

# CASTLE

## “Always Buy Retail” Ep. 107

Written by  
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Directed by  
Jamie Babbit

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“Always Buy Retail”

CAST

White Production Draft  
January 14 2009

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

MEREDITH  
MICHELLE  
AZI  
ELECTRONICS STORE MANAGER  
MUKHTAR BAYLOR  
CHARLES ONI  
DIANA EDWARDS  
JILL BUTTON  
AFRICAN MAN  
YOGA STUDIO MANAGER  
MR. SIMMONS

“Always Buy Retail”

NON-SPEAKING

White Production Draft  
January 14, 2009

SCENE 1

JAMAL BUONSI (DEAD)

SCENES 6 & 7

CSUs

DARCY CHO (DEAD)

UNIFORMED COPS

SCENE 7

PLAINCLOTHES

SCENES 13 & 14

JAMAL'S NON-SPEAKING AFRICAN ROOMMATE

SCENE 16

BULLPEN UNIFORM

SCENE 20

CSUs

UNIFORMED COPS

SCENES 25 & 26

COP IN CHARGE

TAC-TEAM

SCENE 43

CSUs

PARAMEDIC

UNIFORMED COP

“Always Buy Retail”

Locations

White Production Draft  
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INTERIORS

ABANDONED BUILDING  
COURTYARD  
BLISSFUL BUDDHA YOGA STUDIO  
CASTLE’S LOFT  
BEDROOM  
CASTLE’S OFFICE  
FRONT HALL  
KITCHEN  
DIANA’S APARTMENT BUILDING  
BATHROOM  
BEDROOM  
HALLWAY  
LIVING ROOM  
DOWNTOWN WAREHOUSE  
OFFICE  
JAMAL’S APARTMENT  
MARLOWE PREP  
PRINCIPAL’S OFFICE  
O&H DISCOUNT ELECTRONICS  
PRECINT  
BULLPEN  
INTERROGATION ROOM  
TECH ROOM  
WAITING AREA  
STALL  
UPPER WEST SIDE APARTMENT

EXTERIORS

CANAL STREET  
JAMAL’S APARTMENT BUILDING  
ROOFTOP COURTYARD  
MARLOWE PREP (ESTABLISHING)  
COURTYARD  
STREET OUTSIDE DOWNTOWN WAREHOUSE  
WAREHOUSE FRONT



CASTLE  
The Westminster Dog Show?

MEREDITH  
That's only nine.

CASTLE  
And the night we made Alexis.

MEREDITH  
Yeah. That was a good night.

Meredith smiles, leans in, and gives him a kiss.

MEREDITH (CONT'D)  
We have had fun, haven't we? Makes  
you wonder why we ever got  
divorced.

CASTLE  
I know, right? I mean, other than  
the whole having an affair with  
your director, moving to Malibu,  
and serving me with divorce papers,  
we really had a chance.

MEREDITH  
(blurts out)  
I'm moving back.

CASTLE  
Back?

She nods.

CASTLE (CONT'D)  
To New York?

MEREDITH  
I miss it. I miss Alexis. I miss you.

CASTLE  
What about your career?

MEREDITH  
LA's changed. The juicy roles just  
aren't there for an actress of my  
caliber. I need a change. Like  
Broadway maybe. The legitimate  
stage.

CASTLE  
Whoa. Time-out. Move back? Have you  
really thought this through?

MEREDITH

What's to think about? You, me,  
Alexis, all living in the same city.  
It's gonna be just like old times...

She starts kissing her way down his body. He tenses up. And the look in his eye is not lust. It's fear.

CASTLE TITLE CARD

3

INT. ABANDONED BUILDING, COURTYARD - DAY

3

ESPOSITO squats over the dead man from our opening montage. The victim's on his back, laid out on a LARGE SQUARE OF RED FLANNEL. The burned-down WHITE CANDLE is still clutched in his left hand. A GLASS BOWL OF BLOOD is positioned by his head.

ESPOSITO

Vic's an African-American male,  
early-20s. Multiple stab wounds. No  
ID. Body was discovered by a  
homeless guy.

BECKETT looks down at the bruises on his body, as Castle and RYAN stand behind her.

BECKETT

He was beaten, maybe even  
tortured...

RYAN

Looks like some kinda ritualistic  
killing.

BECKETT

What gave you that idea? The red  
flannel, the candle, or the bowl of  
blood?

She looks at Castle. She notices he seems a little lost.

BECKETT (CONT'D)

Castle?

He snaps out of it.

CASTLE

What?

BECKETT

You okay?

CASTLE

I had sex with my ex-wife this morning.

The three of them all just look up at him. He continues as if they wanted clarification...

CASTLE (CONT'D)

My first ex-wife, Meredith.  
Alexis's mom.

...which they didn't.

CASTLE (CONT'D)

She wants to move back to New York.  
Do you know what that means? It means a very special kind of hell. The hell of a deep-fried Twinkie.

RYAN

A deep-fried Twinkie?

BECKETT

Castle...

CASTLE

That guilty pleasure that you know is bad for you, so you only do it once, maybe twice a year as a novelty. But a deep-fried Twinkie everyday?

He shudders.

BECKETT

Castle!

CASTLE

What?

BECKETT

Crime scene. Dead body. A little respect.

CASTLE

I don't think he can hear me.

BECKETT

Okay, then. How about a little self-respect?

CASTLE

Fine.

Castle glances over the scene.



CASTLE (CONT'D)

Check his mouth. There's probably a small pouch inside.

Esposito gently opens the man's mouth with gloved hands. Using a pen, he draws out a small WHITE FABRIC BUNDLE.

BECKETT

How did you know?

Castle kneels down, now engaged in the crime scene.

CASTLE

Open it.

Holding it gingerly in his palm, Esposito opens it to reveal an ODD-LOOKING SILVER CHARM. There is a MYSTERIOUS SYMBOL drawn in red ink on the fabric of the bundle itself.

ESPOSITO

What does it mean?

CASTLE

It's Vodun.

ESPOSITO

Vodun? That some kind of *Star Trek* thing?

RYAN

Dude, it's a religion. Practiced primarily in West Africa.

(off his look)

What? I read too.

CASTLE

The blood in the bowl is most likely animal blood. Part of the ceremony. The pouch is an offering to the spirits. But I don't recognize the symbol.

ESPOSITO

If you did, you'd be a suspect. How do you know about all this?

CASTLE

Research for my sixth Derrick Storm novel, *Unholy Storm*. Vodun's not just limited to West Africa. It's also practiced in the Haitian and Dominican communities right here in New York.

BECKETT

Have CSU run the pouch, have the M.E. test the blood, and get his prints in the system and see if we can get an ID.

(beat)

Castle... This ritual - I assume it was performed for a very specific purpose.

ESPOSITO

Only if you're assuming the guy doing it was rational.

CASTLE

No. She's right. It may not make sense to you or me, but if we find out why he did this, we might find the killer.

ESPOSITO

("duh")

Yeah, that's kinda how we do it.

BECKETT

This research of yours? You still have it?

CASTLE

As a matter of fact, I do.

CUT TO:

4

INT. CASTLE'S LOFT, CASTLE'S OFFICE - DAY

4

We PAN ACROSS Castle's extensive collection of books and memorabilia.

CASTLE (O.S.)

*The purpose of their rituals was to make contact with the spirits and the spirit world. To gain their favor through sacrifice.*

We PULL BACK to reveal:

Castle is sitting at his desk, reading from a book. An academic textbook on Vodun perhaps? Then...

CASTLE (CONT'D)

*Storm was pretty sure he'd  
sacrifice just about anything when  
he saw the amulet swaying  
rhythmically back and forth between  
the woman's bare, glistening  
breasts.*

We PULL BACK to reveal the cover of the book:

BECKETT

*Unholy Storm? You dragged me here so  
you could read from your own book?*

CASTLE

*There's a lot of good stuff in  
here, and some of it is factual.*

Beckett shakes her head.

