

# CASTLE

## “Nanny McDead” Ep. 103

Written by  
Barry Schindel

Directed by  
John Terlesky

Studio Draft October 23, 2008  
Network Draft October 27, 2008  
White Draft October 30, 2008  
Blue Draft November 3, 2008  
Pink Draft November 10, 2008  
Yellow Pages (Full) November 17, 2008



# 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

Yellow Production Draft  
November 17, 2008

### SC. 5

OLDER WOMAN  
UNIFORM (FEMALE)  
EMT TECH  
SARA MANNING (DEAD)

### SC. 7

PETERSONS' 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

Yellow Production Draft  
November 17, 2008

### 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<sup>TH</sup> 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<sup>TH</sup> 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:

1 EXT. NEW YORK, STREET - DAY 1

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

TRANSITION TO:

2 INT. BEDROOM - DAY 2

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:

3 A FLORESCENT-TUBED CEILING FIXTURE - DAY 3

(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:

4

INT. PRECINCT, CONFERENCE ROOM - DAY

4

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 getting 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.

5 INT. LAUNDRY ROOM - DAY

5

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:

6

EXT. 12TH FLOOR, HALLWAY - MOMENTS LATER

6

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

7

INT. PETERSON APARTMENT - MOMENTS LATER

7

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.  
(off Castle, then to  
Petersons)  
Oh, is there any chance you know  
how I can reach Sara's parents?

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:

8

INT. ELEVATOR - MOMENTS LATER

8

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:

9

INT. PRECINCT, BULLPEN - NIGHT

9

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:

10

INT. CASTLE LOFT - NIGHT

10

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 the 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:

11 INT. CITY MORGUE - NIGHT

11

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,

12

INT. CITY MORGUE, EXAMINATION ROOM - CONTINUOUS

12

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

13 INT. PRECINCT, BULLPEN - DAY

13

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,

15

INT. PRECINCT, INTERROGATION - DAY

15

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)

BRENT (ON RECORDER) (cont'd)  
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 a 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:

16

EXT. PARK - DAY

16

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:

17

EXT. PARK, BENCH - MOMENTS LATER

17

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

18 INT. LOBBY - DAY

18 \*

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?

\*

19

EXT. NEW YORK, STREET - DAY

19

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

What do you mean, what happened? I cheated. I strayed. Whatever you wanna call it.

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)

HOWARD (cont'd)  
There's gotta be records from my  
cell phone, right?

Off Beckett, a little deflated.

CASTLE  
Don't leave town?

Off Howard,

CUT TO:

20

INT. PRECINCT, BULLPEN - DAY

20

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.

21 INT. 12TH FLOOR, HALLWAY - DAY

21

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

22 INT. PETERSON APARTMENT, DINING ROOM - DAY

22

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:

23

INT. CASTLE LOFT, CASTLE'S OFFICE - NIGHT

23

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:

24

INT. ELEVATOR - DAY

24

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.

25 INT. 15TH FLOOR, HALLWAY - CONTINUOUS

25

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,

26

INT. HARRIS APARTMENT, LIVING ROOM - MOMENTS LATER

26

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.

27      INT. HARRIS APARTMENT, BATHROOM - CONTINUOUS      27

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.

28      INT. HARRIS APARTMENT, LIVING ROOM - CONTINUOUS      28

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,

29

INT. HARRIS APARTMENT, BEDROOM - CONTINUOUS

29

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

ACT FIVE

30

INT. PRECINCT, INTERROGATION - EVENING

30

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:

31 INT. PRECINCT, BULLPEN - EVENING 31

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:

32 INT. PRECINCT, CONFERENCE ROOM - MOMENTS LATER 32

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:

33      INT. HALLWAY - NIGHT      33      \*

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--

34      INT. APARTMENT - CONTINUOUS      34      \*

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

35 EXT. BUILDING, STREET - NIGHT

35

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.

36 INT. 15TH FLOOR, HALLWAY - NIGHT

36

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.

37 INT. HARRIS APARTMENT, LIVING ROOM - CONTINUOUS

37

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:

38 INT. BASEMENT, OUTSIDE LAUNDRY ROOM - MOMENTS LATER 38

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...

39 INT. LAUNDRY ROOM - CONTINUOUS 39

... 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,

40

EXT. BUILDING, STREET - NIGHT

40

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

41

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