CAST

Yellow Production Draft
November 17, 2008

RICHARD CASTLE
KATE BECKETT
MARTHA RODGERS
JAVIER ESPOSITO
LANIE PARISH
KEVIN RYAN
ALEXIS CASTLE
ROY MONTGOMERY

CHLOE RICHARDSON
LAWYER
CLAUDIA PETERSON
HOWARD PETERSON
BRENT JOHNSON
DIANA HARRIS
IAN HARRIS
FRANK GARRISON
VIDEO TECH
BETHANY
ELDERLY MAN
WORKER
Non-Speaking

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SC. 5
OLDER WOMAN
UNIFORM (FEMALE)
EMT TECH
SARA MANNING (DEAD)

SC. 7
PETE RSONS’ SON

SC. 9
COPS

SC. 12
SARA MANNING (DEAD)

SC. 15
UNI

SC. 16
KIDS
BECCA HARRIS
MAGGIE

SC. 25
BECCA HARRIS

SC. 26
BECCA HARRIS

SC. 28
BECCA HARRIS

SC. 37
BECCA HARRIS

SC. 38
3 TENNANTS
WORKER

SC. 40
MEDICAL WORKERS
Locations

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INTERIORS
HARRIS APARTMENT
    BEDROOM (ACTS 1, 4)
    LIVING ROOM (ACTS 4, 5, 6)
    BATHROOM (ACT 4)
LAUNDRY ROOM (ACTS 1, 6)
PRECINCT
    CONFERENCE ROOM (ACTS 1, 5)
    BULLPEN (ACTS 1, 2, 3, 5)
    INTERROGATION (ACTS, 2, 5)
    VIDEO PLAYBACK ROOM NOW PLAYS IN CONFERENCE ROOM
12 TH FLOOR
    HALLWAY (ACTS 1, 3)
PETERSON APARTMENT (ACT 1)
    DINING ROOM (ACT 4)
ELEVATOR (ACTS 1, 4)
CASTLE LOFT (ACT 1)
    CASTLE’S OFFICE (ACTS 4, 6)
CITY MORGUE (ACT 1)
    EXAMINATION ROOM (ACT 1)
OFFICE BUILDING (ACT 2) OMITTED
HOWARD PETERSON’S OFFICE (ACT 3) NOW PLAYS IN LOBBY
LOBBY (ACT 3) ADDED
15 TH FLOOR
    HALLWAY (ACTS 4, 6)
HALLWAY (ACT 5) ADDED
BROWNSTONE APARTMENT (ACT 5) NO LONGER BROWNSTONE
BASEMENT
    OUTSIDE LAUNDRY ROOM (ACT 6)

EXTERIORS
NEW YORK
    STREET (ACTS 1, 2, 3)
    WALK AND TALK (ACT 2) NOW PLAYS IN INTERROGATION
PARK (ACT 2)
    BENCH (ACT 2)
BROWNSTONE APARTMENT (ACT 5) NOW PLAYS INT. HALLWAY
BUILDING
    STREET (ACT 6)
ACT ONE

FADE IN:

EXT. NEW YORK, STREET - DAY

Manhattan traffic, 86th and CPW, snarled. (The traffic’s sound design places the viewer “in the thick of it.”)

TRANSITION TO:

INT. BEDROOM - DAY

SUNLIGHT streams through a curtained BEDROOM WINDOW.

(Note: Identical traffic noise will be doppler effected to fix Bedroom’s location as same.)

CAMERA FOLLOWs the shaft of sunlight down to a high-priced RUG, and a CELL PHONE resting, unattended, underneath a well-appointed BED. (As the CAMERA takes us down to the phone, the traffic sounds start to fade.)

HOLD ON CELL PHONE. Beat.

Suddenly, the CELL PHONE comes to life with a MUSICAL RING TONE: “Vampire Weekend.” (In any event, something youthful and jarringly out of place in the quiet.)

SONG plays a few moments before the call ends, then the remaining low, traffic sounds are overtaken by a doppler-effected BUZZING NOISE which would accompany a CAMERA DROP through floors, prelapping a...

TRANSITION TO:

A FLORESCENT-TUBED CEILING FIXTURE - DAY

(Note: Concrete, piping; an industrial ceiling and clearly not the bedroom.)

Bright white tubes buzzing. A beat. The buzzing starts to fade concurrently with a CAMERA PAN down to the top of a row of rumbling MACHINERY.

CAMERA PANS LOWER and the buzzing is overtaken by the rumbling of the machinery and an even louder thump-thumping at regular 2-3 second intervals.

CAMERA CONTINUES TO PAN LOWER passing a COIN SLOT, revealing:
THE GLASS PORTAL OF A FRONT-LOADING DRIER

Inside, clothes are spinning: that’s the rumbling sound we’ve been hearing. But what’s that thumping?

CAMERA PUSHES IN TOWARD THE GLASS PORTAL, revealing,

The back of someone’s head and long hair, her body tumbling around and around.

The BODY, with each revolution: thump, thumping.

CUT TO:

INT. PRECINCT, CONFERENCE ROOM - DAY

CASTLE sits at a conference table, his phone on the table, looking over a stack of documents. Across from him, is a humorless, suited LAWYER (mid-40s, balding).

LAWYER
You understand that by signing these documents, you’ll be waiving a number of legal rights in exchange for the opportunity to accompany and observe Detective Beckett in her duties as an officer for the NYPD?

CASTLE
Wow.

LAWYER
Something wrong, Mr. Castle?

CASTLE
(re: phone)
Yeah. Do either of you get any bars in this room?

BECKETT, leaning against a nearby wall, shoots him a look.

BECKETT
Castle.

CASTLE
It’s just weird not to get cell service in a police station. I mean, it’d be so much easier to get your one phone call, right? Sorry.

He turns his attention back to the paperwork.
LAWYER
Be advised that once you sign, if
you get injured, you cannot sue the
city. If you get shot, you cannot
sue the city. If you get killed...

CASTLE
My lifeless remains cannot sue the
city?

LAWYER
Your heirs, Mr. Castle.

BECKETT
Do I have to wait for him to sign
or can I shoot him now?

LAWYER
Mr. Castle, these waivers are
serious business. Perhaps you’d
feel more comfortable referring the
matter to your attorney.

CASTLE
Are you kidding? He’d never let me
sign these.

As Castle pulls out his pen...

CASTLE (CONT’D)
Luckily, his job is to get me out
of trouble, not stop me from
going into it.

BECKETT
(annoyed)
Isn’t your book coming out soon?
Don’t you have to be somewhere?

CASTLE
Probably. But here’s more fun.

She shakes her head as her CELLPHONE RINGS.

BECKETT
(on phone)
Beckett... Where? I’m on my way.

Beckett heads toward the door.

CASTLE
Hey... Where are you going?
BECKETT
I have work to do, Castle.

CASTLE
What? We have a case?

BECKETT
I have a case. You have paperwork.

And she’s out the door. Castle turns to the Lawyer

CASTLE
300 bucks for a phone and she gets the bars.

INT. LAUNDRY ROOM - DAY

BECKETT enters, finds RYAN and ESPOSITO standing beside the now open drier.

An OLDER WOMAN, 70s, sits in a folding chair with a female UNIFORM and an EMT TECH attending her, supplying portable oxygen.

Ryan sees Beckett enter, crosses to her, as she scans the room. QUICK CUT (her POV) on a busted BLEACH JUG laying in a small pool of clear liquid.

BECKETT
So?

RYAN
Mrs. Rosenberg. 9-E. Comes down to put her clothes in the drier, finds it’s occupied. Comes down a half-hour later and she’s had enough. Decides to take matters into her own hands.