CASTLE (CONT'D)

*Where are you going?*

BECKETT

*I have a murder to solve.*

CASTLE

*That's what we're doing.*

She heads toward the door.

CASTLE (CONT'D)

*C'mon, I was kidding. I have  
another source.*

BECKETT

*And you call your ex-wife the deep-  
fried Twinkie.*

CASTLE

*Trust me. As annoying and intrusive  
as you think I am, she's a million  
times worse.*

BECKETT

*What about Alexis? Maybe she misses  
her mom. Maybe having her in town  
would be a good thing.*

CASTLE

*Yeah, right. Once, when Alexis was  
nine, Meredith stopped by to take  
her to lunch.*

BECKETT

So?

CASTLE

In Paris. Paris! And then she acted like there was nothing wrong with it. She's like Auntie Mame on meth.

Beckett lands at the front door.

BECKETT

If she's so bad, why'd you sleep with her this morning?

CASTLE

Here's the thing about crazy people. The sex is unbelievable.

BECKETT

How shallow are you?

CASTLE

Very.

BECKETT

I don't have time for this.

She opens the door. Standing there is MICHELLE - attractive, early-30s, African-American - holding a food delivery bag with a grin.

MICHELLE

Someone order lunch?

CASTLE

(to Beckett)

Detective, meet my other source.

TIME CUT TO:

5

INT. CASTLE'S LOFT, KITCHEN - DAY

5

Castle and Beckett sit at the kitchen table with Michelle. They're all eating from large bowls of stew. Michelle studies a PHOTO of the symbol and charm from the crime scene.

MICHELLE

The symbol is a "Vever," a representation of the one who can open the crossroads to the spirit world.

CASTLE  
(to Beckett)  
Michelle taught me everything I  
know about Vodun.

MICHELLE  
Which obviously isn't much. That  
scene with the topless girl and the  
chicken blood? What was that?

CASTLE  
So I took a few liberties.

Michelle looks back at the photo.

MICHELLE  
From the design, I'd say you're not  
looking at Haitian, Jamaican, or  
Dominican. This is hardcore Nigerian.

BECKETT  
What about the charm?

MICHELLE  
The charm's an offering to a Vodun  
saint, or Loa, in this case Ogun.  
He's usually called upon to help  
find something that's been lost.

CASTLE  
So our killer's looking for  
something.

MICHELLE  
(nods)  
Something the victim once  
possessed.

BECKETT  
Maybe that's why he was tortured.  
Could the kind of ceremony indicate  
what the killer's looking for?

MICHELLE  
Unfortunately, no.

BECKETT  
How do you know all this?

MICHELLE  
Because I practice.

BECKETT  
You practice Vodun?

MICHELLE

I spent my junior year abroad in Nigeria. Fell in love with the religion and the cuisine.

CASTLE

Michelle owns the best Nigerian restaurant in the city.

BECKETT

Funny, I wouldn't have pegged you as the occult type.

MICHELLE

Occult is in the eye of the beholder, Detective. As bizarre as Vodun might seem to you, I assure you, the beliefs of Western religions seem just as strange to outsiders.

(beat)

How do you like the Cow's Foot Stew?

BECKETT

Cow's Foot?

(to Castle)

You said it was beef.

CASTLE

Technically, a cow is beef.

She grimaces, then turns to Michelle.

BECKETT

So the murder, was that part of the ceremony?

MICHELLE

No. Vodun is a peaceful, deeply-spiritual religion practiced by millions of people across the world everyday.

Beckett shows her another picture of the crime scene.

BECKETT

I doubt whoever did this was peaceful.

MICHELLE

No. But there are extremists in every religion. Your killer may be Vodun, but that's not why this man's dead.

(beat)

(MORE)

MICHELLE (CONT'D)

He was killed because he had something your killer desperately wants. And he's not going to stop until he finds it.

Beckett's phone rings...

BECKETT

(to phone)

Beckett.

6

INT. UPPER WEST SIDE APARTMENT - CONTINUOUS

6

Ryan on the phone. UNIFORMED COPS and CSUs mill about. The room's a wreck. Tables turned over, lamps broken, and a CHANEL PURSE, its lining ripped out, lying on the floor.

RYAN

Yeah. It's Ryan. We got another one.

CAMERA TILTS DOWN (RYAN'S POV)

Revealing an ASIAN FEMALE positioned in the exact same ritualistic fashion as our first male victim (red flannel cloth, white candle, bowl of blood, and fabric bundle in the mouth).

END ACT ONE

ACT TWO

7

INT. UPPER WEST SIDE APARTMENT - DAY

7

Castle and Beckett move past UNIFORMS at the door and into the apartment's hallway.

BECKETT  
Cow's Foot Stew?

CASTLE  
You liked it.

BECKETT  
That was before I knew what it was.

CASTLE  
If I'd told you, would you have  
tried it?

BECKETT  
No.

CASTLE  
See? I did you a favor.

As they enter the living room, we see it's been trashed. Ryan and Esposito are with the victim.

RYAN  
Victim's name's Darcy Cho. Second  
year lawyer at a firm downtown.

ESPOSITO  
Multiple stab wounds. Just like our  
last guy.

RYAN  
Neighbor saw her door open and called  
the super. This is what he found.

Beckett looks at the victim on the red flannel cloth.

CASTLE  
The staging is exactly the same.

Esposito nods to some PLAINCLOTHES across the room.

ESPOSITO  
Yeah. When they saw what they had,  
the Westside boys gave us a call.



BECKETT

Looks like she put up a fight.  
Defensive wounds on her forearms.

ESPOSITO

All the same paraphernalia as the  
other murder.

He holds up an evidence bag containing a pouch and charm.

ESPOSITO (CONT'D)

Found another charm in her mouth.

BECKETT

Anything from CSU on the first  
scene?

RYAN

Candle's basic paraffin, available  
at any bodega. Figure it's gonna be  
same with this one. Cloth is common  
red flannel. Glass bowl was made in  
China.

Beckett looks at the bowl with the blood in it.

BECKETT

And the blood?

ESPOSITO

Chicken blood.

Beckett picks up a shredded Chanel purse, lying on the floor  
next to Darcy, with her pen.

BECKETT

Must've used it to defend herself.

Castle takes in the trashed room.

CASTLE

Well, we know he didn't find what  
he was looking for.

RYAN

How do you know?

CASTLE

(re: Darcy's death pose)  
He still needs the spirits to guide  
him.

BECKETT

(to Ryan and Esposito)

Find out what you can about Darcy.  
If she knew our first victim. I  
want to know how these two murders  
are connected.

CUT TO:

8 EXT. MARLOWE PREP - DAY 8

Establishing.

9 INT. MARLOWE PREP, PRINCIPAL'S OFFICE - DAY 9

ALEXIS enters in uniform, carrying a large calculus book.

ALEXIS

Mr. Simmons. You wanted to see me?

Her headmaster, MR. SIMMONS - 50s, tweedy, academic - moves  
to her and places a comforting hand on her shoulder.

MR. SIMMONS

Alexis, I'm afraid we have some bad  
news.

ALEXIS

What? No. Is it my dad? Did he get  
shot?

We PULL BACK to REVEAL:

Meredith rises from a chair, delicately blotting away tears.

MEREDITH

It's not your dad, sweetie.

ALEXIS

(confused)

Mom?

MEREDITH

It's your grandfather. He passed  
away this morning.

Alexis shoots Meredith a confused look.

ALEXIS

("who?")

Grandfather?

Meredith cuts her off.

MEREDITH

I know, it's a lot to take in.

Alexis sees where this is going.

ALEXIS

Mom, I have a calculus test today.

MR. SIMMONS

Given the circumstances, I'm sure  
Mr. Brown will let you make it up.

MEREDITH

Thank you, Mr. Simmons, for your  
compassion in this trying time.

