CAST LIST

SPECIAL AGENT LEROY JETHRO GIBBS
SPECIAL AGENT TONY DiNOZZO
DOCTOR DONALD “DUCKY” MALLARD
FORENSIC SCIENTIST ABBY SCIUTO
SPECIAL AGENT TIMOTHY McGEE
JIMMY PALMER

NSA ANALYST ELEANOR “ELLIE” BISHOP
SENIOR FBI AGENT TOBIAS “T.C.” FORNELL
DIANE STERLING
EMILY FORNELL

MARINE CORPORAL RON FLEGMAN
RODA ROBINSON
ELIJAH BANNER
MISTER DALE WAGNER
EDDIE MACKLIN

FEATURED (non-speaking)
MYSTERY WOMAN/CLOWN
LONE SAXOPHONIST
COMMUTERS
ND PATRONS
ND NCIS AGENTS
JOGGERS
PARKING OFFICER
SET LIST

EXTERIORS (DAY)
PUBLIC STORAGE FACILITY
WASHINGTON, DC PARK
GAS STATION

INTERIORS (DAY)
NCIS HEADQUARTERS
SQUAD ROOM
ELEVATOR
ABBY’S LAB
AUTOPSY ROOM
EVIDENCE GARAGE
INTERROGATION ROOM
OBSERVATION ROOM
CONFERENCE ROOM
MTAC ROOM
APARTMENT BUILDING
FOYER
ADAMS HOUSE HOTEL
HALLWAY
ROOM 103
“THE TOWER” CLIMBING GYM
BANK MANAGER’S OFFICE

EXTERIORS (NIGHT)
WASHINGTON, DC
CITY STREET
FORNELL’S CAR

INTERIORS (NIGHT)
APARTMENT BUILDING
FOYER
FORNELL’S CAR
GIBBS’ HOUSE
FROM BLACK:

FLASH - BLACK-AND-WHITE OF EVERYONE ABOUT TO VOMIT IN THEIR MOUTHS...

PHOOF TO BLACK:

1 EXT. CITY STREET - WASHINGTON, DC - NIGHT

A bustling winter sidewalk. A CHESTNUT CART, COMMUTERS, a LONE SAXOPHONIST, even a JUGGLING CLOWN with JUGGLING PINS. MARINE CORPORAL RON FLEGMAN, 23, moves briskly past it all. GYM BAG over his shoulder, CELL to his ear. MARINE CORPS SWEATSHIRT visible under his JACKET.

CORPORAL FLEGMAN
Pick up. Come on, pick up.

Something has him spooked. He keeps looking over his shoulder. Picks up the pace as the call goes to VOICEMAIL.

CORPORAL FLEGMAN (cont’d)
Hey, it’s me. We need to talk. I can explain everything. Call me.

Flegman hangs up. Finally arrives at his APARTMENT BUILDING. He fumbles with his KEY. Quickly steps inside.

2 INT. APARTMENT BUILDING - FOYER - CONTINUOUS

Flegman slams the door. Leans back against it, lets out a sigh of relief. He’s home. Safe. Except he’s not.

The Clown from the street steps out from a far hall. Still has a PAINTED SMILE on its face but this clown ain’t smiling. Instead of juggling pins, it now holds a SILENCED HANDGUN.

CORPORAL FLEGMAN
No, wait--

The clown doesn’t. THOOOP! THOOOP! Flegman drops dead, lands with a THUD (near a discarded BELTWAY BURGER take-out bag).

SMASH CUT TO:
FROM BLACK:

INT. NCIS SQUAD ROOM - DAY

NSA ANALYST ELEANOR "ELLIE" BISHOP sits at Ziva’s old desk. Looking up as RODA ROBINSON, 50s, towers over her. Roda lives for paperwork. And, right now, she gleefully drops FORM after FORM onto an ALREADY-HIGH PILE on Bishop’s desk.

RODA
...then there’s your medical history...
(then the next form)
The LI-90 for life insurance...

Bishop takes the paperwork dutifully. She can handle paper.

RODA (cont’d)
(loving her life)
You’re lucky this is only a temp Joint Duty Assignment. Just a few forms left - like this Notification for Personnel Action...
(then the next form)
The TA-44...

The Main Elevator opens to reveal SPECIAL AGENT TONY DiNOZZO and SPECIAL AGENT TIMOTHY McGEE.

TONY
I hate Tuesdays.

MCGEE
Not me. My favorite TV shows are on Tuesday.

As they approach, they see Roda and quickly duck for cover.

RODA
(continuing)
...background questionnaire for your new security clearance...

Bishop looks like she’s starting to feel the burn. Observing from afar, Tony and McGee look on sympathetically.

TONY
(with disdain)
Roda.

(CONTINUED)
BISHOP is gonna be useless for the next week. Should we rescue her?

TONY
Are you kidding?

(beat)
Besides, if she can’t handle Roda, Gibbs is gonna melt her brain.

RODA
...and I’m gonna need this DD-817 ASAP.

BISHOP
(off the form)
This is actually version 6045. The DoD is up to v49 on the DD-817.

Roda’s smug smile fades. She snatches the form back.

RODA
Black pen only. No smudges. And don’t test me, kitty cat.

And with that, Roda stalks off. Tony and McGee hide their faces as she passes, then enter the bullpen APPLAUDING.

BISHOP
What just happened? Did I do something wrong?

TONY
You just passed your first test. Roda from H.R. is legendary.

MCGEE
But don’t get cocky. You still have to take your polygraph.

BISHOP
(ugh)
I have to take another polygraph?

TONY
And then all that’s left is to survive Special Agent Leroy Jethro Gibbs. In case you haven’t noticed, the man is--

(CONTINUED)
BISHOP --actually coming down the stairs behind you.

Tony turns. Sees SPECIAL AGENT LEROY JETHRO GIBBS approaching. McGee frowns.

MCGEE
You’re not supposed to do that.

BISHOP
What did I do now?

Tony turns back to Bishop and smiles.

TONY
You’ve made a friend.

GIBBS
Grab your gear. Got a dead Marine in Potomac Heights.

Tony and McGee hop to. But Bishop doesn’t move.

GIBBS (cont’d)
Waiting for something?

BISHOP
I don’t have any gear.

Gibbs tosses her the KEYS.

GIBBS
Then you can drive.

INT. APARTMENT BUILDING - FOYER - CRIME SCENE - DAY

CLICK-FLASH! Corporal Flegman’s sprawled-out BODY.
CLICK-FLASH! His GYM BAG laying next to him, WALLET inside.
CLICK-FLASH! A bloody CELL PHONE near his hand.

Gibbs lowers the CAMERA. McGee reports off his iPhone.

MCGEE
Corporal Ron Flegman, twenty-three. Stationed out of Quantico. Worked in the motor pool.

GIBBS
He live alone?

(CONTINUED)
MCGEE
Upstairs. I already spoke to his C.O. A solid Marine, stellar evaluations. Not much more.

Gibbs FLIPS open Flegman’s wallet. A wad of CASH.

MCGEE (cont’d)
If this was a mugging, it was a really bad one.

TONY’S VOICE
We got a witness.

Tony and Bishop enter. She carries a SKETCH PAD. Eyes the body warily. Not a fan. Gibbs tosses Tony the camera.

TONY
He saw someone enter the back of the building just prior to the shooting.
We even got a sketch, courtesy of Magic Fingers here.

Tony hands over Bishop’s SKETCH. Gibbs eyes it. Frowns.

GIBBS
This is a clown.

Reveal a decent SKETCH OF THE CLOWN from the Cold Open.

BISHOP
A street performer, yes. See, there weren’t a lot of details, so I used Jumpy from Jumpy’s Funhouse as a template.
(smiles at the memory)
Jumpy had this really big red nose, and when he smiled... It was a kids’ show I used to watch when I was little, so...

Off Gibbs’ glare, she trails off. Then goes to all-business.

BISHOP (cont’d)
We were told there are several street performers who work the area.

TONY
If Jumpy is a regular, might have a permit.

(CONTINUED)
GIBBS
Call the licensing office. Pull everyone on the block.

DOCTOR DONALD "DUCKY" MALLARD and JIMMY PALMER amble in.

DUCKY
Oh, thank heavens we’re indoors. It’s been brutal this week. I’ve got a chill I just can’t shake.