BECKETT
C’mon. You’re telling me an old lady killed someone over a busy drier?

RYAN
What?? No. She just got tired of waiting around, so she opened the drier to take the person’s clothes out.

Beckett and Ryan reach the open drier, WE SEE the body of a woman, 20s, fully clothed - jeans, T-shirt - cramped awkwardly inside, along with a load of a little boy’s clothing.
RYAN
Finds Miss Fluff and Fold instead.

Beckett leans in for a closer look. No blood.

ESPOSITO
Now if that's not a cautionary tale about poking through someone else's laundry, I don't know what is.

RYAN
Dude, there's an etiquette involved. If the clothes were dry, Mrs. Rosenberg had every right to put them in a basket. Now, if you're gonna tell me she folded the clothes, then it gets kinda creepy.

ESPOSITO
Sorry, but you start rooting through my underwear without invitation? I'm gonna consider that a serious breach of hygiene.

BECKETT
Thought you went commando, Esposito.

Off Esposito, then --

BECKETT
(re: victim)
Alright, let's get her out of there with a little dignity. And get C.S.U. down here. I want blood samples from the edge of this table and that bleach bottle sent to the lab.

CLOSE ON THE OF EDGE OF A FOLDING TABLE, a trace of blood.

BECKETT
Also, photos and prints; not that it's gonna do us much good in a public area... I assume she lived in the building?

RYAN
Worked. 12-F. She's the nanny.

CUT TO:
EXT. 12TH FLOOR, HALLWAY - MOMENTS LATER

Elevator doors open on the 12th Floor, revealing Castle leaning against the wall, seemingly waiting for Beckett.

CASTLE
Thought you ditched me back at the precinct, didn’t you?

Beckett shakes her head, starts walking down the hallway. Castle follows.
CASTLE
C’mon, Nanny McDead’s found on spin dry and you didn’t think your Captain would let me in on that story?

BECKETT
You’re right. My bad... So, exactly how long can I expect you to be shadowing me on my cases like this?

CASTLE
Hard to say. You know when I’m writing a new character, there’s no telling how long it’ll take for inspiration to strike.

BECKETT
Thought I was your inspiration, Castle.

CASTLE
Oh you are, Detective, and in so many ways.

BECKETT
Well, then your “inspiration” might strike you sooner than you think.

Beckett shoots a warning look at Castle as she stops in front of 12-F; she presses the door buzzer.

CASTLE
Nanny’s name was Sara Manning and she worked for the Petersons about two years.

(off her new look)
The doorman’s a huge fan of my work.

Beckett shakes her head, just as CLAUDIA PETERSON, 38, pencil skirt, silk blouse; professional appearance - minus the heels now that she’s home with the kid - answers the door.

BECKETT
Mrs. Peterson? Kate Beckett. NYPD. I was hoping I could ask you a few questions about Sara Manning.

CLAUDIA
Yes. Of course. Please come in.

Claudia opens the door, Beckett enters, Castle follows.
CASTLE

Hi. Richard Castle. Just... N-Y.

SMASH CUT TO:

CASTLE TITLE CARD

INT. PETERSON APARTMENT - MOMENTS LATER

Beckett and Castle are in the LIVING ROOM, with HOWARD PETERSON, 40, while Claudia speaks to her SON, 8, through an open door to his BEDROOM.

CLAUDIA

Sweetie, Mommy and Daddy need to talk to some people, but we’ll be right out here.

She closes the door, leaving it open a crack, giving us a glimpse of the little boy, playing on a rug that looks similar to the one in the Cold Open.

CLAUDIA

We still haven’t told him what happened. We just don’t know how.

HOWARD

Sara was very close with him. She just had a gift with kids.

CLAUDIA

She was such a lovely girl.

BECKETT

I’m very sorry.

CLAUDIA

The school called me at my office when Sara didn’t come to pick up Justin. I tried her cell phone, but it went straight to voice mail. Then I tried here and the machine picked up. So I hopped in a cab and went to the school. When we got home, the police were already here.

BECKETT

So, the last time you spoke to Sara was when?

CLAUDIA

My husband saw her yesterday evening when he got home.
HOWARD
We take Justin to school in the mornings, so we’re usually gone by the time Sara gets here.

BECKETT
And what time is that?

CLAUDIA
Today, it would have been eleven. Sara straightens up... does Justin’s laundry, then picks him up at school about two. One of us is then home for dinner. Last night, it was Howard’s turn.

BECKETT
So, you talked to her last?

HOWARD
I guess so.

CASTLE
Did she mention any problems she was having? A boyfriend maybe.

Beckett shoots a look. Claudia’s a little unnerved.

CLAUDIA
Sara’s boyfriend?

HOWARD
The doorman told us the police said it was a break-in, that it was probably a stranger who did this.

BECKETT
We’re not sure what happened.

CASTLE
Maybe not. But statistically speaking? Much greater likelihood she knew her attacker.

CLAUDIA
Oh my god.

BECKETT
(looks at Castle) Again. We’re not sure who was involved.

CASTLE
But she did have a boyfriend.
HOWARD
Brent. But they broke up.

CASTLE
When was that?

CLAUDIA
Maybe a month ago. But Sara never said there was any trouble or anything like that.

BECKETT
Brent. That’s his name?

CLAUDIA
Yes.

BECKETT
What about a last name?

CLAUDIA
Gosh, I don’t think Sara ever mentioned it.

HOWARD
To me either.

BECKETT
Well, I appreciate you speaking with us.

CLAUDIA
Of course.

BECKETT
Let’s go, Castle.

CASTLE
That’s it?

BECKETT
That’s it.

CLAUDIA
Oh god, I hadn’t even thought about that... I’m sorry, but we don’t have their number.
HOWARD
They live down in Atlanta. Sara was just with them over Christmas.

CLAUDIA
Those poor, poor people.

BECKETT
What about her things?

CLAUDIA
That’s her bag and jacket.

She motions to a JACKET and BAG on a chair.

BECKETT
Maybe I can take these with me and check her cell phone.

CLAUDIA
Thanks.

CUT TO:

INT. ELEVATOR - MOMENTS LATER

Beckett has the BAG and JACKET, looking through both.

CASTLE
Why didn’t we stick around? I had a lot more questions.

BECKETT
Because I actually like to investigate things myself first. Besides, neither of them is going anywhere, Castle.

(then, re: purse)
There’s no cell phone.

CASTLE
You check the laundry room or the drier?

BECKETT
If it’s there, C.S.U. will find it.

Beckett opens a WALLET: Sara Manning’s driver’s license. CLOSE ON Sara’s photo and an address in Georgia.

BECKETT
She still has a Georgia license.
CASTLE
And you’re really the one who has to call her parents?

BECKETT
Little easier to write about than live through, huh?

Off Castle,

CUT TO:

INT. PRECINCT, BULLPEN – NIGHT

Castle and Beckett enter, find MONTGOMERY, Esposito and Ryan gathered around two monitors. (Production note: One monitor depicts the building’s rear entrance; the other: a “bubble” camera inside the elevator, which doesn’t show the elevator’s floor panel.)

CASTLE
Three men huddled around a computer. I hope that’s not porn. And if it is, I’d like in.

CAPT. MONTGOMERY
Esposito and Ryan pulled security tapes from the elevator and the building’s rear entrance.

RYAN
Front door has a twenty-four hour doorman.

Esposito motions to MONITOR depicting the inside of ELEVATOR. (Note: There’s a time and date stamp, running clock.)