(to Alexis)

Let's go, honey. Lots to do.

Meredith sweeps up Alexis and they exit...

10

EXT. MARLOWE PREP, COURTYARD - MOMENTS LATER

10

As Meredith hurries Alexis along, they talk in hushed tones.

ALEXIS

Mom, Grandpa died six years ago.

MEREDITH

I know, but a death in the family?  
Always a great excuse to get out of  
school.

ALEXIS

No. It's a creepy excuse.

MEREDITH

Come on. I need some Alexis time.  
Do you realize I've been in town a  
whole week and we haven't even gone  
shopping?

ALEXIS

We're going shopping on Saturday.  
When I don't have school.

MEREDITH

But Bendel's is having its sale now.

ALEXIS

I studied all week for that test.

MEREDITH

Why bother learning math if you don't get to apply it in real-life situations? Like calculating your savings!

(beat)

Come on, what's the harm? Unless you really want to go back and tell Mr. Simmons that your mother's a liar...

Alexis gives in.

ALEXIS

Fine. But promise we're not leaving the city.

11 INT. PRECINCT - WAITING AREA - DAY

11

Ryan sits on the couch next to JILL BUTTON, late-20s.

JILL

It doesn't make sense. Why would someone kill her?

RYAN

Ms. Button. Your office manager said you and Darcy were close.

JILL

We joined the firm at the same time. Neither of us knew anyone in the city, so we just sort of became best friends.

Ryan shows her the crime scene photo of the first victim.

RYAN

Do you recognize this man? We think he and Darcy might be connected.

JILL

No. I... What happened to him?

RYAN

That's what we're trying to find out.

JILL

Oh, God. Is this what happened to her? Who would do something like this?

Off Ryan...

12

INT. PRECINCT, BULLPEN - DAY

12

Ryan enters to find Castle and Beckett with CAPTAIN MONTGOMERY. He nods back at Jill.

RYAN

Jill Button, Darcy's BFF. She says she's pretty familiar with all of Darcy's friends and clients, but she's never seen the vic before. The firm does do some immigration though, but there's nothing to indicate any involvement in something like this.

CAPTAIN MONTGOMERY

So our first victim gets killed in some religious ritual, then history repeats itself with this lawyer the very same day.

CASTLE

I'm sure there's a lawyer joke in there somewhere, I just can't think of it.

CAPTAIN MONTGOMERY

And the killer tossed this woman's apartment, looking for what? Drugs? Money?

RYAN

Far as we can tell, Darcy was clean.

Esposito enters with a file.

ESPOSITO

We got a match on the first victim's fingerprints. INS database.

Esposito hands the file to Beckett.

BECKETT

Jamal Buonsi?

ESPOSITO

Nigerian national. Entered the U.S. on a student visa 18 months ago. He was enrolled at NYU as an exchange student.

BECKETT

His visa expired a year ago.

CASTLE

Looks like he decided to stay.

Ryan eyes the photo of a dead Jamal.

RYAN

Lucky him.

CAPTAIN MONTGOMERY

Any word on his last known whereabouts?

ESPOSITO

I tracked down the family Jamal lived with when he was in school. Last they saw him, he was in a cab on his way to Kennedy.

BECKETT

I take it that's not the end of the story.

ESPOSITO

No. Turns out, Jamal and their 13-year-old son were pretty close. A couple months back, the folks discovered the two of them were still in touch.

Esposito hands Beckett a piece of paper.

ESPOSITO (CONT'D)

Jamal's cell phone number. It's billed to an address on East 3rd.

CASTLE

That's only a few blocks from where his body was found.

RYAN

East 3rd is right near Darcy Cho's law firm.

CAPTAIN MONTGOMERY

(to Ryan)

You said Darcy Cho's law firm did some immigration work?

RYAN

Yeah.

CAPTAIN MONTGOMERY

You and Esposito take a ride down there and find out if this Jamal Buonsi was a client. Maybe that's the connection.

BECKETT

We'll get a warrant for the billing address.

CAPTAIN MONTGOMERY

Find out what this guy wants before the son-of-a-bitch kills again.

CUT TO:

13

EXT. APARTMENT BUILDING, ROOFTOP COURTYARD - DAY

13

Castle and Beckett emerge from a stairwell.

CASTLE

Wasn't really expecting a doorman building. But a six flight walk-up?

BECKETT

Should've seen my first apartment. Three flights up, on an airshaft over a restaurant. Whole place smelled like chicken wings.

Clothes dry on clotheslines. A LARGE PIGEON COOP holds a number of cooing birds. Worn LAWN FURNITURE and a small HIBACHI. Are the pigeons a hobby or dinner?

CASTLE

They come here looking for a fresh start and this is what they get. Slum housing in Williamsburg.

BECKETT

Still, for a lot of them, it's better than what they left.

They reach the closed door. From inside we HEAR muffled voices. MUSIC. They share a look.

CASTLE

Looks like Jamal didn't live alone.

Beckett knocks. No answer. A beat. Then she knocks louder. We hear people talking in a foreign tongue and then the music lowers. A beat later, the DOOR OPENS, revealing a big AFRICAN MAN in his 20s. TWO OTHER MEN of similar ethnicity are behind him inside the apartment.

AFRICAN MAN

Yes?

BECKETT

(badges him)

Detective Beckett. NYPD.

The men start yelling to each other. The African Man tries to slam the door on her, but Beckett shoves her foot in between the door and the jamb.

BECKETT (CONT'D)

Oh no, you don't.

She shoulders the door open and bursts in...

14

INT. APARTMENT - CONTINUOUS

14

...drawing her gun.

BECKETT

Hands. Show me your hands.

They raise their hands. One of them, frightened, yells to another something that sounds like "Immigration."

BECKETT (CONT'D)

No. I'm not Immigration! Everybody just relax!

Beckett moves deeper inside. Twin beds fill the room and not much else. Castle follows a beat later, at a safe distance.

AFRICAN MAN

If you're not from Immigration,  
then who are you?

BECKETT

I'm a homicide detective.  
(off their looks)  
I'm looking for information about  
Jamal Buonsi.

AFRICAN MAN

We don't know any Jamal.

BECKETT

Then you wanna tell me why his cell  
phone was billed to this address?

The men exchange more glances but remain silent.



BECKETT (CONT'D)

Did you want me to call Immigration  
or do you want to cooperate?

That's when Castle spots a piece of red flannel cloth peeking  
out from underneath one of the beds. He indicates toward it.

CASTLE

Detective.

Beckett sees it now, too.

BECKETT

Whose bed is that?

Again, silence. Beckett stares them down.

BECKETT (CONT'D)

I'm not going to ask again.

The African Man glances at one of the other two men - AZI,  
20s. A tell. Beckett turns to Azi.

BECKETT (CONT'D)

That your bed?

Azi nods. Castle examines the red cloth.

CASTLE

The same red flannel...

He pauses as he finds a bag.

BECKETT

What is it?

Castle dumps the bag out on the bed. PARAFFIN CANDLES spill  
out, along with a GLASS BOWL.

END ACT TWO

ACT THREE

15

INT. PRECINCT, INTERROGATION ROOM - DAY

15

Castle and Beckett sit across from Azi. On the table in front of them is the piece of red flannel cloth and several candles.

BECKETT

Red flannel cloth, candles... You know about these things, don't you? What they're used for?

CASTLE

You were invoking the Loa, Ogun. Why? What're you looking for?

Azi says nothing.

BECKETT

We can link this red flannel to two murders... In this country, that puts you in a lot of trouble.

AZI

I've done nothing wrong.

BECKETT

Two people are dead. One was a man you lived with.

She shows him the photo of Jamal's crime scene.

BECKETT (CONT'D)

Look at the picture. That's the same red flannel, the same candle.

Azi is clearly upset. Beckett shows him the photo of Darcy's crime scene.

BECKETT (CONT'D)

And again here. Why'd you kill her, Azi?