JIMMY
Me, too. Anybody mind if I do a few jumping jacks?

GIBBS & TONY & MCGEE
Yes.

Ducky kneels at the body. Bishop moves back, not sure where to stand. Too much happening, and happening fast.

DUCKY
Preliminary cause of death appears to be two gunshots, medium range. Ms. Bishop, would you like a closer look at the wounds?

BISHOP
Um...sure.

Bishop steps forward. Puts on her game face as Ducky sticks his finger into a wound. In the b.g., we see Tony taking pictures, McGee rifling through the gym bag.

DUCKY
Note the oval entrance wound, which indicates the bullet impacted its victim at an angle.

BISHOP
(interest piqued)
Can you get a trajectory from that?

DUCKY
Probable trajectory. Very astute.

JIMMY
(holding the LIVER PROBE)
And his core temperature gives us the probable time of death.

(Continued)
MCGEE
Boss, he’s got a second cell phone.

McGee has pulled a WATER-BOTTLE CARRYING CASE from the gym bag. There’s a CELL PHONE tucked in a side pocket.

GIBBS
Anything on it?

MCGEE
It’s password-locked. But I can see he’s had almost a dozen missed calls. Just prior to the shooting.

BISHOP
Maybe someone was trying to warn him.

TONY
I know that phone number. It’s the Adams House.

MCGEE
Doesn’t your dad always stay there?

TONY
Yes. Thank God he’s at a skin-peel retreat three hundred miles away. (eyes his watch) Boss, check-out time is in a half-hour. Whoever called our victim might still be at the hotel.

GIBBS
McGee, crime scene’s yours. DiNozzo.

Gibbs heads out, Tony hot on his tail. Bishop looks after, a little overwhelmed. She turns to McGee.

BISHOP
That was...fast.

INT. ADAMS HOUSE HOTEL - HALLWAY - DAY

Gibbs waits alone in the hall. Tony enters off a stairwell.

TONY
Manager said the calls came from Room 103. Room’s registered to a Mister Smith. I’m gonna go with alias.
GIBBS
Manager coming to open it up?

Tony holds up a CARD KEY.

TONY
She gave me the key. Technically, since it’s two minutes after check-out time, we have a right to enter.

They start moving, quickly reach Room 103. They flank the door. Pull their SIGs. Off a finger-count of three...

INT. ADAMS HOUSE HOTEL - ROOM 103 - CONTINUOUS

They bust in to find none other than Gibbs’ ex-wife DIANE STERLING (last seen in Episode #219, “Devil’s Trifecta”) laying seductively on the bed wearing a SLINKY ROBE AND NEGLIGEE.

She stares at Gibbs and Tony in shock. They stare back.

TONY
That’s funny. That looks like your ex-wife.

A beat later, the bathroom door opens to reveal a smiling SENIOR FBI AGENT TOBIAS “T.C.” FORNELL, wearing nothing but a TOWEL, holding a GLASS and CHAMPAGNE BOTTLE.

FORNELL
Champagne first then...

He trails off when he sees Gibbs and Tony. They stare back.

FORNELL (cont’d)
Well tie me up and call me Loretta.

Off everyone about to vomit in their mouths...

PHOOOF TO BLACK.

END OF TEASER
FROM BLACK:

FLASH - BLACK-AND-WHITE OF GIBBS, NO LONGER SO RELIEVED TO BE HOME...

PHOOF TO BLACK:

FROM BLACK:

INT. ADAMS HOUSE HOTEL - ROOM 103 - DAY

Where we left off. Gibbs, Tony, Fornell and Diane.

GIBBS

Wow.

TONY

Wow.

DIANE STERLING

This is NOT what it looks like.

Fornell dons a nearby PLUSH ROBE.

Fornell

Okay, look--

DIANE STERLING

Zip it, Windbag! Not a word!

Fornell

What are you talking about?! The cat’s out of the bag!

(to Gibbs)

It just sorta happened, okay? We were gonna tell you. We only kept it hush-hush because--

GIBBS

(to Diane)

You’re married?
Because we’re concerned Emily might not take it well. She’s thirteen. This could be confusing.

And Victor and I separated. We’re getting a divorce.

Your turn. What the hell are you doing in our room?!

Got a dead Marine. Someone called his cell from this room just prior to his murder.

That’s impossible.

Diane starts to quietly freak out in the b.g. Gibbs notices.

We’ve been in the room since last night and I haven’t used the phone.

No, but I’m getting the feeling she has...

All eyes turn to Diane. She bats her eyelashes.

Diane...

Can we talk privately?

If you’d like to get shot.

The threat pisses Diane off. Now she’s happy to rub it in.

Okay, fine! I used the phone. But not to call some Marine. (smug) I was trying to call my boyfriend, Eddie.

(CONTINUED)
Fornell
That’s funny. Sounded like you said ‘boyfriend.’

Diane Sterling
Ex-boyfriend now. I was calling to break it off--

Fornell
While I was in the bathtub?! You had a boyfriend while I was in the bathtub?

Diane Sterling
--but he never picked up.

Gibbs
So you don’t know Corporal Ron Flegman?

Fornell
Probably her fiancé! This is unbelievable!

Diane Sterling
I’ve never heard the name in my life. (to Fornell)
And calm down. You said it yourself. This just sorta happened. I was dating someone else, okay? There was a little...innocent overlap.

Fornell’s “Ha!” echoes to the Navy Yard.

Tony
Any idea why our victim had your boyfriend’s cell phone?

Diane Sterling
Ex-boyfriend. And no. But I’m not surprised to hear Eddie’s mixed up with a dead guy. He was fun--

Fornell
I DON’T...need the details.

Diane Sterling
--but something wasn’t right. I kept catching him in these lies. And he has no credit history. EVERYONE has a credit history.

(CONTINUED)
FORNELL
   Enough for me. Let’s arrest him.

GIBBS
   How about we talk to him first?

DIANE STERLING
   I knew you were going to say that.

Off Diane’s resigned sigh, we hear McGee’s VOICE in the hall.

MCGEE (O.S.)
   Crime scene’s locked up. Thought I
   would stop by and--
   (ENTERS; jumps)
   Whoa!

Diane gives a little wave. Off McGee’s stunned look.

INT. NCIS SQUAD ROOM - DAY

A DMV PHOTO of EDDIE MACKLIN sits on the plasma. He’s a
SMILING, wavy-haired, bad-boy surfer-looking dude. And
WAYYYYY younger than Fornell. Low-thirties, if that.

BISHOP
   (working it out)
   So Agent Fornell was married to
   Gibbs’ ex-wife?

   Yep.

BISHOP
   And the owner of the cell phone
   from our crime scene was dating
   Gibbs’ ex-wife?

   Yep.

MCGEE
   That’s quite a coincidence.

   (and totally awesome)
   Who cares!

McGee ADDS a curmudgeonly FBI PHOTO of Fornell next to
Eddie’s photo. The two men couldn’t look more different.
MCGEE
It’s hard to imagine the same women liking Fornell and this Eddie guy. Or maybe Diane liked him because he’s NOT Fornell...

FORNELL’S VOICE
I’d leave the psychoanalysis to Ducky...

Fornell steps up behind McGee, just off the Main Elevator.

FORNELL
...if you value breathing.

McGee looks to Bishop. She would’ve seen Fornell coming.

MCGEE
You could’ve warned me.

BISHOP
(confused)
You said I’m not supposed to do that.

GIBBS’ VOICE
What are you doing here, Tobias?

Gibbs enters off the MTAC stairs. Fornell feigns concern.

FORNELL
Thought you might need some help. Diane’s really worried. I just want to put her mind at ease.

He even manages to smile. It creaks.

GIBBS
Uh-huh.

FORNELL
You shot me in the caboose. You owe me.

Fair enough. Gibbs turns to his team.

GIBBS
Go.

McGee hands the CLICKER to Bishop. Gives her the honor.

(CONTINUED)
BISHOP
Um, okay...

Bishop CLICK-REMOVES Fornell’s picture. Just Eddie again.

BISHOP (cont’d)
Meet Eddie Macklin, Diane Sterling’s boyfriend--

FORNELL
Ex-boyfriend.

BISHOP
He’s thirty-one. And works at a local climbing gym.

Done.

GIBBS
And...?

TONY
And that’s it. We couldn’t find anything prior to six months ago.