ESPOSITO
This is the Elevator’s cam. Victim gets on with the laundry basket. Goes down to the basement to put the kid’s laundry into the washer. ... Few minutes later, she gets on, heads back upstairs to the apartment. Then about forty minutes later, she rides the elevator to the basement again.

RYAN
We’re thinking probably to take the kid’s clothes out of the washer and put them in the drier.
CAPT. MONTGOMERY
Camera never picks her up again.

Esposito stops Sara’s image. Castle studies it.

RYAN
(off monitor)
Only other person who rides the elevator all the way to the basement during the next hour is the old lady who found the body.

Esposito nods, fast forwards and WE SEE Mrs. Rosenberg getting off at the basement level.

BECKETT
So, whoever attacked her had to have used the stairwell, otherwise the camera would have seen them.

RYAN
(picks up file)
We got three maintenance workers on duty that day. We’re gonna run their names tonight.

CASTLE
Why run only the building’s workers? Why not all the neighbors?

BECKETT
What are you basing that on?

CASTLE
I’m basing it on the fact that a neighbor makes a better story.

They roll their eyes a little.

CASTLE
C’mon. What do any of us know about our neighbors in this city? You think the guy who lived next door to Son of Sam knew he was living next to Son of Sam?

CAPT. MONTGOMERY
He’s right. Neighbors in Berkowitz’s building had no idea he was the Son of Sam Killer.

Castle can see he’s piqued their interest.
CASTLE
Like... what do we know about the
guy in 8-B?

BECKETT
Who?

CASTLE
8-B. The quiet type; the man who
walks past you everyday and you
never notice. Only he noticed
Sara. She was young, beautiful.
The kind of girl he never stood a
chance with.
(beat; nods to Beckett)
We all know those girls, right?

Beckett sees the three, Esposito, even Captain Montgomery
drawn in. And all of them looking at her. Then--

CASTLE
At first, it was just a game:
learning her schedule, when she did
the laundry, when she’d be alone.
Until it became something more,
something he couldn’t control.

Now in the background we see a few COPS stopping to listen.

CASTLE
He used the stairs, obviously, to
avoid the elevator’s camera. Then
waited, concealed, in the shadows.
And when she went inside that
laundry room, he pounced.

They’re now hanging on his every word.

CASTLE
And now, as he looked into her
vacant, lifeless eyes, he wanted to
tell her: He hadn’t meant to kill
her; that all he’d really wanted
was to be noticed... That’s when he
felt the warmth of that drier
against his skin. He took her limp
body in his arms and gently placed
her inside. When he found the
quarter in his pocket, he nearly
smiled at his good fortune, sliding
it into the coin slot, buying
himself the time to do what he’d
always done best: disappear.
You can hear a pin drop now. But Castle’s only been fucking with them and suddenly shifts gears. Pops back to affable.

CASTLE
Just saying it’s a better story.

Beckett almost can’t hide her smile, as Castle walks away. The team looks at one another: It almost makes sense.

CAPT. MONTGOMERY
Let’s see what we can find out about the neighbors.

(then, sharper)
And someone better tell me who the hell lives in 8-B.

Montgomery walks off toward his office.

CUT TO:

INT. CASTLE LOFT - NIGHT

Castle arrives. There’s a light in the kitchen. ALEXIS is there. She’s cleaning dishes, loading the dishwasher. The place looks like Caligula just held a feast. It’s a mess.

CASTLE
Lemme guess. Gram cooked.

ALEXIS
Chicken tikka masala.

CASTLE
And where is Hurricane Martha?

ALEXIS
In her room, taking a dramatic pause.

CASTLE
And left the mess for someone else to clean up, as usual.

Castle grabs stuff to help clean up.

ALEXIS
I don’t mind. Dinner was fun.

CASTLE
And it’s not “her room.” It’s our guest room... even with that hideous bedspread she bought.
ALEXIS
If you’re hungry, there’s lots of left-overs.

CASTLE
Thanks, but I grabbed a slice on my way home.

ALEXIS
You really are turning into a cop.

CASTLE
(cool)
Yeah? You think so?

ALEXIS
So who got killed today?

CASTLE
The nanny.

ALEXIS
Do they know who did it?

CASTLE
Apparently in an actual homicide? They don’t know who did it until after the guy gets caught.

Alexis smiles. Beat.

ALEXIS
How come we never had a nanny?

CASTLE
Your mother and I decided that if someone was going to screw you up, we wanted it to be me.

(off her smile)
Only somehow you managed to turn out just fine.

MARTHA enters --

MARTHA
Ah, the prodigal son has returned from the night shift. Catch any “perps” tonight, kiddo?

(off Castle, Alexis)
I did an NYPD Blue once, remember?

ALEXIS
You were the crazy homeless woman.
CASTLE
And some might say, still are.

Martha makes a face: ha ha.

ALEXIS
I was just asking Dad why we never had a nanny when I was little.

CASTLE
Of course I spared her tales of my own experience.

MARTHA
Well, I had a real job as a working actress. You know not all of us can sit at home with a keyboard and claim to be employed.

ALEXIS
Really? You had a nanny?

CASTLE
They weren’t called nannies then.

ALEXIS
What were they called?

CASTLE
Oh, I don’t know...
(looks at Martha)
Alcoholics? Raving lunatics. Completely irresponsible middle aged women who were supposed to be taking care of me but watched day time television instead.

MARTHA
Oh stop your whining. You didn’t turn out half bad. And don’t you forget the good half are my genes.

CASTLE
Which is something I just have to take your word for, isn’t it? But I wasn’t looking for an apology, mother. Truth is, I got the plot to my first novel from All My Children.

Castle’s cell phone rings (Dragnet theme).
CASTLE
(into phone)
Ah, Detective Beckett... Miss me already?

MARTHA (IN B.G.)
(to Alexis)
Which by the way makes me one quarter responsible for your success as well.

CASTLE
(checks his watch)
Really? They do them at night? No, sure. I’m just really touched you thought of me... I see, you were ordered to call me. Well, either way, I can leave now.

Castle ends the call. Comes to Alexis.

CASTLE
Gotta go.
(kisses Alexis)
I’d tell you to wait up, but you’ll be asleep by eleven.

ALEXIS
Ten thirty. It’s a school night.

CASTLE
(to Martha)
You sure she has either one of our genes?

Kisses his mother. Uses the ploy to whisper to Martha:

CASTLE
Help her with the dishes.

MARTHA
Just be careful, flatfoot.

CUT TO:

INT. CITY MORGUE - NIGHT
Beckett leads Castle toward the examination room. She’s wearing a paper smock over her clothes and putting a PLASTIC GLASSES on, while she hands both to Castle.

BECKETT
Put these on before you go in.
CASTLE
Really? I thought cops just stand
over the body eating ham and cheese
sandwiches, cracking jokes. You
know, hard-core gallows humor.

Beckett shakes her head and moves inside,

INT. CITY MORGUE, EXAMINATION ROOM - CONTINUOUS

Beckett is with LANIE. Sara Manning is on an exam table.

LANIE
Well, the head trauma definitely
contributed to the death. The
force of the blows resulted in
significant cerebral hemorrhaging.

Castle comes in, still fitting the VISOR.

LANIE
Mr. Castle. Nice to see you again.

CASTLE
I’d say the same but my glasses are
scratched. How often do they let
you replace these things?

BECKETT
Not everyone has your budget,
Castle... So what killed her?

LANIE
I’d say she was struck in the head
with the bleach bottle, then fell
forward and hit her temple on the
edge of the table. That caused
temporal bleeding.

Lanie goes over a counter and picks up a glass slide.

