, I was the only kid  
in the mail room with a brain...

A GIRL from the front desk comes over.

GIRL

Excuse me, Mr. Silver has a phone  
call. From a Mr. Trevor. He needs  
to talk to you about Miss Violet.  
It's urgent.

ABE

(to Tommy)

That's my director. What the hell  
is going on?

Abe gets up to take the call, Tommy knows it's over.

TOMMY

(defeated, confessing)

Mr. Silver, I have to be honest  
with you --

But at that moment, Dixon escorts Violet in. Abe forgets  
about the call when he sees his girl. He unhappily clocks  
her with handsome young Dixon. Her confidence newly  
bolstered from Dixon, she runs into Abe's arms, happy to see  
him.

VIOLET

Abe! You surprised me!

ABE

(to desk Girl)

Tell him I'll call him back.

(to Violet)

Honey, why aren't you with the rest  
of the crew?

VIOLET

Well, as you *know*, my lines were  
cut, and I got pretty upset. This  
deputy gave me a lift home, and I'm  
much better now.

ABE

You'll have a bigger part next  
time, sweetheart.

Violet kisses him. Dixon watches this, crestfallen. Tommy  
crosses to Dixon away from the couple.

(CONTINUED)

TOMMY

Hey, thanks for bringing her back.  
You saved my job. I owe you.

DIXON

(covering emotion)  
All in the line of duty.

Dixon walks off, a little heartbroken. Abe crosses to talk to Tommy.

ABE

Who's that kid?

TOMMY

A sheriff's deputy. I hired him as  
Violet's bodyguard.

ABE

(pissed)  
Never let him anywhere near her again.

As Abe crosses back to Violet, we see that her eyes are trained on Dixon...

45 INT. SHERIFF'S STATION - LAMB'S OFFICE - NIGHT (N2)

45

TIGHT ON the handsome face of Patrick Shaw in black and white -- as we PULL BACK to see it's a photo on the front page of the evening newspaper. The headline: "FBI BUSTS BASKETBALL CASH LAUNDERING SCHEME." Shaw puts the paper on Lamb's desk.

SHAW

Congratulations, Sheriff Lamb.

LAMB

(playful)  
Oh I didn't do anything.  
(he points to the paper)  
See? "FBI." Says it right there  
in black and white.

SHAW

You're in here too, don't worry.

LAMB

Believe me, I won't.

The men lock eyes for a beat. Shaw smiles, defusing the tension -- he's a cool customer. He puts out his hand.

(CONTINUED)

45 CONTINUED:

45

SHAW

I look forward to a long and  
successful working relationship,  
Sheriff Lamb.

Lamb shakes hands...but his wariness remains.

46 EXT. SHERIFF'S STATION - MINUTES LATER - NIGHT

46

Katherine approaches just as Shaw steps out the door.

KATHERINE

I was just coming to say  
congratulations.

SHAW

Couldn't have done it without you.  
Your case files have been my  
bedtime reading for the last two  
months.

KATHERINE

I bet they helped you fall asleep.

SHAW

Just the opposite.  
(then)  
How about I buy you a drink? I've  
been in Vegas for three days, all  
I've seen is the inside of that  
sheriff's station.

KATHERINE

(smiling)  
Well that won't do. I'll go ask  
Ralph.

SHAW

(stopping her)  
I was just thinking the two of us  
actually.

Katherine hesitates. She takes one last look at the station.

KATHERINE

He probably wouldn't want to come  
anyway.

She and Shaw go off together, a friendship blooming...or  
something more. PRELAP MUSIC underneath as we...

CUT TO:

47 INT. SAVOY - STAGE - NIGHT

47

The Performer and Quarter from the Teaser begin a tender, downbeat version of THE STREET WHERE YOU LIVE to a hushed casino audience. Music continues to play throughout as we...

48 INT. MIA'S APARTMENT - NIGHT

48

Mia has prepared dinner for Jack, she lights a candle when she hears a knock at the door.

MIA

(calls out)

Door's open. I've never been much of a cook, but I discovered this great invention called the recipe...

He enters looking grim; she's setting the table and doesn't look up.

MIA (CONT'D)

Tonight there will be no talk of fingerprints, Savino or murder investigation, I promise...

Jack takes a breath.

JACK

Mia, I've been keeping something from you. Something big.

Mia looks up, sees that something's very wrong.

MIA

Jack, you're scaring me.

JACK

Savino's going to tell you this, and I need to tell you first. Savino didn't kill your father. I did.

Mia's in shock, trying to grasp what's been said, her world shattering around her.

MIA

What -- what are you saying - ?

JACK

(trying to explain)

It was in self-defense -- I never meant to --

(CONTINUED)

48 CONTINUED:

48

Suddenly Mia turns stone cold, and tough as nails. The power and hatred in her eyes belies a woman who was raised in the mob. She cuts him off --

MIA

Get out.

JACK

Please, let me try to explain --

MIA

GET OUT.

Distraught, Jack has no choice but to comply. OFF Jack, as Mia shuts him out of her apartment, and out of her life.

49 INT. SHERIFF'S STATION - LAMB'S OFFICE - NIGHT

49

The station is empty, silent save for the CLACK CLACK of Lamb's typewriter. A KNOCK on his door and he looks up to see Jack standing there, looking like a man who's been through hell. A beat between the brothers.

LAMB

Looks like you could use a drink.

JACK

(laughs nervously)

I wouldn't say no to that.

Lamb pours Jack a bourbon and slides it across the desk -- alongside two sets of fingerprints: the one labeled "the third man" and the other labeled "Jack Lamb" -- the prints Jack forged in Episode 113.

LAMB

You couldn't have been much older than five or six. Pop kept telling you not to play around with his spurs, but of course you wouldn't listen. You came to me when you finally sliced your finger open, didn't want Pop to find out. I did about as good a job stitching it up as you'd expect from a kid who failed out of home economics. Scar there never did heal.

...a scar we can easily see in the "third man's" fingerprint. Lamb lifts the other set of prints.

(CONTINUED)

LAMB (CONT'D)

I don't know whose fingerprints these are, but they're sure as hell not my brother's.

JACK

(after a long beat)

Savino set it up, told Rizzo I'd turned Mia into an informant. Rizzo lured me out there. He tried to kill me, I got the better of him, and that was that. I don't regret it. I only regret keeping it from you.

(then)

I couldn't imagine losing her, Ralph. I just...I couldn't do it.

Lamb looks at Jack and for a moment he looks like that five year-old boy with a bloody finger, scared out of his wits, his big brother the only person he can turn to for help.

JACK (CONT'D)

So. What do we do now?

Lamb lights a match and sets fire to the forged prints labeled "Jack Lamb."

LAMB

We get you out of it.

Lamb tosses the smoldering prints in an ashtray. Off Lamb and Jack watching them curl into ash...

\*

END OF EPISODE