MCGEE
Not a parking ticket, library card, or bus pass.

FORNELL
Interesting.
(faux-excited)
Let’s go ask him about it!

Fornell beelines toward the Main Elevator. Off Gibbs, shaking his head. This is gonna be a looooong case.

INT. “THE TOWER” CLIMBING GYM – DAY

Gibbs and Fornell stand before gym owner ELIJAH BANNER, late 40s. Elijah eyes a COPY of Eddie’s DMV PHOTO.

ELIJAH BANNER
Yeah, I know him. He came in about six months ago looking for a job. Teaches our Basic Climb Class.

Elijah points to a row of TEACHER PHOTOS on a wall. We see EDDIE in a WIFE-BEATER; his buffed-out body. Fornell frowns.

FORNELL
His chest is bigger than Diane’s.

(CONTINUED)
GIBBS
You know where he is?

ELIJAH BANNER
No. And he actually blew off a private lesson this morning. I don’t think Eddie was a big fan of the student.

Fornell holds up a CRIME SCENE PHOTO of Corporal Flegman.

FORNELL
How about this guy? Know him?

ELIJAH BANNER
That’s him! That was Eddie’s student! Jeez, what happened?

GIBBS
Corporal Flegman was shot. We found Eddie’s cell on him.

FORNELL
And we’d like to talk to Eddie about it. Among other things.

ELIJAH BANNER
I knew Eddie was trouble. Something off about him. A decent teacher but was always hitting on the students. That walking cold sore has a new girl on his arm every week.

FORNELL
Cold sore? As in--

GIBBS
Know where we can find him?

ELIJAH BANNER
I don’t know, his apartment?

GIBBS
Empty. And no car registered with the DMV.

ELIJAH BANNER
That’s weird – he has a car. I got the info in his employment application. Lemme get it.

Elijah heads off. Fornell shoots Gibbs a look.

(CONTINUED)
Fornell pulls to a stop in front of Gibbs’ house. Gibbs rides shotgun. On his CELL, reading from his NOTE PAD.

GIBBS
Suspect’s vehicle is an ‘88, silver Lincoln Town Car. DC plate Delta-Kilo-5-Echo-4-6. Have Bishop run the BOLO.

Gibbs hangs up. The two men regard each other.

FORNELL
Grab a bite?

GIBBS
I’m good.

FORNELL
Beer?

GIBBS
Long day.

Gibbs opens the door, eager to escape before Fornell starts talking about Diane. He’s halfway out when--

FORNELL
What the hell am I doing, Gibbs?

Gibbs freezes. Slowly slumps back in. Trapped.

FORNELL (cont’d)
I feel like I was swallowed by a python, cut myself out, then crawled back inside again.

GIBBS
Sounds about right.

FORNELL
Come on, gimme something helpful. You know Diane – and me – better than anybody. I want your opinion.

GIBBS
Don’t know the question.
FORNELL
Are we making a mistake?

Gibbs doesn’t answer right away. Actually ponders it.

GIBBS
Depends.

FORNELL
On what?

GIBBS
What are you looking for?

FORNELL
Not just sex, if that’s what you’re getting at. I mean, don’t get me wrong. It’s better than it’s--

GIBBS
Whoa – hey!

FORNELL
Sorry. I’m just saying something’s different this time. Maybe because we’re exes. You should try it – I mean, with another one of your ex-wives. This one’s taken.

GIBBS
Can I go home now?

FORNELL
You are the worst advice-giver I’ve ever met! Don’t quit your day job.

Gibbs can see Fornell really needs help. This time he tries.

GIBBS
I think if you’re happy, that’s all that matters.

FORNELL
Happy? What does that have to do with anything?

Before Gibbs answers, Fornell’s CELL RINGS. Off CALLER I.D...

FORNELL (cont’d)
It’s my neighbor. She watches Emily when it’s my week and I have to work late. Hang on.

(MORE)
Fornell hangs up. Harumphs.

FORENNL (cont’d)
Emily didn’t come home for dinner.
This is the third time this week.
I gotta go prowl the mall looking
for her. Rain check?

GIBBS
I can wait.

Gibbs is out of the car .2 seconds later.

INT. GIBBS’ HOUSE - NIGHT

Gibbs enters his house, shuts the door behind him. Then, on
second thought, locks it.

He ponders the situation. Almost smiles. And then he heads
into the living room and stops dead in his tracks.

EMILY FORNELL, 13, stands there. Her arms are folded
defiantly, a chip off her mother’s block. A SUITCASE rests
at her feet.

EMILY FORNELL
No way in hell am I living with
either of them if they’re back
together.

Off Gibbs, no longer so relieved to be home...

PHOOF TO BLACK.

END OF ACT ONE
ACT TWO

FROM BLACK:

FLASH - BLACK-AND-WHITE OF FORNELL’S WORRIED LOOK...

PHOOOF TO BLACK:

FROM BLACK:

12 INT. NCIS ELEVATOR/INT. NCIS SQUAD ROOM - NEXT DAY 12

Emily and Gibbs ride alone. Emily eats a BREAKFAST BURRITO. Gibbs carries her SUITCASE.

EMILY FORNELL
Can I stay one more night at your house, Uncle Gibbs?
(trying to entice)
We can watch African Queen again...

GIBBS
Your parents want you back.

EMILY FORNELL
Didn’t want me back last night. I’m thirteen, they’d let me emigrate to Jupiter if I could get a ride.

Off Gibbs’ smile, the elevator opens to reveal Bishop. She’s been waiting. Blocking the exit, she hands Gibbs a FOLDER.

BISHOP
Morning. I entered Eddie Macklin’s vehicle information into the N.C.I.C database along with a physical description, then sent copies to all law enforcement agencies in the--

GIBBS
You can just say ‘BOLO’s out.’

BISHOP
Oh.
(beat)
BOLO’s out.

Gibbs hands the folder back to Bishop. Heads off into the bullpen. Emily shoots Bishop a look from the elevator.

(CONTINUED)
EMILY FORNELL
He actually told me you’re doing
great, but you need to relax a
little. Can’t say I disagree.

Emily heads after Gibbs, leaving a speechless Bishop behind.

IN THE BULLPEN

Fornell and Diane are waiting. Emily barely steps in before
Diane lights into her.

DIANE STERLING
Do you have any idea how much
trouble you’re in, Missy?

EMILY FORNELL
Me? You’re the one who’s ruining
your life!

DIANE STERLING
I beg your pardon?

EMILY FORNELL
Umm...www.You-And-Dad-Suck-
Together.com? Or are you too
desperate at this point to care?

Diane boils. An amused Fornell leans quietly into Gibbs.

FORNELL
Apple doesn’t fall far from the
tree, huh?

DIANE STERLING
(to Emily)
How dare you speak to me like--

EMILY FORNELL
--you and Dad speak to each other?
All you guys DO is fight.

DIANE STERLING
We don’t fight. WE JUST TALK LOUD!

FORNELL
(sotto; still to Gibbs)
Best to let ‘em wear each other out
before I get into it.

(CONTINUED)
EMILY FORNELL  
(turns to Fornell)  
And you! How could you do this to me?!

Fornell frowns - he’s into it. But has a softer approach.

Fornell  
Honey, we’re not doing anything to you. Your mother and I are just...  
(beat)  
Wait a second. How exactly do you know about your mother and me?

EMILY FORNELL  
I know everything. I put a keystroke logger on both your Facebook accounts.

DIANE STERLING  
You what?!

Fornell  
You need a warrant for that!

ABBY’S VOICE  
Gibbs! You’re not gonna believe this...

FORENSIC SCIENTIST ABBY SCIUTO flies in, a hundred miles an hour. Races to Gibbs. Doesn’t register anyone else.

ABBY  
I cracked our suspect’s cell phone and found a boat-load of juicy texts between him and Fornell’s ex-wife. It’s better than Fifty Shades of Grey. You gotta see this.

Gibbs motions over Abby’s shoulder. She turns. Stares.

ABBY (cont’d)  
Hi, Fornell. Hi, ex-wife.  
(back to Gibbs)  
Oops?

Fornell beelines for the stairwell, Diane hot on his tail.

DIANE STERLING  
You get back here or I’ll smash every computer in that lab!

(CONTINUED)
ABBY
Don’t you touch my babies!

Abby races after. As they disappear around the corner, Emily turns back to Gibbs. Sighs glumly.

