

NCIS

"Devil's Triad"

Episode #244

Written by

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Directed by Arvin Brown

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CAST LIST

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

NSA ANAYLYST ELEANOR "ELLIE" BISHOP
SENIOR FBI AGENT TOBIAS "T.C." FORNELL
DIANE STERLING
EMILY FORNELL

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

FEATURED (non-speaking)

MYSTERY WOMAN/CLOWN
LONE SAXOPHONIST
COMMUTERS
ND PATRONS
ND NCIS AGENTS
JOGGERS
PARKING OFFICER

SET LIST

EXTERIORS (DAY)

PUBLIC STORAGE FACILITY
WASHINGTON, DC PARK
GAS STATION

INTERIORS (DAY)

NCIS HEADQUARTERS
SQUAD ROOM
ELEVATOR
ABBY'S LAB
AUTOPSY ROOM
EVIDENCE GARAGE
INTERROGATION ROOM
OBSERVATION ROOM
CONFERENCE ROOM
MTAC ROOM
APARTMENT BUILDING
FOYER
ADAMS HOUSE HOTEL
HALLWAY
ROOM 103
"THE TOWER" CLIMBING GYM
BANK MANAGER'S OFFICE

[X]

EXTERIORS (NIGHT)

WASHINGTON, DC
CITY STREET
FORNELL'S CAR

INTERIORS (NIGHT)

APARTMENT BUILDING
FOYER
FORNELL'S CAR
GIBBS' HOUSE

NCIS

"DEVIL'S TRIAD"

COLD OPEN

FROM BLACK:

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

PHOOF TO BLACK:

FROM BLACK:

1 EXT. CITY STREET - WASHINGTON, DC - NIGHT 1

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

CORPORAL FLEGMAN

Pick up. Come on, pick up.

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

CORPORAL FLEGMAN (cont'd)

Hey, it's me. We need to talk. I can explain everything. Call me.

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

2 INT. APARTMENT BUILDING - FOYER - CONTINUOUS 2

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

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

CORPORAL FLEGMAN

No, wait--

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

SMASH CUT TO:

MAIN TITLES

FROM BLACK:

3 INT. NCIS SQUAD ROOM - DAY 3

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

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

Bishop takes the paperwork dutifully. She can handle paper.

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

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

TONY
 I hate Tuesdays.

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

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

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

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

TONY
 (with disdain)
 Roda.

(CONTINUED)

3 CONTINUED:

3

MCGEE

Bishop is gonna be useless for the next week. Should we rescue her?

TONY

Are you kidding?

(beat)

Besides, if she can't handle Roda, Gibbs is gonna melt her brain.

RODA

...and I'm gonna need this DD-817 ASAP.

BISHOP

(off the form)

This is actually version 6045. The DoD is up to v49 on the DD-817.

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

RODA

Black pen only. No smudges. *And don't test me, kitty cat.*

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

BISHOP

What just happened? Did I do something wrong?

TONY

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

MCGEE

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

BISHOP

(ugh)

I have to take another polygraph?

TONY

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

(CONTINUED)

3 CONTINUED: (2)

3

BISHOP
--actually coming down the stairs
behind you.

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

MCGEE
You're not supposed to do that.

BISHOP
What did I do now?

Tony turns back to Bishop and smiles.

TONY
You've made a friend.

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

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

GIBBS (cont'd)
Waiting for something?

BISHOP
I don't have any gear.

Gibbs tosses her the KEYS.

GIBBS
Then you can drive.

4 INT. APARTMENT BUILDING - FOYER - CRIME SCENE - DAY

4

CLICK-FLASH! Corporal Flegman's sprawled-out BODY.

CLICK-FLASH! His GYM BAG laying next to him, WALLET inside.

CLICK-FLASH! A bloody CELL PHONE near his hand.

Gibbs lowers the CAMERA. McGee reports off his iPhone.

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

GIBBS
He live alone?

(CONTINUED)

4 CONTINUED:

4

MCGEE

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

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

MCGEE (cont'd)

If this was a mugging, it was a
really bad one.

TONY'S VOICE

We got a witness.

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

TONY

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

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

GIBBS

This is a clown.

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

BISHOP

A street performer, yes. See, there
weren't a lot of details, so I used
Jumpy from Jumpy's Funhouse as a
template.