AZI

I don't know this woman. I didn't kill anyone.

BECKETT

So, you're saying it's just a coincidence all these things were found in your apartment. Under your bed.

AZI

They weren't mine. They were for someone else.

BECKETT

Who?

Azi is silent.

BECKETT (CONT'D)

Do you want to go back to Nigeria? Because I can arrange that with one phone call.

Azi meets Beckett's eye.

AZI

So can he.

Castle and Beckett exchange looks. Azi's scared of someone. But as he looks back down at the photo of Jamal, Beckett sees something else. Remorse.

BECKETT

Jamal was your friend, wasn't he?

AZI

Yes.

BECKETT

Don't you want us to catch who killed him? Don't you want justice?

A beat as Azi considers it. Then...

AZI

His name is Charles. Charles Oni.

BECKETT

Charles Oni?

AZI

Immigrants know this man. He owns the apartments where we live. He owns the places where we work.

CASTLE

What about Jamal? Did he work for Oni, too?

AZI

At his stall on Canal Street. But it was only temporary. Jamal was a hard worker. Educated.

(MORE)

AZI (CONT'D)

He was going to save money, then apply for a visa. Become legal.

CASTLE

And Oni had a problem with that?

AZI

No. Yesterday, when Oni came looking for Jamal, he said Jamal had taken something. Jamal was not a thief. But Oni insisted. He knew my father was the priest of our village, so he made me show him how to invoke the spirits.

BECKETT

What did Jamal take?

AZI

Oni didn't say.

BECKETT

Why didn't you ask?

AZI

Because I was scared. He would've killed me. I'm only telling you now because Jamal was my friend. He did not deserve to die like that. Oni was wrong.

Beckett and Castle trade looks.

16

INT. PRECINCT, BULLPEN - LATER

16

Castle and Beckett at her desk. Beckett hangs up the phone.

BECKETT

City records show no vendor's licenses for Charles Oni on Canal Street.

CASTLE

The guy's exploiting illegals. I doubt he's gonna use his real name.

BECKETT

Clearly not. The apartment's owned by a "Robert Burnett." No listing in the Tri-State area and the address is a P.O. box in Jersey.

Esposito and Ryan enter, crossing to the pair.

ESPOSITO

Law firm's a dead end. They've never heard of anyone named Jamal Buonsi.

CASTLE

That's perfect, because our suspect's never heard of Darcy Cho. We still have no idea what our two victims had in common.

Just then, we hear a commotion from the other end of the bullpen. They look up to see...

Meredith, loaded up with shopping bags, is trying to push her way past a BULLPEN UNIFORM. Alexis is behind her, trying to disappear in a shame spiral.

MEREDITH

No, I am not going to wait downstairs. Do you have any idea who pays your salary? Me and my taxes.

Beckett shoots a look at Castle.

BECKETT

Is that...?

CASTLE

Yep.

Meredith spots him and waves.

MEREDITH

Richard! Over here!

The Bullpen Uniform catches Beckett's eye. Beckett nods and he lets them through. As Meredith hustles toward them with her bags:

ESPOSITO

Deep-fried Twinkie?

CASTLE

'Fraid so.

As Meredith arrives, Castle eyes her and then Alexis.

CASTLE (CONT'D)

Meredith, what a surprise.

MEREDITH

I know. Isn't it great?  
(to Beckett)  
(MORE)

MEREDITH (CONT'D)

In LA, no one ever just stops by.  
Don't you just love this town?

BECKETT

More and more by the minute.

CASTLE

Meredith - Detectives Ryan,  
Esposito, and Beckett.

But Meredith only has eyes for...

MEREDITH

Ah, Beckett. Your new muse.  
(off Castle's look)  
Alexis told me all about it...

Castle looks at Alexis. Alexis looks away, desperately  
avoiding meeting his eyes.

MEREDITH (CONT'D)

...and I simply had to stop by.  
(confides)  
You know, I was his inspiration  
once.

BECKETT

Were you, now?

MEREDITH

Still am from time to time.

On Alexis - "What?"

She turns to look at her dad and now it's him who avoids her  
gaze.

MEREDITH (CONT'D)

Right, Pooh Bear?

Ryan and Esposito grin. This is better than Xbox.

BECKETT

(smiling)  
Pooh Bear?

CASTLE

I've had this dream before, only I  
was naked and far less embarrassed.

MEREDITH

Anyway, since we were in the neighborhood and I have a dinner tonight, I thought I'd drop Alexis here instead of schlepping all the way downtown.

CASTLE

Of course.

MEREDITH

Just being thoughtful-

Meredith has caught site of the murder board, specifically the printout of the Chanel purse.

MEREDITH (CONT'D)

Is that SJP's purse?

ESPOSITO

SJP?

MEREDITH

("duh")

Sarah Jessica Parker? She wore one just like it to the Armani show in Milan. It was on Fashion Scoop Daily last week.

While Meredith takes an even closer look at the photo of the purse, Alexis and Castle make "What happened?" "Why are you here?" and "Isn't this humiliating?" faces at each other.

BECKETT

Well, this one belonged to one of our victims.

MEREDITH

That is so tragic. More tragic, of course, if it'd been the real thing, but still...

Beckett's ears prick up.

BECKETT

The real thing?

ESPOSITO

You're saying it's a fake?

Meredith moves to the murder board and points to the picture of the purse.

MEREDITH

Look at the leather, and the stitching. It's obviously a knockoff.

BECKETT

(puts it together)  
Canal Street.

ESPOSITO

Canal Street?

BECKETT

That's where they sell all the knockoffs, counterfeit electronics, watches, luggage...

CASTLE

And handbags.

RYAN

Darcy's office was right near Canal. If she was going to buy a designer knockoff...

BECKETT

She would've gone to a stall on Canal.

CASTLE

The one where Jamal worked.

BECKETT

Oni's stall. That's what connects our two victims.

(to Esposito)

Get a sketch from Azi. Maybe one of the other vendors can ID his stall.

Castle and Beckett share a look. Meredith puts her arms around Castle.

MEREDITH

See? I always was your lucky charm. Just think of the things we'll do once I move back.

As Meredith heads out, we stay with Castle and Alexis.

CASTLE

You want to talk about it?

ALEXIS

No. You?



CASTLE

No.

ALEXIS

If school calls, Grandpa died.

Castle nods, understanding.

CASTLE

Yeah, when your mom's around, he dies a lot.

17

INT. CASTLE'S LOFT, CASTLE'S OFFICE - NIGHT

17

Castle is at his desk, in his writing position. Behind him on a CLOTHESLINE are freshly-printed pages of his novel, hanging from clothespins. As he tears one down to re-read it, MARTHA steams in.

MARTHA

(re: the pages)

Why don't you get a corkboard like a normal person?

CASTLE

Why don't you knock like a normal person?

Touché.

MARTHA

Did you know Meredith kidnapped Alexis from school today?

CASTLE

And we all paid a hefty ransom.

MARTHA

It's outrageous.

CASTLE

Remember your touring production of *A Chorus Line*? I almost had to repeat the fifth grade.

MARTHA

That was different. I was working and trying to be a mother. I wasn't just waltzing into town and disrupting everyone's life.

CASTLE

It's who she is. You know that.

MARTHA

Have you considered what it's going to be like having Meredith back in New York? How it's going to affect you?

CASTLE

You mean how it's going to affect you.

MARTHA

All of us, actually.

CASTLE

What am I supposed to do, Mother? It's not like I can ban her from New York.

MARTHA

And this whole "theatre" thing. It's ridiculous. Did you know she hasn't landed a role in months?

Castle looks up.

MARTHA (CONT'D)

That's right. I made some calls. Why do you think she's moving back? She can't get arrested in LA.

CASTLE

(considering)

Wonder if she could get arrested in New York. I know people now.