EMILY FORNELL
Can I apply for asylum?

INT. ABBY’S LAB - DAY

Fornell enters first. Tony is at the computer, back to the door. He thinks it’s Abby. We see various TEXTS ON-SCREEN.

TONY
I hope you told Gibbs to come alone. Fornell’s head will explode if he sees these texts.

FORNELL
Better get a mop.

Tony turns. Sees Fornell. A beat later, Diane flies in.

DIANE STERLING
Tony, if you value your life, shut that computer off right now.

FORNELL
Touch that CPU and I touch you.

TONY
Huh? What’d you guys say? I got this sinus infection...my ears...I gotta go get my neti pot...

Tony backs up, then turns and races out the Ballistics exit. Fornell steps up to the computer but it suddenly GOES BLANK.

FORNELL
What happened?

REVEAL Abby at the door. Holding a REMOTE on her KEYCHAIN.

ABBY
I’m prepared for all contingencies.

DIANE STERLING
Thank you, Abby.
FORNELL
(to Abby)
You’re interfering with an ongoing investigation. Turn that computer back on.

DIANE STERLING
Tobias, calm down. I sent most of those texts before we started seeing each other again. That makes them inadmissible.

FORNELL
(to Abby)
Okay, then just show me the texts Mata Hari sent after we got our game on. Let’s see how innocent that ‘innocent overlap’ really was.

Abby looks back and forth between the two. Decides--

ABBY
Sorry. She scares me way more than you.

Off Diane’s triumphant glare, Gibbs enters.

GIBBS
Everyone still alive?

FORNELL
Yes, just wounded. By betrayal.

DIANE STERLING
Where’s Emily?

GIBBS
Conference room with Bishop. She’s fine.

(to Abby)
You got something besides Diane’s texts?

ABBY
Yeah, our suspect sent a few texts of his own. They mention visiting a safe deposit box at a local bank.

GIBBS
Who’d he send them to?

(CONTINUED)
ABBY
A burn phone and a black-market number. So something foul is afoot.

FORNELL
(to Diane)
Lovely taste in men.

DIANE STERLING
Clearly not since I’m dating you again.

GIBBS
You got the bank name?

Abby hands Gibbs a PIECE OF PAPER.

FORNELL
Let’s go check it out!

GIBBS
Slow down. I want Diane to come to help I.D. her ex-boyfriend on their security tapes.

FORNELL
So?

GIBBS
So I’m not bringing you both.

Off Fornell’s frown.

INT. BANK MANAGER’S OFFICE - DAY

Gibbs and Diane sit before MISTER DALE WAGNER, 50s, the officious bank manager. ‘He’s just hanging up his phone.

MISTER WAGNER
The locksmith is almost finished with the safe deposit box. Let me go check on that security footage. Would you like something to drink?

GIBBS
I’m good.

DIANE STERLING
I’ll take a water, one straw, two ice cubes, and three slices of lemon.

(CONTINUED)

DIANE STERLING (cont’d)
What an idiot.

Gibbs doesn’t respond. Just inspects an ITEM on the table. Anything to avoid making eye contact with Diane. In case she--

DIANE STERLING (cont’d)
What the hell am I doing, Gibbs?

Gibbs sighs. Slowly puts the figure down. Trapped again.

DIANE STERLING (cont’d)
I feel like I drove into a ditch, towed my car out, then drove right back in again.

GIBBS
Please don’t make me do this.

DIANE STERLING
This is your fault! If you hadn’t shot Tobias in the ass, I wouldn’t have had to nurse him back to health!
(shifts; remembering…)
He was so vulnerable. His pride so wounded. Then one night I was helping him with his bath and--

GIBBS
Whoa - hey! What IS it with you guys?

DIANE STERLING
I just need to know if you think we’re making a mistake.

Diane’s clearly struggling. Gibbs takes pity. Ponders.

GIBBS
I don’t know. It depends. What are you looking for?

DIANE STERLING
Not much. I just want to wake up next to someone I love.

Diane regards Gibbs sadly. Wagner interrupts the moment, juggling a SAFE DEPOSIT BOX, a FOLDER, DVD and Diane’s DRINK.

(CONTINUED)
MISTER WAGNER
Here’s Mister Macklin’s safe deposit box and the security footage.
(off the folder)
He rented the box a month ago. It’s seen a lot of activity since then.

GIBBS
Define ‘a lot.’

MISTER WAGNER
He’s been here over ten times in the last three weeks alone.

Wagner opens the box. It’s filled with BLANK PAPER.

DIANE STERLING
Who stores stationery in a safe deposit box?

MISTER WAGNER
Perhaps he removed the important contents on his last visit.

GIBBS
Let’s see his last visit.

Wagner excitedly plops the DVD into a nearby LAPTOP. We see a shot of a BANK FOYER. ND PATRONS exit. Then Eddie enters frame. TIGHT JEANS, a MUSCLE SHIRT. Waiting for something.

DIANE STERLING
There, that’s Eddie...

MISTER WAGNER
He doesn’t appear to be carrying anything.

Suddenly, a hot MYSTERY WOMAN enters. Takes Eddie’s arm.

DIANE STERLING
Who the hell is she?

Wagner FREEZE-FRAMES. Then blows up the footage. Just as Eddie leans in to kiss the girl.

MISTER WAGNER
Looks like a girlfriend.

DIANE STERLING
Girlfriend? While we were dating? That two-timing son-of-a--
Diane! While you and Eddie were
dating, you and Fornell were...
(what is he thinking?)
Never mind.
(to Wagner)
The girl have to sign in, too?

MISTER WAGNER
No. Just the box’s owner.

DIANE STERLING
We have to find out who she is.

GIBBS
Relax, we will. She’s our only lead
to Eddie.

Beat.

DIANE STERLING
And a dirty whore.

INT. NCIS AUTOPSY ROOM - DAY

Ducky and Jimmy sit by a ROLLING X-RAY SCREEN, looking at an
X-RAY of a PELVIC REGION. Jimmy watches as Ducky’s finger traces a path around the X-ray. His TEA COZY sits nearby.

DUCKY
...the bullet fragment then bounced around the acetabulum then flew up and nicked the iliac crest, sending a shard off over a hundred degrees back toward the midline--

JIMMY
(finger jumps in)
--where it hit the ischial [ISS-kee-uhl] spine, actually reversed direction, then tore through the sacroiliac ligament, exiting just below the coccyx. You’re right. Amazing.

BISHOP’S VOICE
Let me guess. The JFK Magic Bullet theory?
Reveal Bishop, standing in the doorway.

JIMMY
Actually Agent Fornell’s heinie.

DUCKY
The bullet Gibbs fired through
Fornell’s Fundament puts the Magic
Bullet theory to shame. I’m actually
using this as my Christmas card this
year.

*(changing gears)*
To what do we owe the pleasure?

BISHOP
Pleasure, no. But I need to better
familiarize myself with...well, actual dead people. Who are dead.
And I thought you might help.

DUCKY
You’ve come to the right place.

They lead Bishop over to their body.

DUCKY (cont'd)
Say hello again to Corporal Ron Flegman.

BISHOP
*(leaning down, a la Ducky)*
Hello.

DUCKY
We confirmed the gunshot wounds
were the cause of death, but that
really is just the start.

Jimmy points to the bluish TINT on the backside of the body.

JIMMY
For example, the--

BISHOP
--post-mortem lividity on the
victim indicates he wasn’t moved
after his murder.

JIMMY
Um, that’s right. However, this
bruising on the front of his calf
actually indicates--
BISHOP
--he was diabetic. *Necrobiosis lipoidica* I think it’s called.

DUCKY
Also correct.

BISHOP
(off Ducky’s look)
I took the liberty of reading the Handbook of Autopsy Practice this weekend.

JIMMY
The whole thing? It’s over 600 pages.

BISHOP
596 actually. It was really cool.

TONY’S VOICE
*Happy first official Joint Duty BOLO to you...*

Tony enters singing. Carrying a CUPCAKE with a candle.

TONY
*Happy first...*
(trails off)
Know what? That sounded funnier in the elevator. Here’s your cupcake.

BISHOP
My BOLO on Eddie Macklin came in?

TONY
Airport police found his car in a long-term parking facility.

BISHOP
Rock on. Let’s go get it.