(smiles at the memory)

Jumpy had this really big red nose,
and when he smiled... It was a
kids' show I used to watch when I
was little, so...

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

BISHOP (cont'd)

We were told there are several street
performers who work the area.

TONY

If Jumpy is a regular, might have a
permit.

(CONTINUED)

4 CONTINUED: (2)

4

GIBBS

Call the licensing office. Pull everyone on the block.

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

DUCKY

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

JIMMY

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

GIBBS & TONY & MCGEE

Yes.

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

DUCKY

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

BISHOP

Um...sure.

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

DUCKY

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

BISHOP

(interest piqued)

Can you get a trajectory from that?

DUCKY

Probable trajectory. Very astute.

JIMMY

(holding the LIVER PROBE)

And his core temperature gives us the probable time of death.

(CONTINUED)

4 CONTINUED: (3)

4

MCGEE

Boss, he's got a second cell phone.

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

GIBBS

Anything on it?

MCGEE

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

BISHOP

Maybe someone was trying to warn him.

TONY

I know that phone number. It's the Adams House.

MCGEE

Doesn't your dad always stay there?

TONY

Yes. Thank God he's at a skin-peel retreat three hundred miles away.

(eyes his watch)

Boss, check-out time is in a half-hour. Whoever called our victim might still be at the hotel.

GIBBS

McGee, crime scene's yours. DiNozzo.

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

BISHOP

That was...fast.

5 INT. ADAMS HOUSE HOTEL - HALLWAY - DAY

5

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

TONY

Manager said the calls came from Room 103. Room's registered to a Mister Smith. I'm gonna go with alias.

(CONTINUED)

5 CONTINUED:

5

GIBBS
Manager coming to open it up?

Tony holds up a CARD KEY.

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

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

6 INT. ADAMS HOUSE HOTEL - ROOM 103 - CONTINUOUS

6

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

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

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

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

FORNELL
Champagne first then...

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

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

Off everyone about to vomit in their mouths...

PHOOF TO BLACK.

END OF TEASER

ACT ONE

FROM BLACK:

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

PHOOF TO BLACK:

FROM BLACK:

7 INT. ADAMS HOUSE HOTEL - ROOM 103 - DAY 7

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

GIBBS

Wow.

TONY

Wow.

DIANE STERLING

This is NOT what it looks like.

FORNELL

Right. We were just--

GIBBS

I DON'T...need the details.

TONY

Speak for yourself.

Fornell dons a nearby PLUSH ROBE.

FORNELL

Okay, look--

DIANE STERLING

Zip it, Windbag! Not a word!

FORNELL

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

(to Gibbs)

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

GIBBS

(to Diane)

You're married?

(CONTINUED)

7 CONTINUED:

7

FORNELL

Because we're concerned Emily might not take it well. She's thirteen. This could be confusing.

DIANE STERLING

(quickly adding)

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

FORNELL

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

TONY

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

FORNELL

That's impossible.

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

FORNELL (cont'd)

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

GIBBS

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

All eyes turn to Diane. She bats her eyelashes.

FORNELL

Diane...

DIANE STERLING

(to Gibbs)

Can we talk privately?

FORNELL

If you'd like to get shot.

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

DIANE STERLING

Okay, fine! I used the phone. But not to call some Marine.

(smug)

I was trying to call my boyfriend, Eddie.

(CONTINUED)

7 CONTINUED: (2)

7

FORNELL

That's funny. Sounded like you said 'boyfriend.'

DIANE STERLING

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

FORNELL

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

DIANE STERLING

--but he never picked up.

GIBBS

So you don't know Corporal Ron Flegman?

FORNELL

Probably her fiancé! This is unbelievable!

DIANE STERLING

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

Fornell's "Ha!" echoes to the Navy Yard.

TONY

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

DIANE STERLING

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

FORNELL

I DON'T...need the details.

DIANE STERLING

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

(CONTINUED)

7 CONTINUED: (3)

7

FORNELL

Enough for me. Let's arrest him.

GIBBS

How about we talk to him first?

DIANE STERLING

I knew you were going to say that.

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

MCGEE (O.S.)

Crime scene's locked up. Thought I
would stop by and--

(ENTERS; jumps)

Whoa!