LANIE
Without medical attention, she
didn’t stand a chance... But what I
thought you’d find really
interesting is the fact that she
had sex within hours of her death.

BECKETT
Sex?

CASTLE
I’ll explain how that works later.
LANIE
Might have even been within a few minutes of the murder. Heat from the drier makes it hard to pinpoint.

BECKETT
But you’re saying she was raped?

LANIE
Hard to determine. There were no vaginal lacerations or presence of any semen.

BECKETT
So what was the evidence of sex?

LANIE
Traces of a spermicide.
(beat; off Beckett)
The guy wore a condom.

CASTLE
Really has been a while, hasn’t it.

Beat.

LANIE
I mean, it’s possible it was a rape, but my best guess is--

BECKETT
That she knew the guy.

Off Lanie’s nod, Castle.

END ACT ONE
ACT TWO

INT. PRECINCT, BULLPEN - DAY

Castle, Beckett, Esposito and Ryan debate the merits.

BECKETT
Without evidence of trauma, I’m not ready to buy her attacker as a sexual predator. Not with him using a condom.

ESPOSITO
Could be he was trying to hide DNA.

RYAN
Dude, someone smart enough to hide DNA would have been smart enough not to have sex with her in a laundry room.

CASTLE
You’re missing the point: The laundry room provided him with an opportunity... It isn’t just chance she was killed there.

Montgomery enters,

CAPT. MONTGOMERY
Where are we on her cell phone?

ESPOSITO
I pulled her records and had her service provider ping it.

(off file)
Triangulation put the phone at or near the building.

Esposito hands the file to Beckett.

CAPT. MONTGOMERY
Maybe the guy took it so she couldn’t call for help, then dumped it somewhere close by.

(then)
What about the ex-boyfriend?

RYAN
We have a first name. But if we had her cell phone, he might be in her address book.
BECKETT
(off file)
What about these calls?

CASTLE
What calls?

BECKETT
Last two months, there's dozens of incoming calls from the same number.

ESPOSITO
Right. We're still running it down, but the number's a pre-pay. Besides, those calls stopped a couple of weeks before she was killed.

BECKETT
But her outgoing calls to that number stop even before that.
(beat, realizing)
Whoever it was, she didn't want to talk to them.

CASTLE
(following Beckett now)
She was letting those calls go to her voicemail.

Off our guys,
INT. PRECINCT, INTERROGATION - DAY

BRENT JOHNSON, 20, nervous, sits waiting with a UNI, when Castle and Beckett enter. UNI then gets up and exits.

BECKETT
Brent Johnson?

BRENT
Yeah.

BECKETT
Detective Beckett. This is Mr. Castle. I assume you know why you’re here?

BRENT
Um, the cops who picked me up at my job said you had some questions about what happened to Sara?

BECKETT
That’s right. We understand you and Sara were dating.

BRENT
Yeah. ’Til about a month ago.

BECKETT
A month ago? What happened then?

BRENT
Nothing. We broke up.

CASTLE
Whose idea was that?

BRENT
Mutual thing, I guess.

BECKETT
A mutual thing.

Beckett reaches into her pocket, and takes out a small digital recorder. Hits “play.”

BRENT (ON RECORDER)
Sara, it’s me. Look, just call me back, okay?
   (BEEP; new call)
You can’t just not call me. Don’t be a bitch, Sara.
   (BEEP; new call)
Sara, c’mon. I just wanna talk.
   (MORE)
Why can’t you just tell me who the guy is? Okay, you know what? You’re just a little slut.

Beckett clicks “off.”

BECKETT
There’s plenty more of those.

CASTLE
And they all make Alec Baldwin’s messages seem like rainbows and unicorns...

BRENT
How did you get those?

BECKETT
From your service provider.

CASTLE
Little advice? When you buy a pre-pay phone? Don’t put it on your credit card. Makes it totally traceable.

BRENT
I wasn’t trying to hide anything.

BECKETT
No? Then why’d you just lie?

CASTLE
‘Cause no man likes getting dumped, right? Our egos can’t handle it. I had an ex-girlfriend cheat once and I ended up drinking every meal for a week. And I never even liked her. But if I’d loved her? Wow. I don’t know what I would’ve done.

BRENT
No. No way. It wasn’t like that.

BECKETT
No? Then how’d you find out about Sara, if you broke up a month ago?

BRENT
A friend.

(off her look)
Chloe. Chloe Richardson. We all went to college together. Chloe’s the one who got Sara her job.
BECKETT
How'd this friend find out?

BRENT
Chloe nannies for another family in the building. They were pretty close.

BECKETT
So, where were you the day Sara was killed?

BRENT
Where those other cops found me. At my job. Look, they have video cameras and a sign-in sheet there. I swear, I didn’t have anything to do with this.
   (off Beckett, shit)
So, you gonna arrest me now or what?
BECKETT
No. You can go. But I don’t want you to leave town until we talk again, do you understand?

BRENT
Yes, ma’am.

Brent gets up, beats a hasty retreat.

CASTLE
Don’t leave town? Don’t you need probable cause for something like that?

BECKETT
Only he doesn’t know that, does he.

Beckett gets up, heads to the exit as well.

CASTLE
So, you can just lie like that? That is so cool.

CUT TO:

EXT. PARK – DAY

The playground: ground zero for the Manhattan nanny. KIDS on swings, sandboxes, etc.

BECKETT
Doorman told Esposito this is the playground most of the nannies in the building go to, so this girl Chloe should be here.

CASTLE
Kinda takes me back a bit.

BECKETT
(takes a playful shot)
A bit? I’m thinkin’ it’s gotta be a little more than that, Castle.

CASTLE
I wasn’t talking about when I was a kid. I was referring to taking my daughter to the park.

BECKETT
You took your daughter to the park?
CASTLE
Spring, summer and fall, we were here almost everyday. Alexis’s mother was on the road a lot - community theater - so I had custody.
(off her look)
What?

BECKETT
Just never figured you for Mr. Mom.

CASTLE
Some of the best days of my life.

BECKETT
That’s actually nice.

CASTLE
Tell me about it. Do you know how many lonely single mothers there are on a Manhattan playground? And there I was: in between marriages.

BECKETT
Exactly how many times have you been married, Castle?

CASTLE
Twice.

BECKETT
That’s it?

CASTLE
Isn’t that enough? How ‘bout you?

BECKETT
Me. Nope. Never been.

CASTLE
You’d be good at it. You’re controlling and disapproving. You should really try it.

BECKETT
I’m not an “if at first you don’t succeed” sort of girl, Castle. When it comes to marriage, I’m more the one and done type.

CASTLE
Any serious candidates?
BECKETT
(but then)
Doorman said she had a red vest on.
That could be her over there.

Beckett heads over to young woman, CHLOE RICHARDSON, 20s, with a little girl, BECCA, 5, not far off.

BECKETT
Chloe?

CHLOE
Yes?

BECKETT
Detective Beckett. I'd like to ask you some questions about Sara Manning?

CHLOE
Right now?

Chloe looks over at Becca playing a short distance away.

BECKETT
It won't take long.

CHLOE
Hey Maggie?

Another nanny, MAGGIE, late 20s, turns around.

CHLOE
Could you watch Becca for a minute?

CUT TO:

EXT. PARK, BENCH – MOMENTS LATER

Chloe, Beckett and Castle sit on a park bench.

BECKETT
Sara's boyfriend told us you were the one who got Sara her job.

CHLOE
You talked to Brent?
(off Beckett's nod)
When we got out of school, Sara couldn't find a job. She was temping all over town. I nannie for a family in the same building and heard the Petersons were looking for someone.
CASTLE
So, when was the last time you saw Sara?