MARTHA

Does she honestly think she's going to show up with a reel filled with *According to Jim* guest spots and push aside real actors? Actors who have dedicated their entire lives to the greatest profession in the world? You don't choose the theatre. The theatre chooses you.

Martha locks eyes with Castle.

MARTHA (CONT'D)

Why the hell did you marry her anyway?

CASTLE

I don't know, Mother. Maybe she reminded me of you.

18

EXT. CANAL STREET - MORNING

18

Ryan and Esposito walk past busy stalls on Canal Street. Everything's on sale. Tables are stacked with counterfeit goods, including handbags.

ESPOSITO

All my years on the force, I never understood why we don't shut these guys down.

RYAN

C'mere.

Ryan grabs a purse and shows it to Esposito.

RYAN (CONT'D)

See? This one's supposed to be a Louis Vuitton. But if you look close, instead of an "LV," the initials say "EV."

Esposito studies the bag.

ESPOSITO

That's pretty close.

RYAN

But not exact. And that's what keeps these guys from getting busted. See, technically, it's not an imitation. It's an homage.

ESPOSITO

An homage.

Beckett and Castle arrive.

CASTLE

You ladies picking out something pretty for yourselves?

Esposito puts down the purse.

BECKETT

You got the warrant?

ESPOSITO

Yeah. Which one is it?

Beckett indicates a shuttered stall nearby.

TIME LAPSE

CLOSE ON: BOLT CUTTERS

Esposito pops the lock on the shuttered stall. Beckett pulls out her weapon and looks at her guys.

BECKETT

Stay sharp. This guy's already  
killed twice.

Ryan lifts the metal garage door and we reveal...

19

INT. STALL - CONTINUOUS

19

The place has been trashed. Boxes torn open, bags tossed around, display cabinets smashed, and papers strewn everywhere. A number of Chanel bags have been ripped apart.

BECKETT

The same Chanel.

CASTLE

Shredded.

Esposito sees something on the floor. He pushes aside some papers to reveal:

ESPOSITO

Beckett?

At the center, painted on the floor, is a large Vodun symbol. Beckett examines it.

BECKETT

This one's different. It's not the  
one we found in the victims' mouths.

CASTLE

I've seen this symbol before. It's  
the symbol for death.

RYAN

Why would a guy mark his own stall  
with a death symbol?

CASTLE

He wouldn't. The symbol was meant  
for him. Charles Oni's been marked  
for death.

END ACT THREE

ACT FOUR

20

EXT. CANAL STREET - DAY

20

UNIFORMS and CSUs work through Oni's stall. Castle and Beckett look at the shredded Chanel purses.

BECKETT

The linings have been cut out.  
(thinking it through)  
All of this stuff is imported, right?  
A knockoff would be a perfect  
delivery system for a smuggler.

RYAN

Yeah, but what're they smuggling?

BECKETT

The only guy who can tell us has  
been marked for death.

Esposito's eyes fall on the death symbol.

ESPOSITO

If he is alive, he doesn't have  
much incentive to stick around.

BECKETT

Notify Passport Control. Get them  
the sketch and have them put Oni's  
name and aliases on the No Fly List.

She turns back to Castle, but he's gone. She looks around to see that he's wandering away...

BECKETT (CONT'D)

Castle?

As Castle crosses into the street, he waves his hands. Beckett follows, thrown by Castle's odd behavior.

BECKETT (CONT'D)

Castle? What are you doing?

Castle heads to a store across the way: O&H DISCOUNT ELECTRONICS. In the window, a large, flat-screen TV. Castle waves again.

ANGLE ON THE TV:

We see Castle waving to himself.

CASTLE

I'm on TV.

BECKETT

Are you having a breakdown?

CASTLE

Not a breakdown. A breakthrough.  
Wow. I really am ruggedly handsome.

BECKETT

What do you mean "breakthrough"?

He points at the television.

CASTLE

Look behind me.

He steps aside, revealing... ONI'S STALL across the way.

CASTLE (CONT'D)

If that camera's recording...

BECKETT

...we might be able to see who  
trashed the stall.

21

INT. O&H DISCOUNT ELECTRONICS - MOMENTS LATER

21

A small storefront crammed with audio and visual equipment. Beckett and Castle talk to the STORE MANAGER, 30s, as forthcoming and friendly as a used car salesman.

STORE MANAGER

What can I say? People like to see themselves on television. I'm telling you, you would not believe what people do in front of a camera.

CASTLE

I'm listening.

STORE MANAGER

This one chick... She stands there and right in front of the store she starts to take off her-

BECKETT

Just... show us the recording from the last few days. Okay?

CASTLE

(to the Manager)

It's the low blood sugar. Makes her cranky.

Beckett looks at Castle.

BECKETT

Zip it, Pooh Bear.

STORE MANAGER

I'm sorry, but I can't show you the recording.

BECKETT

I could get a warrant.

STORE MANAGER

Wouldn't help. I sold it.

CASTLE

You sold it? The camera in the window?

STORE MANAGER

Some guy rolls in yesterday. Asked for that one specifically. I told him we got others, ones with boxes. But he wants the one in the window.

BECKETT

What'd he look like?

STORE MANAGER

6 foot. Big. Black. Had an accent.

Beckett takes out the sketch of Oni.

BECKETT

Was it him?

STORE MANAGER

Him? No. He owns the stall across the street.

CASTLE

You know him?

STORE MANAGER

We say "hi." But this guy...

(shakes his head)

He seemed heavy. I don't mean physically. Just something about him. Like he'd seen things. Bad things.

BECKETT

What else?

STORE MANAGER

He paid cash. Retail. At my prices... I mean, he never once tried to negotiate.

BECKETT

Would you be willing to work with a police sketch artist?

STORE MANAGER

Wouldn't a real picture be better?

BECKETT

You said he took the camera and the recording.

STORE MANAGER

Yeah, he did.

(off her look)

Lady, this is an electronics store. I got cameras all over this place.

CUT TO:

22

EXT. CANAL STREET - LATER

22

CLOSE ON: A SURVEILLANCE PHOTO OF THE MYSTERY MAN

He appears to be in his late 30s, with the eyes of a shark and a scar on his face. He stands at the counter of the store wearing a surplus Army jacket...

Esposito looks at the photo.

ESPOSITO

Yeah. He looks like the kind of guy who'd paint death symbols on your floor.

CASTLE

Here's what I don't get... Why did he buy the camera?

RYAN

'Cause he had the same idea we did.

CASTLE

We wanted the camera because we were looking for him...

BECKETT

But who's he looking for?

Esposito's cell phone rings. He answers.



ESPOSITO

Esposito. Yeah?

(beat)

Really? When? No. Absolutely. Bring him in.

Esposito hangs up the phone.

ESPOSITO (CONT'D)

TSA just pulled Charles Oni from a security line at JFK off our sketch.

RYAN

Good call, bro.

CASTLE

Where was he going?

ESPOSITO

Nigeria. Under the name Robert Burnett.

BECKETT

So was Oni running because he killed, or because he was going to be killed?

CASTLE

Or both.

23

INT. PRECINCT, INTERROGATION ROOM - LATER

23

Beckett interrogates ONI, who sits defiantly across from her.

ONI

I don't know what you're talking about. I was going home to visit my family.

BECKETT

Then why was the ticket only one-way?

ONI

My mother is ill. I did not know when I'd be returning.

From the side of the table, Castle looks up from his notepad.

CASTLE

Must be nice to be able to see your mother. It's something Jamal Buonsi will never get a chance to do.

Beckett lays out Jamal's and Darcy's crime scene photos.

BECKETT

We know you're involved in these murders.

(off Oni)

Azi, the young man you intimidated into finding Jamal, is very eager to testify against you.

CASTLE

Apparently, he takes his religious beliefs very seriously. Doesn't approve of using Vodun to kill people.

ONI

I didn't kill anyone.

BECKETT

Then why were you looking for Jamal?

Oni remains silent.

BECKETT (CONT'D)

What was in the purse?