TONY
We are. You aren’t. It’s polygraph time for you.

BISHOP
Already?
TONY
Relax. Polygraphs are fun. Who doesn’t like talking about themselves?

Off Emily’s frown.

INT. NCIS EVIDENCE GARAGE - DAY

Fornell exits the elevator. Finds Abby taking SWABS on EDDIE MACKLIN’S CAR. McGee DUSTS FOR PRINTS.

Fornell
I was dropping Emily off at school, heard you found Diane’s ex-boy-toy’s car.

ABBY
He left it in long-term parking at the airport.

Fornell gives the car the once-over.

Fornell
What a piece of junk. The woman has no shame. Did you know this guy is half her age?
(to McGee)
Guess you weren’t enough of a stallion for her, Chuckie.

McGee
Agent Fornell, please. We never--

Fornell
Yeah, that’s what Diane said, too. And I believed her. Though current circumstances are throwing a little water on her credibility.

ABBY
A little? Try a monsoon. You should read those texts.

McGee
Not helping.

Fornell
Actually, just roasting your rump. Diane’s come home to Poppa, all is forgiven. The guy I want to talk is the owner of this pimp mobile.

(MORE)
FORNELL (cont'd)
You run down the flights outta the airport?

MCGEE
Yeah. There’s no Eddie Macklin listed.

FORNELL
So why was he parked there?

ABBY
That’s not the half of it.

Abby picks up an EVIDENCE BAG containing a RED CLOWN NOSE. An EVIDENCE PHOTO pops up on Abby’s ROLLING MONITOR.

ABBY (cont'd)
We not only found a clown nose in the trunk but we also found--

MCGEE
Abby! We need to wait for Gibbs to get back.

ABBY
Oh. Right.
(to Fornell)
Never mind.

FORNELL
Gibbs is the one who called me about the car in the first place.

ABBY
Yes, but he doesn’t know what we found.

MCGEE
And you’re not officially on the case.

FORNELL
Okay, new question. How do you feel about the sight of your own blood?

ABBY
That’s actually what we found.

MCGEE
Abby!
FORNELL
You found blood in the car?

McGee hesitates. But gives up – cat’s out of the bag.

MCGEE
Minute traces of it everywhere.
Someone tried to clean it up.

ABBY
But I was still able to detect blood proteins from at least four separate victims.

Abby grabs several SWABS in EVIDENCE BAGS off a nearby TABLE.

FORNELL
What – are you saying Diane’s ex is some kind of...serial killer?

McGee and Abby exchange dark looks.

Fornell stares – then starts laughing. Can’t believe where this is going. But a few beats later, he stops laughing.

Off his worried look...

PHOOF TO BLACK.

END OF ACT TWO
ACT THREE

FROM BLACK:

FLASH - BLACK-AND-WHITE OF FORNELL’S HEART FALLING THROUGH THE FLOOR...

PHOOF TO BLACK:

FROM BLACK:

INT. NCIS SQUAD ROOM - DAY

Tony and McGee brief Gibbs. A CRIME SCENE PHOTO of Corporal Flegman’s BODY sits on the plasma.

TONY
We interviewed all the street performers licensed in the area where Corporal Flegman was killed.

CLICK! Tony pulls up a GRID of PHOTOS of three SAD CLOWNS.

MCGEE
They all had alibis.

TONY
And very large shoes. At the moment, that leaves one remaining suspect...

Tony pulls up the SHIRTLESS PHOTO of Eddie Macklin.

MCGEE
Diane Sterling’s ex-lover. And the owner of a Lincoln with multiple blood stains in it.

Gibbs’ CELL RINGS. CALLER I.D. says Diane. He answers.

GIBBS
What?...No, Diane, we haven’t found him yet. Told you the last four calls, you’ll be the first to know.

Gibbs hangs up, annoyed. Nods for McGee to continue.

MCGEE
We found circumstantial evidence in the car linking him to Flegman’s murder.

CLICK! An EVIDENCE PHOTO of the CLOWN NOSE.

(CONTINUED)
MCGEE (cont’d)
But no indication of his whereabouts.

TONY
He was last seen with this woman--

Tony pulls up a PHOTO of Mystery Woman from the bank.

TONY (cont’d)
--visiting a safe deposit box at a local bank.


GIBBS
What?!...Aren’t you with Diane?...
No, I’m not holding back. I’ll call if I have anything.

Gibbs hangs up, really irked now. As Tony opens his mouth to continue, Bishop flies in, happy as a clam.

BISHOP
(oblivious)
I can’t believe I was worried about that polygraph. I mean, at NSA, they ask you everything. As in every-thing. I’m surprised you guys don’t have more personnel issues with how...

(finally notices)
I’m interrupting something.

Gibbs’ cell RINGS again. He whips it across the bullpen.

BISHOP (cont’d)
Do you want me to leave?

GIBBS
No. I want you to work.

Bishops nods. Steps up next to Tony and McGee. But just stands there. Tony shoots her a sidelong whisper.

TONY
That means we tell him what we know.

BISHOP
Oh.
(to Gibbs)
(MORE)

(CONTINUED)
So far, no luck using facial recognition to track our Mystery Woman. Still working on it.

MCGEE
And Abby hasn’t gotten any hits on the blood samples from Eddie’s car. Total is five individuals.

TONY
Lucky Diane wasn’t the sixth.

GIBBS
Expand the BOLO. I want this guy’s picture in every bus station, train station and--

BISHOP
--and that’s a bad idea.
(off Gibbs’ glare)
I mean, I might have a better idea.

Tony and McGee cringe. Oblivious, Bishop continues.

BISHOP (cont’d)
Eddie’s coming back. If he was ditching the car, there’s easier places to abandon it than at an airport. We should put it back and watch it. And when Eddie comes to pick it up--

GIBBS
We grab him.

BISHOP
Absolutely not.

Tony and McGee start backing up, waiting for a Gibbsplosion.

BISHOP (cont’d)
We follow him. See what he does, where he goes. Then we grab him.

Gibbs glares at Bishop. Then, surprisingly, shrugs.

GIBBS
Works for me. I’ll take the first shift.
(as he heads off)
And don’t tell anybody where I am.
Off Tony and McGee’s amazement (and Bishop’s proud smile)...

INT. GIBBS’ HOUSE – NIGHT

The door opens to reveal a tired, but relaxed, Gibbs. The isolation of a stakeout suited him. He carries a TAKE-OUT BAG, trudges over to the couch, plops down. He’s about to take a bite of a HOAGIE when he hears a NOISE upstairs.

An instant later, his SIG is out. He flanks the stairwell, listens to APPROACHING FOOTSTEPS. Diane steps down into the foyer. She jumps when she sees Gibbs. Then glares.

DIANE STERLING
Why must you always go for the gun?

GIBBS
What are you doing here?

DIANE STERLING
Don’t worry, I’m not staying.

GIBBS
Oh I know. Wasn’t the question.

DIANE STERLING
Tobias and I had planned a family dinner with Emily but she left us a message, said she had ‘other plans.’ Thought she might’ve come here again.

GIBBS
Try the mall.

DIANE STERLING
That’s where I’m going next. I’ll let you know. Hope you and your...gun enjoy yourselves.

And with that, Diane exits. Gibbs watches after, concerned. Until he hears a BEEP directly behind him in the closet.

He opens the door knowingly. Yep, Emily.

EMILY FORNELL
Can’t believe she missed me. Who doesn’t check the closet when they’re clearing a house?

(CONTINUED)
Who doesn’t turn their cell phone off when they’re hiding in the closet?

EMILY FORNELL
Wasn’t my cell phone.
(holds up a PINK WATCH)
I forgot I set my Happy Cat ‘Friend Alert’ Watch to let me know when the Columbo marathon started tonight.

Emily steps out into the living room.

GIBBS
Have to tell your mom. She’s worried.

EMILY FORNELL
I know. Just give me two minutes.
(off Gibbs’ hesitation)
I need your help.

Gibbs sighs. Motions Emily to take a seat. Then offers her half his hoagie. She takes it.

GIBBS
Whaddya need?

EMILY FORNELL
I want you to help me convince my parents to break up.

Gibbs says nothing. So Emily continues.

EMILY FORNELL (cont’d)
They listen to you. And you know they aren’t right for each other. You’ve seen them fight.

GIBBS
They fighting a lot?