Chloe turns and looks away.

BECKETT
I understand how it feels to lose someone, Chloe... But we need to ask you these questions.

CHLOE
We’d meet before work sometimes. Get some coffee on Columbus, then walk over to work together.

BECKETT
Did you have coffee with her that day?

CHLOE
Yeah.

CASTLE
And, did Sara say anything to you? Did she seem upset?

CHLOE
Upset? Upset about what?

BECKETT
We got the impression from Brent that Sara was seeing someone else.

Chloe looks away again.

CASTLE
You know who he was, don’t you.

Chloe turns and looks at Castle. This is hard for her.

CHLOE
Sara stayed late sometimes.

BECKETT
What do you mean? At the Petersons?

Castle mouths to Beckett, behind Chloe’s back: “Told you.”

CHLOE
We got off work around the same time, so we’d take the train together.

(MORE)
CHLOE (cont'd)
I live with a roommate a couple of blocks from Sara... But the last few months she started staying late... Mr. And Mrs. Peterson kinda take turns coming home for dinner, you know?

BECKETT
Yes. Mrs. Peterson told us.

CHLOE
God, I don’t wanna say something and then-- I mean, he’s married.

BECKETT
Sara told you about him then?

CHLOE
No. Not exactly. It’s just... the nights Mrs. Peterson didn’t come home for dinner? Those were the only nights Sara stayed late.

Off Beckett, Castle,

END ACT TWO
ACT THREE

INT. LOBBY - DAY

Castle and Beckett enter a lobby.

CASTLE
Told you we should have asked the husband more questions that day.

BECKETT
And I told you, I like to question my most likely suspect after I know more about him. That way he’s tied to more specific answers.

CASTLE
So you suspected him too?

BECKETT
The husband? Duh.

CASTLE
You know, you would totally clean up at my poker game.

BECKETT
Right. Just you, James Patterson and the rest of the Times best seller list... Think it’s probably a little too rich for my blood.

CASTLE
We could always make it strip poker?

BECKETT
Sorry, Castle, but I prefer mystery to horror.

Castle smiles, as they come upon Howard on his phone, roaming a space. He sees them, his look indicating he’s unsure why they’re here. He holds up a finger for them to wait.

HOWARD
Yeah. I’m checking out the space now. But I told you, I need at least twenty thousand square feet.

Beckett “indicates” he should rap up his call. Now.

HOWARD
Look, I’ll call you back if my clients are interested.
BECKETT
Hi. Remember us? *

EXT. NEW YORK, STREET - DAY

Beckett, Castle and Howard Peterson walk and talk.
BECKETT
So when was the last time you saw, Sara, Mr. Peterson?

HOWARD
The night before she was killed. I already told you.

CASTLE
Which was your night to be home for dinner, right?

HOWARD
Yes. Why are you asking?

Castle’s about to answer. Beckett jumps in--

BECKETT
Eh. Eh. Eh.
(then, to Peterson)
I have information that Sara Manning was having a relationship.

HOWARD
Right. She had a boyfriend.

Castle scrunches his face: You’re guessing wrong.

BECKETT
Someone else.

HOWARD
Someone else? Who?

Castle looks at Peterson, sheepishly points to him.

HOWARD
Me? You think I was having an affair with Sara?

CASTLE
Bingo.

HOWARD
But that’s, that’s... crazy.

BECKETT
Is it? We know she stayed late on some nights.

HOWARD
To help us with dinner.
BECKETT
Us? What we heard is that she only helped on the nights your wife wasn’t home.

Howard Peterson looks trapped a bit.

HOWARD
... It’s not what you think.

CASTLE
When is it ever?

HOWARD
Look, it wasn’t my fault Wall Street tanked. Took the real estate market with it. Only try telling her that.

BECKETT
Try telling who that, Mr. Peterson?

HOWARD
My wife. And you’re right. I was having an affair.

BECKETT
So, what happened?

HOWARD

BECKETT
I meant, in that laundry room.

HOWARD
What?

BECKETT
You just said that--

HOWARD
I was having an affair. But it wasn’t with Sara, for godsake. It was with a woman in my office.

(off them)
Look, on the nights I was supposed to be home for dinner? I wasn’t. Check the land line at the apartment. I always called Sara to make sure things were okay.

(MORE)
There’s gotta be records from my cell phone, right?

Off Beckett, a little deflated.

CASTLE
Don’t leave town?

Off Howard,

CUT TO:

INT. PRECINCT, BULLPEN – DAY

Beckett and Castle return. Ryan and Esposito are working.

ESPOSITO
What happened with the husband?

BECKETT
He says he was cheating, just not with our victim. I want you to run it down. Here’s her name.

Beckett hands a paper to Esposito.

RYAN
I’m telling you, true commitment’s a thing of the past. I mean, name me one happily married couple.

CASTLE
Degeneres and de Rossi.

ESPOSITO
Think he just got you, bro’.

BECKETT
What is this, The View? Where are we on the boyfriend?

ESPOSITO
His story checked out. Video and a sign-in sheet.

BECKETT
Great. So all we have is a cheating husband with a possible alibi and no cell phone to try to lift the perp’s fingerprints.

RYAN
I got something better.
BECKETT
Please tell me it’s that the mayor wants him out of here.

CASTLE
Have you noticed that she gets a little grumpy when she doesn’t have a suspect?

RYAN
Well, we got one now. Guess who wasn’t where they said they were the day Sara Manning was killed?

BECKETT
Who?

RYAN
C’mon, guess.

BECKETT
I’m not guessing, Ryan.

RYAN
You’re a killjoy, you know that.

CASTLE
Exactly what I’ve been telling her.

Ryan hands her his pad. She looks at the name. Then looks up at Ryan, who’s grinning at her.

RYAN
Pretty good, huh? Told you, you shoulda guessed.

INT. 12TH FLOOR, HALLWAY - DAY

Beckett with Castle knocks on an apartment door: 12-F. Only it’s Claudia Peterson who opens it.

BECKETT
You weren’t at your office the day Sara Manning was killed, were you.
(off her)
You lied to me, Mrs. Peterson.

Off Claudia Peterson, caught,

END ACT THREE
ACT FOUR

INT. PETERSON APARTMENT, DINING ROOM – DAY

Claudia Peterson, with Beckett and Castle.

BECKETT
Detective Ryan checked with your son’s school. The day they called you about Sara not showing up to get your son, your assistant told them he couldn’t reach you.

CLAUDIA
What are you talking about?

BECKETT
I’m talking about Sara Manning, Mrs. Peterson. We’re talking about why you lied about where you were the day she was killed. We know you weren’t at your office.

CASTLE
Wouldn’t have been hard to sneak in your building. Doorman could have been out hailing a cab for someone, taking a delivery...

Claudia becomes slightly unnerved.

CLAUDIA
My husband was having an affair... Did you know that?

CASTLE
Actually, we did.

CLAUDIA
All these months and I had no idea.

BECKETT
But you found out?

CLAUDIA
Sara told me a few weeks ago.

Beckett looks at Castle: Is this their break?

BECKETT
Sara, told you about the affair?
CLAUDIA
Yes. And she’d been a complete wreck about keeping it from me.

CASTLE
Yeah, I’ll bet.

CLAUDIA
Did you know he was paying her extra?

BECKETT
No. He didn’t mention that.

CLAUDIA
I mean, imagine him putting Sara in the middle of something like that.

BECKETT
Something like what?

CLAUDIA
Using Sara to cover for himself. I mean, it’s disgusting.

CASTLE
Are you telling us your husband wasn’t sleeping with Sara?