Oni looks up, surprised by the reference to the purse. Beckett and Castle notice.

BECKETT (CONT'D)

What were you smuggling?

ONI

I want a lawyer.

BECKETT

Are you sure? Because if you get a lawyer, you'll be back on the street in an hour, only I'll make sure you can't leave town. And you want to leave town, don't you?

Beckett slides the photograph of the man who bought the camera at the electronics store across the table to Oni. We see a flash of fear flicker in Oni's eyes.

BECKETT (CONT'D)

You scare a lot of people, Mr. Oni. Immigrants, illegals. Tell me, who scares you?

ONI  
(a bad lie)  
I don't know this man.

CASTLE  
He knows you. In fact, he's marked  
you for death.

Oni is shaken. Beckett applies the thumbscrews.

BECKETT  
Jamal worked for you and he's dead.  
Darcy Cho bought a purse from you  
and she's dead. Why?

ONI  
I won't talk without protection.

BECKETT  
I can't protect you if I don't know  
what from.

Oni draws a deep breath before he spills.

ONI  
His name is Mukhtar Baylor. Very  
bad. Very dangerous. Former  
Nigerian secret police. They called  
him the Butcher of Benin.

BECKETT  
What's he doing in the U.S.?

ONI  
He trafficks. Drugs. Women.  
Whatever makes him money. He killed  
Jamal and the woman.

BECKETT  
Why?

Oni weighs his options.

ONI  
If I tell you, you will protect me?

24

INT. PRECINCT, BULLPEN - DAY

24

Our guys grab jackets as they download to Captain Montgomery.

BECKETT  
Oni's a counterfeiter.

CASTLE

He helps illegals get new papers.  
Passports, visas, whatever they  
need. A real friend to the  
community.

ESPOSITO

Oni also provided Baylor with  
documents for his traffickers.

They start moving toward the door.

CAPTAIN MONTGOMERY

(putting it together)  
Sewn inside the lining of his purses.

ESPOSITO

Which he kept in the back of the  
stall.

RYAN

Only he didn't count on Fashion  
Scoop Daily.

CAPTAIN MONTGOMERY

The website?

RYAN

After that article on Sarah Jessica  
Parker appeared, there was a run on  
the purses.

ESPOSITO

Our first vic, Jamal, sold bags out  
front. He didn't know about Oni's  
scam, so when he ran out of the bags,  
he sold the ones from the back.

RYAN

One of them had Baylor's documents  
inside.

They arrive at the elevator, punch the button.

CAPTAIN MONTGOMERY

Why didn't he just get Oni to forge  
new documents?

CASTLE

It takes time and Baylor doesn't  
have time.

BECKETT

The papers were for Baylor's brother in Africa. Nigerian officials are closing in on him and if Baylor doesn't get him to the U.S., he'll be arrested for drug trafficking. They'll execute him.

The elevator doors open.

CASTLE

Oni says Baylor runs his operation out of a warehouse downtown.

CAPTAIN MONTGOMERY

Find him before he murders someone else.

25

EXT. STREET, OUTSIDE DOWNTOWN WAREHOUSE - DAY

25

Run-down. Nearby, a TAC-TEAM unloads from the van. Guns are checked, vests are donned. Beckett opens her trunk, and as she reaches for her bulletproof vest, she notices a bag.

BECKETT

Where did that come from?

CASTLE

Sorry. That's mine.

Castle pulls the bag out of the trunk.

CASTLE (CONT'D)

I thought, given everything that's happened, I should be prepared.

And out of the bag, he pulls his own BULLETPROOF VEST.

CASTLE (CONT'D)

Special order. And look...

He points to the back. Where her vest says POLICE in big, bold yellow letters, his says WRITER.

BECKETT

Writer?

CASTLE

Cool, huh?

BECKETT

No. Not cool. You don't need a vest!

CASTLE

If you shoot me, do I not bleed?

BECKETT

You're not getting shot. You know why? Because you're not going to be anywhere remotely near gunfire. You're staying here.

CASTLE

Yeah, we've seen how that works.

Beckett un-holsters her gun.

BECKETT

Stay. Here. Don't do anything.

As Beckett moves to the TAC-Team, where the COP in charge is studying the photograph of Baylor. Beckett gives them hand signals and they deploy, Ryan and Esposito following.

A moment later, a vested Castle follows.

26 INT. DOWNTOWN WAREHOUSE - DAY

26

Tense. The TAC-Team moves slowly through oil drums, machine parts, and crates, making their way through the warehouse using hand signals. Beckett, Ryan, and Esposito are on point.

A beat after they pass camera, Castle arrives behind them. Creeping along.

The TAC-Team move silently, working their way to the back offices. Tension is thick until...

A loud, OBNOXIOUS MUSICAL RING TONE ECHOES through the room. The TAC-Team turns and we reveal Castle, wincing. His cell phone just received a TEXT MESSAGE. He mouths, "Sorry," and reads the text: "911!!!! - Call Home ASAP!!! Alexis." Concerned, he turns and creeps out of the warehouse. The TAC-Team continues forward.

27 EXT. DOWNTOWN WAREHOUSE FRONT - DAY

27

Castle dials his cell. We hear a muffled, "Hello."

CASTLE

Alexis? What's wrong?

INTERCUT AS NEEDED:

28

INT. CASTLE'S LOFT - CONTINUOUS

28

Meredith, all excitement, is standing in Castle's loft, holding the Real Estate Section of the paper.

MEREDITH

Richard! Guess what?

CASTLE

Meredith?

MEREDITH

I found a place! A perfect place!  
It's light. Spacious. And only a  
million six.

CASTLE

The text said "Alexis." It said it  
was an emergency.

MEREDITH

Well, how else was I gonna get you  
to call me back?

Castle checks his phone...

CASTLE

But... Are you at the loft?

MEREDITH

I was in the neighborhood and had  
to pee, so I had Eduardo let me in.  
So, I called the realtor, and  
here's the thing. I may need you to  
co-sign the loan.

Castle pinches the bridge of his nose with his fingers and  
shakes his head.

CASTLE

Meredith, we're divorced. I'm not  
co-signing the loan.

MEREDITH

It's for Alexis, too. I mean, it's  
only a one bedroom, but you want  
her to be comfortable when she  
visits, right?

CASTLE

Can we talk about this later? I'm  
in the middle of capturing a very  
dangerous Nigerian drug lord...

MEREDITH  
Okay. Later, then. Hey, Richard?

CASTLE  
Yeah?

MEREDITH  
Thanks.

CASTLE  
For what?

MEREDITH  
Putting up with me. I know I've  
been a handful, but once things  
settle down...

Castle spots an SUV approaching. We recognize the driver...

MEREDITH (CONT'D)  
...I think it's gonna be great.

CASTLE  
(distracted)  
Yeah. Great.

MEREDITH  
Are you even listening to me?  
Richard? Richard?

It's MUKHTA BAYLOR.

BAYLOR'S POV - Castle on the sidewalk, wearing a bulletproof vest just like the police, except he's not the police.

CASTLE  
Gotta go.

Castle hangs up his phone.

CASTLE (CONT'D)  
Hey! HEY!

Castle runs toward Baylor. Baylor slams the gas and peels out of there.

END ACT FOUR



ACT FIVE

29

EXT. DOWNTOWN WAREHOUSE - LATER

29

Beckett, Esposito, and Ryan stare at Castle.

BECKETT

What do you mean, you didn't get a license?

ESPOSITO

What kind of a car was it?

CASTLE

Big. An SUV, I think.

ESPOSITO

You think...

RYAN

How about the color?

This one Castle knows.

CASTLE

Black... Or was it dark blue.

The three of them look at him.

CASTLE (CONT'D)

Being a witness is harder than it looks. How do you guys ever get a conviction?

Then, they all turn away and walk back into the warehouse.

CASTLE (CONT'D)

You know, I'm usually great with the detail stuff. I was distracted.