EMILY FORNELL
In public, yeah. It’s like they have a fetish for it.
(admitting)
But...when it’s just the three of us, it’s not so bad, I guess. Actually, when we’re alone, they don’t really fight at all...
(MORE)
But you know this will end badly.

GIBBS
It might.

EMILY FORNELL
And then I get to watch them break up all over again.

A mental tumbler slowly clicks into place for Gibbs.

GIBBS
I’m confused. You don’t want them together? Or you’re scared they’re gonna break up again?

EMILY FORNELL
Why would I be scared of that?
It’s what I want!

Gibbs says nothing. Lets it stew. Emily frowns.

EMILY FORNELL (cont’d)
Now I’m confused. You suck at this.

Gibbs manages a smile. Then is interrupted by his CELL.

GIBBS
(answering)
Gibbs.

TONY (V.O.)
Bishop and I are at the airport.
Eddie’s back, he picked up his car.
We’re tailing him now.

GIBBS
Stay on him. Let me know.
(hangs up; to Emily)
Two minutes are up, kiddo.

EXT. PUBLIC STORAGE FACILITY - NEXT DAY

An exterior storage facility containing rows of GARAGE UNITS. A bleary-eyed Tony, Bishop and Mcgee wait near a corner. Gibbs approaches on foot. EDDIE’S CAR can be seen a little further down into the facility.

GIBBS
Sit-rep.

(CONTINUED)
TONY
Eddie drove all night. I think he was trying to see if he had a tail. Yes, I’m that good.

BISHOP
He finally came here. Parked his car, disappeared.

MCGEE
Fornell’s covering the rear, so we know Eddie’s still inside.

GIBBS
DiNozzo, with me. McGee, Bishop, watch the exit.

Gibbs and Tony heads down the row of GARAGE UNITS. They stop at the UNIT across from Eddie’s car. The PADLOCK is unlocked; the SLIDE-UP DOOR opened a hair.

Gibbs nods to Tony. SIGs out. On a finger-count of three, Tony SLIDES THE DOOR UP to reveal a small STORAGE SPACE.

No sign of Eddie, but there’s a TON OF STUFF hanging anally-neat on the walls. SHOVELS, BINOCULARS, HANDCUFFS. A large PORTABLE CLAMPING DRILL with LARGE BITS. MINI-BLOWTORCHES. PLASTIC TARPS. DOZENS of oddly-shaped PICKS. And a bunch of CREEPY MASKS. In the dim light, it all looks creepy.

TONY
Looks like Hannibal Lecter was cleaning out his garage.
(off the large drill)
What’s this guy drilling through?

There’s a NOISE behind them. Reveal EDDIE MACKLIN, casually coming around the corner pushing an EMPTY DOLLY. He freezes when he sees our team. Then instantly bolts.

TONY (cont’d)
I got this.

Tony gives chase. But Eddie’s fast, has a good lead.

Unfortunately, the first corner he turns, he hits a DEAD END. Eddie turns back, sees Tony at the far end, blocking escape.

TONY (cont’d)
(SIG out)
On the ground! Hands behind your head!

(CONTINUED)
Eddie doesn’t comply. Starts looking around for options.

TONY (cont’d)
You got nowhere to go, Eddie.

Except he does. Eddie’s a rock-climbing instructor. In seconds, he’s on the brick wall. Tony races over - but Eddie is already too high to reach.

A beat later, Eddie’s at the top. He salutes Tony then drops down to the ground on the other side.

He turns around and gets decked by a waiting Fornell. Fornell looks down at Eddie on the ground.

FORNELL
Senior FBI Agent Tobias Fornell. I believe you know my wife.

Off his EXTREMELY satisfied look.

INT. NCIS OBSERVATION ROOM - DAY

Eddie can be seen through the two-way, sitting in the hot seat, calm and collected now. Gibbs and Fornell observe.

FORNELL
Look at him, I have pimples on my keister that are older than he is. He’s stewed long enough. Let’s go.

GIBBS
No way. You’re staying in here.

FORNELL
I know what you’re thinking but I’ll behave, I promise.

(off Gibbs’ doubt)
Scout’s honor. Please don’t make me beg.

Off Gibbs’ dubious look.

INT. NCIS INTERROGATION ROOM - MOMENTS LATER

The door opens and Gibbs and Fornell enter. Gibbs with a FOLDER, Fornell an EVIDENCE BAG.

Eddie looks on disinterested as Gibbs takes a seat. Fornell lurks in the b.g.
EDDIE MACKLIN
Gonna hit me again?

FORNELL
(super sweet)
No, and I apologize for that. We just really needed to talk to you.

EDDIE MACKLIN
(whatever)
Yeah, ‘bout what?

Gibbs lays out PHOTOS of Flegman’s body. Eddie stares.

FORNELL
Not gonna ask what happened? Flegman was a student of yours.

EDDIE MACKLIN
What happened?

FORNELL
You slept with my wife.

Gibbs tries not to smack his own forehead.

EDDIE MACKLIN
I sleep with a lot of people, Bro.

FORNELL
I lied. I will hit you again.

Fornell notices Gibbs glaring. Regroups.

FORNELL (cont’d)
What happened is your student was murdered. With your cell phone on him. Then you disappeared.

GIBBS
Why’s your car covered in blood?

FORNELL
And what’s with that Little Shop of Horrors we found you in?

EDDIE MACKLIN
That storage unit ain’t mine, Man.

FORNELL
So I guess this isn’t yours, either?

(CONTINUED)
Fornell tosses an EVIDENCE BAG on the table. Inside is a BUNDLE OF HUNDRED-DOLLAR BILLS.

Fornell (cont’d)
Found twenty more of those hidden in the storage unit. Almost a hundred grand. Lotta cash for a gym teacher.

The money changes everything for Eddie.

EDDIE MACKLIN
I need to get outta here. Now. If he thinks I split with his money...

GIBBS
Who?

Eddie looks wild-eyed; panicked. Then something dawns.

EDDIE MACKLIN
You ain’t arrested me. Everything you got is circumstantial. So some people cut their fingers in my car. You got any bodies, aside from this loser who grabbed the wrong cell phone at the gym? I know my rights. You gotta arrest me or let me go.

Gibbs and Fornell exchange looks. He’s right.

EDDIE MACKLIN (cont’d)
Alright, I’m outta here.

Eddie stands. Just as a MANILA FOLDER slides under the door. It says “READ ME” in big letters. Underneath “--Abby.”

GIBBS
Hold it.

Fornell picks up the folder. Scans. Then smiles.

Fornell
Arrest it is. Our forensic tech traced the blood in your car. (hands folder to Gibbs) To an unsolved quintuple homicide. Sit down, you walking mid-life crisis.

Eddie is beyond exasperated now.
EDDIE MACKLIN
This is nuts. I didn’t kill nobody!
(frustrated; slips)
That blood is ten years old! The
car’s from a police impound!

GIBBS
So how are you driving it?

Oops. Eddie’s said too much. But quickly realizes it’s too
late to reel it back in. Annoyed, he cuts to the chase.

EDDIE MACKLIN
Because my name isn’t Eddie Macklin.

He drops his street accent. Now sounds like a highly-
educated Harvard MBA.

EDDIE MACKLIN (cont'd)
It’s Special Agent Edward McKenzie.
I work for the Secret Service...and
you two are about to blow a highly
classified six-month op.
(to Fornell)
Oh, and I didn’t know your ex-wife
was seeing anyone while we were
dating. So take it up with her.
(adding as ‘Eddie’)
Yo!

INT. NCIS CONFERENCE ROOM - DAY

Eddie sits before Gibbs and Fornell again. This time with a
CUP OF COFFEE and FOLDER in front of him.

EDDIE MACKLIN
Our financial crimes division has
been working a money-laundering
case for over year. We traced one
of the sources of the cash to The
Tower gym. I went in undercover.
Found out the cash was coming from
a bank-robbery gang run by the
owner, Elijah Banner, and his
girlfriend.

Eddie opens the folder, pulls out a HAPPY SNAP of Elijah and
the Mystery Woman at The Tower Gym. Spreads them out.

FORNELL
There’s our mystery woman from the
bank.
EDDIE MACKLIN
Elijah told me to rent a safe
deposit box there so she and I
could case the place.

DIANE STERLING’S VOICE
Were you casing her, too?!

Diane races in. Tony is hot on her tail.