CLAUDIA
Howard and Sara? Of course not. It was a woman from his office.

BECKETT
I don’t understand, if you had nothing to do with Sara’s death, why did you lie to us?

CLAUDIA
Because my cheating husband has absolutely no idea that I’m about to serve him with divorce papers.

(off Beckett)
I lied because I was at my lawyer’s that afternoon. It wasn’t just Howard who could keep a secret.

Off Beckett, Castle,

CUT TO:
INT. CASTLE LOFT, CASTLE’S OFFICE – NIGHT

Castle is in his home office looking over the ELEVATOR CAM VIDEOS on two different monitors. WE SEE Sara Manning on both monitors: different shots. Time clocks running on screens. Martha enters.

MARTHA
What are you watching?

CASTLE
Nothing.

MARTHA
You’re not webcamming again, I hope.

CASTLE
I burned a DVD from some security cameras the police have been looking at... And I never web cam’d.

MARTHA
That’s your story and you’re sticking to it, huh?

Martha leans over his shoulder, looks at monitors,

MARTHA
The police just let you burn a DVD?
  (off Castle)
You realize you’re going to have to stop stealing evidence, right?
  (beat)
I thought the purpose of following that detective was to help you write.

CASTLE
It’s called research, mother.

MARTHA
Well, you better hope this last Derek Storm book sells, lover boy, ‘cause research don’t pay the bills... Is that the nanny?

CASTLE
Yep.
MARTHA
What married woman in her right mind invites a girl that pretty into her own home.

Castle starts it again. Alexis pops in.

ALEXIS
Hey, what are you guys watching?

CASTLE
I’m watching, she’s butting in. (relents)
The police can’t find the Nanny’s cell phone. They were hoping to lift fingerprints from it. I just thought I could see if she had it with her when she went down to the laundry room.

MARTHA
And?

CASTLE
It’s in her hand the first time she brings the clothes down to wash. But she doesn’t have it when she went down to use the drier.

ALEXIS
So, she probably left it upstairs in the apartment where she worked.

CASTLE
They say they can’t find it.
(beat)
Wait a second.

ALEXIS
What?

CASTLE
There’s a five second difference.

Castle takes it back. Fast forwards until she gets off. Then goes to the other monitor. Fast forwards again.

MARTHA
A five second difference in what?

CASTLE
She rides the elevator twice to the basement. Once to put the clothes in the wash.

(MORE)
CASTLE (cont'd)
The second time to put them in the
drier. Only the second time takes
her five seconds longer.

ALEXIS
Why would it take her longer to
travel the same distance?

CASTLE
It wouldn’t.

CUT TO:

INT. ELEVATOR – DAY

Castle and Beckett are in the elevator. Castle is timing it on his watch.

BECKETT
I’m not sure where you’re going
with this, Castle.

CASTLE
Up.

(off his watch)
Okay. That’s 32 seconds.

Elevator doors Open on 12th Floor.

CASTLE
It takes 32 seconds to get from the
basement to the twelfth floor.

BECKETT
Great. I’ll alert the media.

Castle hits “DOOR CLOSE.”

CASTLE
Only the second time, it took her
37 seconds.

BECKETT
Why would it take five more
seconds?

A light on the panel indicates “15.”

CASTLE
Because she wasn’t coming from
twelfth floor the second time. She
was coming from --

DOORS OPEN on the 15th floor.
BECKETT
(realizing)
The fifteenth floor.

INT. 15TH FLOOR, HALLWAY - CONTINUOUS

Castle exits, with Beckett right behind him.

BECKETT
That doesn’t make sense. The Peterson’s live on twelve.

CASTLE
But I’ll bet whoever wore that condom lives on fifteen. By the way, that whole elevator thing? I only did it because you smell nice.

Off Beckett, as Castle knocks on a door.

BECKETT
Castle, what are you doing? You can’t just knock on people’s doors.

CASTLE
Why not?

ELDERLY MAN (O.S.)
Who is it?

BECKETT
Because you’re gonna freak them out. Police.

Door opens. An ELDERLY MAN, 70s stands there.

ELDERLY MAN
You’re the police?

CASTLE
She is... Sorry to bother you, but do you live here alone?

ELDERLY MAN
Yeah. Why you wanna know?

CASTLE
Doesn’t matter. You’re not young enough.

ELDERLY MAN
Young enough for what?
CASTLE
To have sex.

ELDERLY MAN
What kinda cops you say you were again?

BECKETT
He’s not a cop. I’m a cop.

ELDERLY MAN
And you’re looking for someone to have sex with?

Just then -- a door opens down the hallway. A woman, DIANA HARRIS, 38, exits an apartment with a little girl, Becca, the girl we saw in the park with Chloe Richardson.

BECKETT
Castle. Check it out.

Castle turns. Sees them.

BECKETT (to Elderly Man)
Sorry to bother you.

ELDERLY MAN
No bother at all. Stop by any time.

Beckett approaches the Diana and Becca.

BECKETT
Excuse me. But this little girl is Becca, right?
Off Diana Harris and Becca,

INT. HARRIS APARTMENT, LIVING ROOM - MOMENTS LATER

Castle is looking around the apartment, while Beckett questions Diana Harris, who’s re-entered the apartment.

DIANA
I’m not sure I’m following.

BECKETT
Prior to her murder, we think Sara Manning was coming from this floor.

DIANA
Well, I don’t know anything about it - I was at work. But maybe she came up to see Chloe.

BECKETT
Chloe Richards.

DIANA
Chloe takes care of Becca. Sara and her were friends and our kids get together for play dates sometimes.

IAN HARRIS, 38, enters from the BEDROOM.

IAN
Hun, what’s goin’ on? I thought you guys were going out.

DIANA
It’s the police.

IAN
The police?

DIANA
They think Chloe’s friend Sara might have been up here the day she was killed. Wait. You were home that day, right?

IAN
Um, what day was that?

Beckett sees Ian’s nervousness. So does Castle.

BECKETT
Tuesday.
IAN
Yeah. Yeah. I was here.

BECKETT
Did you see Sara?

IAN
Um, I don’t think so.

BECKETT
You don’t think so?

Then --

CASTLE
Mind if I use your bathroom?

They all turn to him.

CASTLE (CONT’D)
No one really thinks about cops, you know? When they use the bathroom.

DIANA
Second door on your right.

Castle moves off.

BECKETT (IN B.G.)
(to Ian Harris)
So? Tuesday.

INT. HARRIS APARTMENT, BATHROOM – CONTINUOUS

Castle enters.

IAN (O.S.)
Let me think a minute.

Castle closes the door. Goes to the medicine cabinet. Searches. FLUSHES. Keeps searching: finds what he’s looking for: a BOX of CONDOMS.

INT. HARRIS APARTMENT, LIVING ROOM – CONTINUOUS

Castle re-enters the room.

BECKETT
So, then you’re saying you can’t say for sure one way or the other.
IAN
Well, after Chloe got here to take
care of Becca, I went inside to
take a nap. I work most nights...

Castle walks behind Beckett, whispers in her ear:

CASTLE
Condoms...

It unsettles Beckett.

BECKETT
What... is it you do, Mr. Harris?

IAN
I’m a musician.

Castle crosses behind Beckett again. Whispers again.

CASTLE
Condoms in the bathroom.

IAN
So, it’s possible Sara might
have been up here, but I
couldn’t really say for sure.

Off Beckett,

DIANA
You know, maybe you should talk to
Chloe about this.

BECKETT
I already have.

DIANA
(growing suspicious)
And what did she tell you?