BECKETT

Yeah. Rolling calls during a TAC strike.

CASTLE

He was supposed to be inside the building.

Our guys ad-lib giving Castle a hard time as we...

CUT TO:

30

INT. DOWNTOWN WAREHOUSE OFFICE - DAY

30

Beckett enters, followed by the others. The room is creepy. Various symbols are on the walls. Bolts of red flannel, glass bowls, jars filled with liquid. A collection of knives and weapons.

ESPOSITO

Weird.

RYAN

Yeah. Really weird...

Ryan's looking at the desk. It's covered with yoga brochures and schedules.

RYAN (CONT'D)

Vodun dude was a yoga nut.

CASTLE

Just because you're a cold-blooded killer, doesn't mean you can't take care of yourself.

Opening one of the desk drawers, he finds a VIDEO CAMERA.

BECKETT

The camera from the electronics store.

CUT TO:

31

INT. PRECINCT, TECH ROOM - DAY

31

Castle, Beckett, Ryan, and Esposito sit in front of a TV monitor, scrolling through the tape from the video camera.

TIGHT ON: TV SCREEN

PEOPLE pass by on the sidewalk in front of the electronics store, some wave into the camera. In the BG, we see Jamal working at Oni's stall across the street. (Note - the video has a time stamp.)

CASTLE

It's Jamal.

On the TV screen, we see a woman come up, greet Jamal...

BECKETT

And Darcy Cho.

We watch as Jamal disappears into the back of the stall and re-emerges with the CHANEL PURSE.

Beckett scrolls forward. Until...

CASTLE  
Wait. Go back.

She scrolls back to reveal...

ON THE TV SCREEN:

A WOMAN, 30s, in workout clothes, has a YOGA MAT slung over her shoulder and a CUP OF TAKE-OUT COFFEE in her hand. She buys a Chanel bag from Jamal.

RYAN  
Looks like someone else besides Darcy bought a Chanel bag from Jamal.

Ryan freezes the image. Castle points.

CASTLE  
And she's carrying a yoga mat.

Beckett picks up the stack of brochures they found at the warehouse.

BECKETT  
(off the brochures)  
Baylor's looking for her.

RYAN  
Eight million people in the city.  
He'll never find her.

CASTLE  
He's former secret police. He'll find her.

BECKETT  
Not if we find her first.  
(off Ryan's look)  
She's got coffee. From the Java Loft.

ESPOSITO  
So?

BECKETT  
So, we're looking for a yoga studio, near a Java Loft, somewhere off Canal Street.

RYAN  
Gotta be a dozen possibilities and Baylor's got a head start.

Castle holds up his phone.

CASTLE  
But I have an awesome service plan  
now.

BECKETT  
(to Ryan and Esposito)  
We've got Yoga Girl. You see if  
anyone else bought that bag.

32

INT. PRECINCT, BULLPEN - DAY

32

As Beckett and Castle quickly push through the precinct,  
Castle's thumbs are working his phone.

CASTLE  
There are four Java Lofts within  
five blocks of Canal.

BECKETT  
Yoga studios?

CASTLE  
Time stamp on the video was 3:22.  
So we need a local studio with a  
class that ended around 3:00.

BECKETT  
Maybe the woman was on her way to a  
yoga class.

CASTLE  
Ever tried a half moon pose cranked  
up on caffeine? Totally throws off  
your chi. Trust me, she bought her  
coffee after class.

BECKETT  
A class ending around 3 p.m. would  
give her enough time to buy her  
coffee...

CASTLE  
But probably not finish it by the  
time she got to Canal Street.

As they hit the elevator, Castle taps the touchscreen a few  
more times.

CASTLE (CONT'D)  
Got it.

As the elevator doors close...

33

INT. BLISSFUL BUDDHA YOGA STUDIO - DAY

33

Beckett slaps a VIDEO CAPTURE PRINTOUT of Yoga Girl down on the reception counter in front of the YOGA STUDIO MANAGER, female, 30s, lithe, and laid-back

BECKETT

NYPD. You know this woman?

YOGA MANAGER

Diana Edwards. What's she done?

CASTLE

What do you mean?

YOGA MANAGER

You're the second cop who's come in looking for her.

BECKETT

Another cop was here?

YOGA MANAGER

He just left a few minutes ago.

BECKETT

Baylor.

(to the Manager)

I need Diana's address right now.

34

INT. DIANA EDWARDS'S APARTMENT BUILDING, HALLWAY - DAY

34

Beckett and Castle race to the door. Beckett pounds on it.

BECKETT

Diana Edwards! NYPD! Open up!

CASTLE

Can I kick it down?

BECKETT

Sorry, Pooh Bear.

As Beckett pounds again...

BECKETT (CONT'D)

NYPD!

From inside...

DIANA (O.S.)

Okay. Okay. Take it easy.

The door to the apartment opens a crack, revealing a wary Diana. Beckett badges her.

BECKETT  
Detective Beckett. NYPD. Are you  
Diana Edwards?

DIANA  
Yeah.

BECKETT  
We need to talk to you.

Beckett pushes in through the door. Castle follows.

35

INT. DIANA EDWARDS'S APARTMENT - CONTINUOUS

35

Beckett, Castle, and Diana stand in the living room.

BECKETT  
Diana, we have video surveillance  
of you purchasing a Chanel purse on  
Canal Street two days ago.

DIANA  
Wow, I know you guys are cracking  
down on the knockoffs, but...

CASTLE  
Where's the bag?

DIANA  
Right here.

Diana moves to the kitchen island, where we now see the bag.  
She hands it to Beckett. Beckett dumps its contents...

DIANA (CONT'D)  
Hey!

...and rips open the lining. She pulls out a PASSPORT and  
holds it up for Castle to see.

DIANA (CONT'D)  
What's going on?

CASTLE  
You're a very lucky lady.

DIANA  
(to Castle)  
I don't understand... Am I in  
trouble?

CASTLE

No. But from now on... always buy retail.

Suddenly, there's a knock at the door.

BAYLOR (O.S.)

NYPD. Open the door.

Beckett and Castle look at one another.

BECKETT

It's Baylor.  
(to Diana)  
Hide. Now!

Diana runs into the bedroom.

BECKETT (CONT'D)

Castle!

She points to the bathroom. As Castle tucks behind the bathroom door, Beckett slips the passport into her jacket's breast pocket and draws her gun. Castle cracks the bathroom door and peeks out to see her take position by the front door. The knocking stops and...

BAM! The door's kicked open revealing Baylor. But as he enters the apartment... WHAM! Beckett slams a crushing elbow to his chest, followed quickly by a backhanded fist to the face. Baylor staggers, stunned. Blood explodes from his lip.

Beckett pivots and levels her weapon, but not in time. Baylor grabs her gun hand and BAM! BAM! TWO ROUNDS EXPLODE into the ceiling!

Baylor grabs Beckett by the throat with his free hand and drives her into a bookcase near the bathroom door. As she smashes into it, all the contents crash down around her. Her head SLAMS back into the case and Beckett loses hold of her gun. She drops to the floor... unconscious.

Baylor picks up her gun and, seeing the purse on the kitchen island, he heads toward it.

As he does, Castle slips out of the bathroom and grabs Beckett. He pulls her back into the bathroom.

Baylor picks up the purse and sees that the lining has already been ripped out. Pissed, Baylor turns in time to see Castle slam the bathroom door shut.

36

INT. DIANA EDWARDS'S APARTMENT, BATHROOM - CONTINUOUS

36

Beckett lies on the tile floor, eyes closed. Castle gently shakes her.

CASTLE

Beckett. Beckett! Wake up!

There's no response. Beckett's still out cold. Castle looks to the locked door. The knob is rattling. Baylor wants in.