TONY
Sorry, Boss. She’s like a cat. When
she found out you were in here--

Gibbs waves Tony off. Understands completely.

EDDIE MACKLIN
(wryly)
Hi, Diane. Heard we broke up.
Sorry to hear that. Oh, I’m a
Secret Service agent.

DIANE STERLING
I heard. And what’s with the
attitude?

EDDIE MACKLIN
I don’t know...maybe it’s because
you were sleeping with your ex-
husband while we were dating.

FORNELL
Man’s got a point.

DIANE STERLING
What - are you guys buddies now?

GIBBS
We’re thinking of starting a club.

Diane sees she’s outnumbered.

DIANE STERLING
Watch it, boys. I know things
about each of you that you don’t
want anybody to ever know. And I
have a Twitter account.

FORNELL
We need to get back to work. Don’t
you have a broomstick you need to
clean or something?
Diane glares. Then pulls out her iPHONE, presumably opening her Twitter app as she walks out the door.

The three men exchange looks. Not even worth discussing. So they just jump right back in.

GIBBS
How was Corporal Flegman involved?

EDDIE MACKLIN
He drove the getaway car. But Elijah thought he was skimming.

Fornell picks up a CRIME SCENE PHOTO of Flegman’s body.

EDDIE MACKLIN (cont’d)
Looks like he finally did something about it.

FORNELL
Why haven’t you taken this guy down?

EDDIE MACKLIN
He keeps his hands too clean. We need to catch him in the act. When you picked me up, I was collecting gear for his next robbery. But if he thinks I took off with his money, six months of work goes down the drain.

GIBBS
We can get him on Flegman’s murder.

EDDIE MACKLIN
No way he pulled the trigger. I’m guessing it was his girlfriend. She’s the clown, freelances at kids’ parties. We want to get this guy, we need to put the money back and I need to be back on the street before he notices I’m gone.

Eddie’s CELL PHONE RINGS. He eyes the CALLER I.D.

EDDIE MACKLIN (cont’d)
It’s Elijah. He’s noticed. I gotta answer it.

GIBBS
On speaker.

(Continued)
Eddie answers the phone. Adopts his accent again.

EDDIE MACKLIN
Yo, E, what’s the word?

ELIJAH BANNER (V.O.)
Cut the bull, I know you got pinched.
Put Agent Fornell on the line.

Off Gibbs’ and Fornell’s surprise.

FORNELL
Agent Fornell here.

ELIJAH BANNER (V.O.)
You got something of mine. I got something of yours.

EMILY FORNELL (V.O.)
Dad! I’m in a white van! No windows! I can smell pine--

There’s a MUFFLE and Emily’s voice drops out.

ELIJAH BANNER (V.O.)
You ever want to see your daughter again, you gimme my money back.
I’ll be in touch.

CLICK.

Off Fornell’s heart falling through the floor...

PHOOOF TO BLACK.

END OF ACT THREE
ACT FOUR

FROM BLACK:

FLASH - BLACK-AND-WHITE OF GIBBS CONTINUING TO PONDER...

PHOOF TO BLACK:

FROM BLACK:

23 INT. NCIS SQUAD ROOM - DAY

Controlled mayhem. McGee briefs Gibbs. Bishop is working her phone. Fornell barrels down the stairs.

FORNELL
(on his cell)
I said everybody! Every asset we have! He’s got my daughter, for God’s sake!

At the plasma, McGee shows Gibbs an EVIDENCE PHOTO of a MINI-SURVEILLANCE CAMERA (with ANTENNA).

MCGEE
We found a camera hidden in the storage locker. It must be how Elijah knew we had his money. He watched us collect the evidence.

GIBBS
We need to be ready when he calls.

BISHOP
(holding her phone)
I have some friends standing by to help trace the callback.

Fornell flies in, hanging up his cell.

FORNELL
His apartment’s been cleaned out. He’s running. Any word on the BOLO?

MCGEE
Police are stopping every windowless white van they see.
(to Fornell)
Your daughter was very brave.

Diane races in off the elevator, two ND NCIS AGENTS in tow.

(CONTINUED)
They found a kitchen window broken. He was in our house!

She buries her face in Fornell’s arms. Just can’t take it.

Don’t worry, Baby. Emily’s gonna be fine. 35,200 Bureau employees have our back.

Gibbs’ CELL RINGS. CALLER I.D. says Tony. On speaker.

Whaddya got?

BEGIN INTERCUT:

INT. “THE TOWER” CLIMBING GYM – CONTINUOUS

Tony kneels at the BODY of our MYSTERY WOMAN. She’s been SHOT in the head. Eddie is in the b.g. going through a DESK.

Elijah’s girlfriend is dead. Looks like he’s tying up loose ends.

Leave any clue where he’s going?

Eddie hands Tony some PICTURES. SCREEN-GRABS of Gibbs and Fornell from The Tower’s security camera (Fornell CIRCLED in PEN). Surveillance photos of Fornell dropping Emily at school (Emily CIRCLED). A SHOT of Bishop in the Storage Locker, uncomfortably dropping a pair of HANDCUFFS into an EVIDENCE BAG (wearing EARBUDS).

No, but he’s not improvising. We found surveillance photos of Fornell and Emily.

Diane gasps. Fornell pulls her closer.

Elijah probably started making exit plans the moment you two showed up at his studio. Zeroed in on your daughter as a lever he could pull. Always two steps ahead, this one.

Fornell’s CELL RINGS.

(CONTINUED)
Fornell
It’s a blocked call.

Gibbs
(to Tony)
Keep us posted.

END INTERCUT.

INT. NCIS SQUAD ROOM – CONTINUOUS

McGee races to his computer. Bishop uncups her phone.

Bishop
We’re hot. Repeat, we are hot.

Fornell
(cell on speaker)
Agent Fornell.

Elijah Banner (V.O.)
I just texted you my location. I want that new girl, the one helping you clean out my storage locker... Bishop, I think - she’s got eight minutes to bring me my money. By herself. Once I’m safely away, I’ll tell you where your daughter is. She’s fine. But if you even think of sending ANYone else, I’ll know. And your daughter will pay the price.

Fornell
Okay, now you listen to me. If you so much as touch a hair on my daughter’s head, so help me God, I will hunt you down like an animal, rip out your eyes, and shove them so far down your throat you’ll need a proctologist to read the evening paper!!!

(beat)
He hung up.

McGee
What’s the move, Boss?

Everyone looks to Gibbs. He looks to Fornell.

Gibbs
Your call, Tobias.

(CONTINUED)
Fornell nods. Turns to Bishop.

Fornell:
Bishop, you’re the analyst. Is he gonna let my daughter go if we give him his money?

Bishop gulps. Glances to her laptop. REALLY wants to head to the library to process. But has to trust her gut.

Bishop:
Yes. He’s demonstrated a--

Fornell:
Got it. Just need to know if you’re up for this.

Bishop takes a moment for a gut-check. Then nods. Fornell takes a moment of his own. Satisfied, he turns to Gibbs.

Fornell (cont’d)
Then we give him his money. Gibbs, no tricks. You can catch him later. I just want my daughter back.

Off everyone’s agreeing look.

EXT. WASHINGTON, DC PARK - DAY

Throngs of JOGGERS pass by. Then Bishop, strolling. A DUFFEL BAG slung over her shoulder. EARWIG in her ear.

Bishop:
Comm check.

INTERCUT WITH:

INT. NCIS MTAC ROOM - CONTINUOUS

Gibbs and McGee stand before a GIANT MAP on the big screen.

Gibbs:
We read you. How you doing?

Bishop:
I’m fine. Surprisingly. Tell Agent Fornell I can do this.

McGee:
He’s waiting with Diane in the conference room. But will do.
BISHOP
So I guess I should just sit somewhere and wait?

GIBBS
Keep moving. Avoid a static blindspot.

MCGEE
This guy’s a killer. You don’t want him sneaking up on you.

BISHOP
Okay, less fine now.
(beat)
Wait, I see something.

Bishop eyes a jogger peeling off. SUNGLASSES. BACKPACK.

BISHOP (cont’d)
There’s a jogger approaching. Male. The right build.
(bated breath)
It’s him. No white van.

Elijah approaches Bishop. Quickly pulls off his backpack.

ELIJAH BANNER
Dump the cash in here.