Castle takes his phone out, surreptitiously dials a number.

BECKETT
That she’d seen Sara earlier that
day. But she didn’t say anything
about Sara being in your apartment.

DIANA
What else would Sara be doing here?

On Ian Harris, just then in the background: the MUSIC TONE
from Sara Manning’s cell phone.

DIANA
What is that?
CASTLE

Sounds like someone’s cell phone.

Beckett looks over at Castle, knows he’s up to mischief.

Ian Harris is caught.

His Wife realizes it now, heads into the BEDROOM,

INT. HARRIS APARTMENT, BEDROOM - CONTINUOUS

WE FOLLOW into a bedroom, see the curtained window from the Cold Open. And the rug.

Diana walks around to the other side of the bed. And there’s the cell phone on the floor, exactly as we saw it last, under the edge of the bed.

DIANA

Ian? Who the hell’s phone is that?

Off Ian Harris,

END ACT FOUR
INT. PRECINCT, INTERROGATION - EVENING

Castle and Beckett are in with Ian Harris, Sara’s phone on the table.

IAN
Maybe she dropped it, I don’t know.

BECKETT
You told me you went into the bedroom to take a nap. How could she have dropped her phone there without you having seen her?

CASTLE
She’s right. It doesn’t make sense when you think about it.

BECKETT
We’re running a test on the condoms we took from your medicine cabinet.

CASTLE
Now there’s something you never wanna hear...

BECKETT
(beat)
If the spermicide’s a match, you’re looking at a murder charge.

IAN
I didn’t kill Sara.

CASTLE
But you were sleeping with her.

IAN
We had sex, okay? But when Sara left my place, she was fine.

BECKETT
You followed her down to that basement, didn’t you? You followed her down there and you killed her.

IAN
No. I would never hurt Sara.
BECKETT
Wouldn’t hurt her? You’re a married man sleeping with her in your own bed.

Castle jumps in --

CASTLE
What time did she leave your apartment?

IAN
A little before one.

CASTLE
How can you be sure?

IAN
Because Chloe gets back from the park with Becca everyday around one to give her lunch. And Sara left maybe ten minutes before Chloe got back... Look, ask Chloe. She’ll tell you, I was there. There’s no way I could have killed Sara.

A lawyer, FRANK GARRISON, appears.

GARRISON
Detective Beckett? Frank Garrison. I’ve been retained to represent Mr. Harris and I’m directing him not to answer any more of your questions.

BECKETT
Your client can answer my questions here or in front of a grand jury.

GARRISON
If you have enough charge him, do it. Otherwise, he’s coming with me.

Beat. Off Beckett: she doesn’t have enough.

GARRISON
Let’s go, Mr. Harris.

Ian Harris gets up, walks out.

CASTLE
Guess it makes it tougher when they actually know the rules, huh?
Beckett gets up, exits.

CUT TO:

INT. PRECINCT, BULLPEN - EVENING  

Beckett, Montgomery, Ryan and Esposito kick it around. Ryan’s getting off the phone.

RYAN
Lab says condoms are a match.

CAPT. MONTGOMERY
So, we can prove they had sex.

Castle enters the bullpen area.

BECKETT
Look, if Chloe was home by one o’clock there’s no way he had time to get down to the basement, kill Sara, then get back upstairs.

ESPOSITO
Maybe we oughta pick Chloe up? See if she backs his story?

CASTLE
You don’t have to.

CAPT. MONTGOMERY
Why not?

BECKETT
Because the elevator cam has a time stamp.

CUT TO:

INT. PRECINCT, CONFERENCE ROOM - MOMENTS LATER

Castle, Beckett, Ryan, Esposito and Montgomery are gathered around a bank of monitors - a VIDEO TECH sits at the controls. Beckett checks her notes:

BECKETT
Our suspect says the victim left his apartment about 12:45. The camera in the elevator puts her on it headed to the basement at 12:48.

RYAN
We think she was murdered maybe 10 minutes later.
VIDEO TECH
So what are we looking for?

ESPOSITO
The nanny who worked for the guy.

CAPT. MONTGOMERY
He claims she got home at one and that he never left his apartment.

Video tech fast forwards. We see Chloe. Time stamp: 12:54.

RYAN
There she is. 12:54.

CASTLE
Six minutes after Sara Manning gets on the elevator.

CAPT. MONTGOMERY
So, Harris was telling the truth.

Beckett’s been studying the image.

BECKETT
Wait.

CASTLE
What?

BECKETT
Where’s the kid?

CAPT. MONTGOMERY
Where’s what kid?

BECKETT
Becca, the little girl Chloe takes care of.

CAPT. MONTGOMERY
Maybe she left the kid in the park with one of the other nannies.

BECKETT
Harris said she came home with his daughter at the same time everyday.

RYAN
What difference does it make?
CASTLE
(following Beckett)
The difference is: coincidences
don’t just happen. Not when they
involve a murder.

BECKETT
Chloe would have known Sara’s
schedule. And she’d have known
she’d be in that basement.

CAPT. MONTGOMERY
Pick her up.

CUT TO:

INT. HALLWAY - NIGHT

Castle and Beckett at Chloe Richardson’s apartment. Beckett
knocks. BETHANY, 20s, answers.

BETHANY
Can I help you?

BECKETT
(badges)
Does Chloe Richardson live here?

BETHANY
Yes. But she’s not here now.

CASTLE
Where did she go?

BETHANY
Into the City. What’s this about?

BECKETT
Mind if I take a look for myself?

BETHANY
No. But--

INT. APARTMENT - CONTINUOUS

Beckett enters, quickly looks around. Castle follows.

BETHANY
I’m telling you, Chloe’s not here.
She left about an hour ago.

Castle spots a photograph on a sidetable, picks it up.
CASTLE

Detective.

Bethany looks at what Castle’s holding: A photograph of the Harris’s (note: Diana Harris has been neatly cropped out.)

BETHANY
That’s the family Chloe works for.

CASTLE
Not exactly the whole family.

Beckett’s wheels start turning.

BECKETT
Where in the city did Chloe go?

BETHANY
(re: photo)
To their apartment. She said something happened and they needed her to baby-sit tonight.

BECKETT
(to Castle)
Chloe must have found out that I took Harris in for questioning.

CASTLE
If she talked to his wife, then she also knows he’s been released.
   (off photo)
And we know what she does when she doesn’t like someone.

BECKETT
Which means we better find her, before she finds him.

Off the PHOTOGRAPH of “most” of the Harris family.

END ACT FIVE
ACT SIX

EXT. BUILDING, STREET - NIGHT

Beckett arrives with Castle. Lights flashing. Ryan and Esposito are already there; they approach.

ESPOSITO
No answer in the apartment when the doorman called upstairs.

RYAN
But he’s sure Chloe’s there. Says Ian Harris is up there, too. He came home about an hour ago.

CASTLE
Which means Chloe would have been there waiting for him.

BECKETT
Alright, look, there’s no time to wait for emergency services. We’re gonna have to go in ourselves.

ESPOSITO
(re: Castle)
What about him?

BECKETT
He stays here.

CASTLE
Oh, c’mon. I already signed away my life. What more do you want?

BECKETT
Okay. But it’s accompany and observe, Castle. Not participate and annoy. Got it?

CASTLE
But participate and annoy is a lot more fun.

BECKETT
Stay behind us in the hallway. Don’t move unless I tell you.

CASTLE
Hope to die. Well, you know what I mean.

Beckett turns, heads into the building, the team behind her.
Beckett, Ryan, Esposito and Castle exit the elevator onto the 15th floor. They make their way to the Harris apartment. As they approach, Beckett sees the door is slightly ajar.