END ACT FIVE



ACT SIX

37 INT. DIANA EDWARDS'S APARTMENT, BATHROOM - DAY 37

Baylor pounds on the door. Castle looks around the bathroom, searching for some way to defend himself. But there's nothing. BAM! BAM! BAM! Shots splinter the bathroom door.

Castle grabs the unconscious Beckett and hoists her in the bathtub to protect her from gunfire. He reaches inside Beckett's jacket's breast pocket...

CASTLE

If you can hear me, I'm not trying  
to touch your boobs. I swear.

...and removes Baylor's passport. He tucks the passport in his pants pocket, then pulls the shower curtain closed, concealing the tub and Beckett.

BAM! BAM! The doorknob shatters. Castle looks to the far end of the bathroom. There's a second door.

38 INT. DIANA EDWARDS'S APARTMENT - CONTINUOUS 38

Baylor kicks open the bathroom door...

39 INT. DIANA EDWARDS'S APARTMENT, BATHROOM - CONTINUOUS 39

...and storms in, gun drawn, to see Castle slipping out the far door. He FIRES, his bullet shattering the doorframe.

40 INT. DIANA EDWARDS'S APARTMENT, BEDROOM - CONTINUOUS 40

Castle, moving quickly through the bedroom. He sees Diana cowering by the bed. He motions to her to:

CASTLE

(whisper)  
Get under the bed.

Diana crawls underneath the bed. Castle races to the doorway. Baylor appears behind him across the room. He FIRES again.

41 INT. DIANA EDWARDS'S APARTMENT, LIVING ROOM - CONTINUOUS 41

Castle dives over a sofa and crawls behind the large, concrete kitchen island. Hanging over the island is a rack of pots and pans.

BAYLOR (O.S.)

Give me the passport!

CASTLE

I don't know what you're talking about.

Baylor moves to the center of the room so he can keep an eye on the bathroom, bedroom, and Castle, while preventing anyone escaping out the front door.

BAYLOR

I have a gun. I will shoot you.

CASTLE

I don't have it!

BAYLOR

Then you die.

He levels his gun and fires a shot that bounces off the kitchen island.

CASTLE

Okay. Fine. I have it.

Baylor crosses to the island and begins circling. Castle, in a crouch, tries to stay a step ahead of him.

BAYLOR

Give it to me.

CASTLE

No.

Baylor fires another round that bounces off a hanging pot, inches from Castle.

BAYLOR

I'll kill you.

CASTLE

I know.

Baylor's getting exasperated chasing Castle.

BAYLOR

Give it to me and I'll let you live.

CASTLE

Really? 'Cause you keep shooting at me.

Castle moves to the other side of the island, keeping the island's bulk between himself and Baylor.

BAYLOR  
Just give me what I want.

CASTLE  
Come on, pal. I've written this scene like a hundred times. I give you what you want, I know how it ends. Badly. And by "badly" I mean me dead.

It's a bit of a standoff until, from the bathroom, we hear a soft moan... Baylor hears it too and it gives him an idea.

BAYLOR  
Tell me where it is or your girlfriend dies.

Baylor, keeping his gun trained on Castle, walks backward toward the bathroom.

CASTLE  
She's not my girlfriend.

BAYLOR  
Are you sure?

42      INT. DIANA EDWARDS'S APARTMENT, BATHROOM - CONTINUOUS      42

Baylor reaches the doorway and raises his gun.

CASTLE  
Wait!

But Baylor fires three rounds through the shower curtain, into the bathtub. He whips the shower curtain open, but the bathtub is empty! A GUN enters frame, the muzzle pressing against the back of Baylor's head.

It's Beckett. She's got a cut on her forehead, but the hand holding her backup piece is steady.

BECKETT  
Missed me.

TIME CUT TO:

43      INT. DIANA EDWARDS'S APARTMENT - LATER      43

A UNIFORM takes Diana Edwards's statement. CSUs collect evidence. A PARAMEDIC finishes up with Beckett and moves off. She holds an ice pack to the butterfly-taped cut on her head as Castle approaches.

CASTLE  
How you feeling?

BECKETT

Don't remember much after hitting  
the bookcase.

CASTLE

I was very heroic.

BECKETT

Is that how I ended up in the  
bathtub?

CASTLE

(grins)

You can read all about it in my  
next book.

BECKETT

(serious)

Getting me to safety like that. You  
probably saved my life.

CASTLE

"Probably"? I totally saved your  
life. And you know what that means.  
You owe me.

BECKETT

Owe you what?

He nods as he moves closer to her, suggestively.

CASTLE

Whatever I want. And you know what I  
want, don't you? You know what I'd  
*really* like you to do.

He leans in for what seems like a kiss, but he actually  
whispers in her ear.

CASTLE (CONT'D)

Never, ever call me Pooh Bear.

He turns and walks out of the apartment. Beckett looks after  
him and smiles.

44

INT. CASTLE'S LOFT, CASTLE'S OFFICE - NIGHT

44

Alexis enters to find Castle writing.

ALEXIS

Dad?

CASTLE

Yeah, sweetie?

He looks up as she takes a seat.

ALEXIS  
Hypothetically... is it okay to  
love someone but not want to have  
them around all the time?

CASTLE  
Mom?

ALEXIS  
I love her. I do.

CASTLE  
I know you do. And I'm glad you do.

ALEXIS  
But, Dad...  
(like it's a big  
confession)  
She drives me crazy.

Castle smiles.

CASTLE  
Yeah. That's what mothers do.

ALEXIS  
But if she lives here...

From O.S., we hear the front door open.

MEREDITH (O.S.)  
Richard? Alexis?

Castle and Alexis trade looks.

CASTLE  
Your secret's safe with me.

Castle and Alexis head out.

45

INT. CASTLE'S LOFT, FRONT HALL - CONTINUOUS

45

Castle and Alexis, joined by Martha, find a very excited  
Meredith, bubbling with news.

MEREDITH  
You will not believe what happened!  
I got a call from my agent. I've  
been offered a huge role in a new  
indie film.

ALEXIS

Wow. Mom, that's great.

MEREDITH

It is. But, here's the bad news.  
I'm going to have to put my plans  
to move back to New York on hold.

MARTHA

How ever will we manage?

CASTLE

Indie film? Sounds artsy.

MEREDITH

Totally. It's a part I can really  
sink my teeth into. Besides, it's  
not like Broadway's going anywhere.  
I can always do theatre when I'm  
too old for High Def.

Castle, gently but firmly, places a hand on Martha's arm,  
before she kills her former daughter-in-law.

ALEXIS

When do you have to be back in LA?

MEREDITH

Tomorrow. I need to get back to my  
hotel and pack. But I wanted to  
tell you the good news.

She moves to hug Alexis.

MEREDITH (CONT'D)

There's so much fun stuff we didn't  
get to do. But I'll be back soon, I  
promise.

Alexis, much more relaxed knowing she can love Meredith from  
a distance.

ALEXIS

Can't wait.

Meredith hugs Alexis again.

MEREDITH

Be a good girl. And don't forget to  
shop.

Meredith and Martha exchange "air kisses."

MEREDITH (CONT'D)  
Good-bye, Martha.

MARTHA  
Meredith.

Finally, Meredith hugs Castle, gives him a kiss.

MEREDITH  
Next time... top ten.

Castle opens the front door, Meredith sweeps out, and he closes the door behind her. Castle turns to find Alexis and Martha staring at him.

ALEXIS  
Okay, Dad, spill.

CASTLE  
What?

ALEXIS  
What did you do?

CASTLE  
Nothing. Oh, but my business manager had a great investment opportunity for me. A small, artsy independent feature.

MARTHA  
That's my boy!

CASTLE  
Actually, she was perfect for the role. I'm doing them the favor. I think.  
(to Alexis)  
Hope you don't mind.

ALEXIS  
Raising one parent's hard enough. I don't know what I'd do if I had to raise two.

Castle smiles. He loves this girl. As he pulls her into a hug, we...

FADE TO BLACK.

END OF SHOW