BISHOP
(dumping)
Where’s Emily?

When the transfer is complete, Elijah tosses Bishop a CELL.

ELIJAH BANNER
Wait here. When I’m clear, I’ll call you with Emily’s location. That was the deal.

Elijah melds in with a passing crowd of joggers.

BISHOP
It’s done.

Bishop tries to keep an eye on Elijah. But...

BISHOP (cont’d)
I’ve lost sight of him. But he gave me a cell, said he’s going to call with Emily’s location.

(CONTINUED)
GIBBS
Any way to find out where that cell phone’s been?

MCGEE
We can run its I.M.E.I. number.

BISHOP
(catching on; impressed)
Right. If we find out where it’s been, we might be able to figure out where he’s going.

GIBBS
Do it.

BISHOP
It’ll just take a minute.

Bishop takes a seat at a BENCH. Tries to turn the cell on. It’s dead. Concerned, she opens the battery chamber. Empty.

She stares in shock. Elijah’s not planning on calling.

Bishop looks around the park. Tries to get a handle. She takes the earwig out of her ear, puts it in her pocket. Needs to think out loud.

BISHOP (cont’d)
Okay...doesn’t make any sense. There’s no upside to killing her. He’s made all the right moves so far. So what’s the play...?

Bishop drops into the Bishop Kneel on the ground. Tries to work it out.

BISHOP (cont’d)
He can’t use the white van to get away. Emily’s description made sure of that...

BACK IN MTAC

They hear the muffling of the earwig.

GIBBS
What’s that sound?

MCGEE
I don’t know.

(CONTINUED)
GIBBS
Bishop, sit-rep.
(no answer)
Bishop, report.

Still nothing. Off Gibbs’ frown.

BACK IN THE PARK

Bishop is still working it out in her head.

BISHOP
...he doesn’t want to risk calling us...but he has to know if we don’t find Emily ASAP, he’s looking at an AMBER alert. Then he’ll never get away. So how does she get found?

As Bishop ponders, something catches her eye in the distance. A PARKING OFFICER writing a ticket for a BLUE VAN parked in a clearly-marked TOW-AWAY ZONE. There’s even a SIGN.

Bishop stares at the van. Her keen eye ZOOMS IN on a PATCH of WHITE where a vehicle emblem normally would be. Then SMEARS OF BLUE PAINT on the bumper, the windshield.

BISHOP (cont’d)
He painted the van.

In an instant, Bishop’s on her feet. Racing toward the van. Passes a TOW TRUCK pulling in. Bishop rounds the back of the van. Whips open the BACK DOOR.

Emily’s inside. Mouth GAGGED. Feet and arms BOUND - but still struggling. The kid has spunk.

Off Emily’s relieved look – and Bishop pulling a POCKET KNIFE from her pocket and quickly freeing her...

INT. NCIS SQUAD ROOM - DAY

The Main Elevator opens to reveal Bishop and Emily. Emily races out, directly into the arms of a waiting Fornell and Diane. No words. Just a Family Hug while the squad room bursts into APPLAUSE.

Bishop rounds the bullpen, joins a watching Gibbs.

GIBBS
Nice work.
(Bishop smiles)
(MORE)

(CONTINUED)
GIBBS (cont'd)
But next time you take your earwig out, I'm using a staple gun.

BISHOP
I was worried if the Fornells learned about the cell phone--

GIBBS
I know. Like I said...nice work.

The Family Hug breaks.

FORNELL
(to Emily)
I am sooo proud of you, baby.

DIANE STERLING
Me, too. And I’ve changed my mind. You can have karate lessons.

Fornell quickly checks every nook and cranny.

FORNELL
You okay?

EMILY FORNELL
I’m fine. He didn’t hurt me. I was just so worried about you guys. Are YOU okay?

FORNELL
(choking up)
We’re just...

DIANE STERLING
We’re just glad we’re all together.

Fornell and Diane take each other’s hand, get in close. Then they suddenly remember how Emily feels about all that. They quickly let go of each other, step apart.

DIANE STERLING (cont’d)
I mean, we’re just glad you’re back.

Emily regards her parents. Then, with a sidelong glance to Gibbs, she grabs their hands, puts them back together.

That settled, Gibbs turns to Tony, flying down from MTAC.

GIBBS
Any word?

(CONTINUED)
TONY
Nothing. No sign at the airports or train stations. McGee’s talking to the highway patrol. But I got a sinking feeling he got away.

Emily overhears.

EMILY FORNELL
Oh, he didn’t get away.
(off everyone’s looks)
My last name is Fornell after all...

And off that cryptic remark.

EXT. GAS STATION - DAY

A MOTORCYCLE pulls up to a PUMP, DUFFEL BAG strapped to the luggage rack. The RIDER climbs off. Removes his HELMET.

It’s Elijah. As he reaches for the pump, an NCIS SEDAN and Fornell’s CROWN VIC converge, SCREECHING to a stop. SIGs out, Gibbs and McGee leap from one. Fornell, the other.

GIBBS
Freeze! You’re under arrest.

FORNELL
No, move! So I can shoot you.

Elijah raises his hands. Looks stunned as McGee cuffs him.

ELIJAH BANNER
I’m not carrying a cell. This bike is untraceable. How’d you find me?

GIBBS
‘We’ didn’t.

Gibbs opens a side pocket on Elijah’s duffel. He pulls out Emily’s PINK WATCH. Tosses it to Fornell.

FORNELL
My daughter did. Say hello to her Happy Cat ‘Friend Alert’ watch.

MCGEE
It’s bluetooth-enabled. Beeps every time a friend wearing the same watch comes within thirty feet.

(MORE)

(CONTINUED)
Of course, I had to boost the range on this second watch to track you...

McGee leans into the sedan. Pulls out his SIGNAL BOOSTER. Basically wires coming out of a SECOND jury-rigged "Friend Alert" watch, attached to some ELECTRONICS and an ANTENNA. It kinda looks like ET’s "phone-home" gadget.

...but it did the trick.

That little rat.

Watch your mouth. I’d hate to get suspended and Agent Gibbs already has enough paperwork. Don’t want to give him any more.

I should have never let her go.

Sorry, Gibbs.

And then Fornell breaks Elijah’s nose.

The door opens and Gibbs enters, alone at last. The case is over and he is OVER the case. He trudges into the living room, plops down on his love seat and melts into it.

Until he notices the BOTTLE OF BOURBON on his kitchen table, wrapped in a BOW. Gut churning, Gibbs rises, heads over. As he rounds the bend, he sees Fornell and Diane sitting on the dining room couch. Diane gives a little wave.

Hi.

Without a word, Gibbs turns and beelines for the front door.

Toldja he’d run.

Fornell races around to block the door.
FORNELL
Hold on a second. We just came to say thank you.

Gibbs eyes Fornell and Diane warily.

GIBBS
You already said thank you.

FORNELL
This time we brought liquor.

GIBBS
You’re welcome.

Gibbs opens the door. Waits expectantly for them to leave.

FORNELL
And...

Gibbs slams the front door. He knew it.

DIANE STERLING
And we have a request.

GIBBS
Can’t wait.

DIANE STERLING
Oh, stop your whining. You’re a grown man. It’s unattractive.

FORNELL
What are you doing?! We’re here for a favor and you’re insulting the man?

DIANE STERLING
He’s carrying on like he lost his dolly!

FORNELL
He hasn’t said five words since we’ve been here!

Gibbs tries to open the door again to leave. Fornell slams it back shut.

FORNELL (cont’d)
We’ll be out of your hair in one minute. It’s just...

(CONTINUED)
Fornell trails off. Not sure how to say it. Diane jumps in.

DIANE STERLING
It’s just, as you may have noticed, Tobias and I - clearly gluttons for punishment - are trying to make a second go of things. And we...

Can’t say it.

FORNELL
We...

Can’t say it.

DIANE STERLING
Oh, for Pete’s sake, we want your blessing.

Gibbs stares in shock.

GIBBS
My...what?

FORNELL
Your blessing. It’s important to Diane and me to have your blessing.

GIBBS
Why?

DIANE STERLING
Because...it is. What’s with the fifty questions? Do we have it or not?

Gibbs ponders. Diane and Fornell wait expectantly. He continues to ponder. They continue to wait.

And off Gibbs continuing to ponder...

PHOOF TO BLACK.

END OF SHOW