**BECKETT**
Open door, check it out.
(whispers)
Okay, stack up.

Beckett inches closer, as Esposito and Ryan take positions behind her. She peers through the open door; sees: the sliver of an image of *Ian Harris* lying on the floor.

**BECKETT**
(whispers)
I’ve got one victim down... We go in on three. 1, 2, 3!

Beckett bursts into the apartment with Esposito and Ryan right behind, guns raised, button-hooking around her.

**INT. HARRIS APARTMENT, LIVING ROOM - CONTINUOUS**

**BECKETT**
Police! New York City Police!

We now see: Ian Harris, unconscious, on the floor, a GOLF CLUB next to his body. No sign of Chloe. Yet.

**DIANA (O.S.)**
We’re here! We’re here!

**BECKETT**
Mrs. Harris?

**DIANA (O.S.)**
In here! Chloe locked us in the bathroom!

**BECKETT**
(to Ryan, re: Ian Harris)
Check him.

Beckett then cautiously proceeds toward the bedroom, with Esposito carefully checking other areas, as they move.

**BECKETT**
Mrs. Harris, is your daughter with you? Are you okay?

**DIANA (O.S.)**
Yes. Yes. We’re okay.
In B.G., Ryan crouches at Ian Harris’s body, checking vitals.

    BECKETT
    Is Chloe in there?

    DIANA (O.S.)
    No. It’s just me and Becca.

    RYAN
    (yells; re: Ian)
    He’s still alive.

Esposito takes the bedroom, as Beckett opens the bathroom door, revealing Diana Harris and Becca. Esposito comes out.

    ESPOSITO
    All clear. She’s not in the apartment.

    BECKETT
    Where’s Chloe, Mrs. Harris?

    DIANA
    I don’t know. She must have used her key. I was giving Becca a bath; I didn’t even know she was here.

Just then -- a WALL PHONE by the front door BUZZES.

    DIANA
    That’s the doorman from downstairs.

By now, Castle is standing at the open apartment door.

    BECKETT
    Answer it.

Castle picks up the phone, as Diana finds her husband.

    CASTLE
    (into phone)
    Hello... Okay. I’ll let them know.
    (ends the call)
    A tenant just told the doorman that there’s a girl in the laundry room... And she has a knife.

Off Beckett,

    CUT TO:
Beckett, Esposito and Castle exit the elevator onto the basement floor. THREE TENANTS and TWO WORKERS are in the area just outside the laundry room.

**WORKER**
She’s inside - just sitting there.

**BECKETT**
(to Esposito)
Get these people out of here.

**ESPOSITO**
C’mon. Everyone take the stairs.
Right now. Let’s go.

Esposito ushers EVERYONE toward the STAIRWELL, while Beckett draws her weapon to a low-ready position.

**CASTLE**
So, what’s the plan?

**BECKETT**
To get everyone out of this alive.

**CASTLE**
That’s a good plan.

**BECKETT**
You don’t go in. Do you understand?

**CASTLE**
Yes.

Beckett raises her weapon, comes to the open door of the laundry room, peers inside cautiously, revealing...

**INT. LAUNDRY ROOM - CONTINUOUS**

... Chloe, sitting on a folding chair in front of the drier, where Sara Manning’s body was found, holding a butcher knife.

**BECKETT**
Chloe?

But Chloe doesn’t turn to Beckett.

**BECKETT**
Chloe, it’s Detective Beckett. Do you remember me?

**CHLOE**
Please. Just go away.
BECKETT
(creeping closer)
I’m sorry, but I can’t do that.

Chloe presses the knife against her leg. Beckett can see blood seeping through Chloe’s pant leg.

BECKETT
Look Chloe, you’re hurt. Just put the knife down and let me help you.

CHLOE
Why don’t you just shoot me.

BECKETT
Hey. Hey. Look at me.

Chloe turns to her.

BECKETT
No one’s shooting anyone, okay?

Beckett lowers her gun. Then notices Castle peering in.

BECKETT
Unless it’s you, if you take one more step in here.

Castle raises his hands, backs off slightly.

CHLOE
He was sleeping with Sara.

BECKETT
I know.

CHLOE
Only the whole time he was sleeping with me, telling me that he loved me, that he was going to leave his wife for me.

BECKETT
Guys can be like that sometimes. They can lie... And I know when you find out, how it can break your heart.

Off Castle, learning more,

CHLOE
I’m pregnant.
BECKETT
Then that’s just another reason for you to get some help. Right?

CHLOE
I only came down to talk to her, that’s all. To tell her that Ian and I were in love...

BECKETT
I know what happened with Sara was an accident, Chloe. I know that.

CHLOE
I left Becca in the park and came back to the apartment to see if it was true. When I saw Ian’s bed, I knew... He went to take a shower, so I came down here to talk to Sara.

BECKETT
I know you didn’t mean to kill her, Chloe.

CHLOE
She was my friend; but she just didn’t get it. When she turned around, I grabbed the bleach and I hit her. And she fell. After, I was so scared, I didn’t know what to do, so I put her in the drier.

BECKETT
(beat)
Chloe, put the knife down and let me help you. Then me and you can walk out of here and we won’t let this guy ruin your life anymore than he already has.

Beat. Chloe then nods softly, lowers the knife.

CHLOE
I’m so stupid.

Beckett moves in and takes it from Chloe’s hand. Off Castle,

EXT. BUILDING, STREET - NIGHT
Chloe, handcuffed, a bandage around her leg, is placed in a police car. Ian Harris, conscious, on a GURNEY being loaded into an AMBULANCE. Diana stands a discreet distance away.
CASTLE
Looks like I managed to make it through the case without getting injured, shot or killed.

BECKETT
Yeah, well, maybe tomorrow.

CASTLE
By the way, really loved that whole sisterhood thing you ran back there.

BECKETT
I wasn’t running anything, Castle. What this guy did has consequences. Only he’ll get to just walk away.

CASTLE
Not scot-free, he won’t. I’m sensing a pretty big divorce settlement in his future.

BECKETT
Whatever it is, it won’t be enough.

Off Castle, as Beckett gets in her car.

CUT TO:

41  INT. CASTLE LOFT, CASTLE’S OFFICE – NIGHT

Castle is in his home office, writing on his laptop.

CU - on laptop and its text: “Nikki Heat had been in love. That was obvious. But what he didn’t know until that very moment was... (note: following text is revealed as Castle types it)... her heart had once been broken.

Just then Alexis stops by, sticks her head in the door.

ALEXIS
So? Did you guys get him?

CASTLE
On their way up the river as we speak.

ALEXIS
Cool. Was it who you thought?

CASTLE
Actually, it wasn’t.
ALEXIS
Wow. Must’ve been a pretty good story to surprise you... Better be careful or you’ll turn into one of your readers.

CASTLE
Okay, now you’ve ruined it.

ALEXIS
You know it’s okay to be surprised sometimes. That’s the fun.

CASTLE
You surprise me all the time.

ALEXIS
(smiles)
See you in the morning, Dad.

CASTLE
Night, Pumpkin.

Castle looks at his laptop; Alexis then stops.

ALEXIS
Dad?

CASTLE
Yep?

ALEXIS
Thanks for being my nanny.

He looks up at her: He’s a lucky father.

CASTLE
No sweat, kiddo.

Alexis moves off, beat, Castle closes the laptop and opens the top drawer looking for something. It’s not there, so he opens another drawer. Finds it: a small framed photograph of Castle and Alexis, when she was 4, in a park, walking hand-in-hand, away from camera, their backs toward us.

END OF SHOW