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

8 INT. NCIS SQUAD ROOM - DAY

8

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

BISHOP

(working it out)

So Agent Fornell was married to
Gibbs' ex-wife?

TONY

Yep.

BISHOP

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

MCGEE

Yep.

BISHOP

That's quite a coincidence.

TONY

(and totally awesome)

Who cares!

McGee ADDS a curmudgeonly FBI PHOTO of Fornell next to
Eddie's photo. The two men couldn't look more different.

(CONTINUED)

8 CONTINUED:

8

MCGEE

It's hard to imagine the same women
liking Fornell *and* this Eddie guy.
Or maybe Diane liked him because
he's NOT Fornell...

FORNELL'S VOICE

I'd leave the psychoanalysis to
Ducky...

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

FORNELL

...if you value breathing.

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

MCGEE

You could've warned me.

BISHOP

(confused)

You said I'm not supposed to do
that.

GIBBS' VOICE

What are you doing here, Tobias?

Gibbs enters off the MTAC stairs. Fornell feigns concern.

FORNELL

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

He even manages to smile. It creaks.

GIBBS

Uh-huh.

FORNELL

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

Fair enough. Gibbs turns to his team.

GIBBS

Go.

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

(CONTINUED)

8 CONTINUED: (2)

8

BISHOP

Um, okay...

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

BISHOP (cont'd)

Meet Eddie Macklin, Diane Sterling's boyfriend--

FORNELL

Ex-boyfriend.

BISHOP

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

Done.

GIBBS

And...?

TONY

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

MCGEE

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

FORNELL

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

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

9 INT. "THE TOWER" CLIMBING GYM - DAY

9

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

ELIJAH BANNER

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

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

FORNELL

His chest is bigger than Diane's.

(CONTINUED)

9 CONTINUED:

9

GIBBS

You know where he is?

ELIJAH BANNER

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

Fornell holds up a CRIME SCENE PHOTO of Corporal Flegman.

FORNELL

How about this guy? Know him?

ELIJAH BANNER

That's him! That was Eddie's student! Jeez, what happened?

GIBBS

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

FORNELL

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

ELIJAH BANNER

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

FORNELL

Cold sore? As in--

GIBBS

Know where we can find him?

ELIJAH BANNER

I don't know, his apartment?

GIBBS

Empty. And no car registered with the DMV.

ELIJAH BANNER

That's weird - he *has* a car. I got the info in his employment application. Lemme get it.

Elijah heads off. Fornell shoots Gibbs a look.

(CONTINUED)

9 CONTINUED: (2)

9

FORNELL
Cold sore?

10 EXT./INT. FORNELL'S CAR - NIGHT

10

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

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

Gibbs hangs up. The two men regard each other.

FORNELL
Grab a bite?

GIBBS
I'm good.

FORNELL
Beer?

GIBBS
Long day.

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

FORNELL
What the hell am I doing, Gibbs?

Gibbs freezes. Slowly slumps back in. Trapped.

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

GIBBS
Sounds about right.

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

GIBBS
Don't know the question.

(CONTINUED)

10 CONTINUED:

10

FORNELL

Are we making a mistake?

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

GIBBS

Depends.

FORNELL

On what?

GIBBS

What are you looking for?

FORNELL

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

GIBBS

Whoa - hey!

FORNELL

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

GIBBS

Can I go home now?

FORNELL

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

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

GIBBS

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

FORNELL

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

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

FORNELL (cont'd)

It's my neighbor. She watches Emily when it's my week and I have to work late. Hang on.

(MORE)

(CONTINUED)

10 CONTINUED: (2) 10

FORNELL (cont'd)
(answers)
What'd she do now?...What - again?!
No, I'll go.

Fornell hangs up. Harumphs.

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

GIBBS
I can wait.

Gibbs is out of the car .2 seconds later.

11 INT. GIBBS' HOUSE - NIGHT 11

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

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

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

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

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

PHOOF TO BLACK.

END OF ACT ONE

ACT TWO**FROM BLACK:****FLASH - BLACK-AND-WHITE OF FORNELL'S WORRIED LOOK...****PHOOF TO BLACK:**

FROM BLACK:

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

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

EMILY FORNELL

Can I stay one more night at your house, Uncle Gibbs?

(trying to entice)

We can watch *African Queen* again...

GIBBS

Your parents want you back.

EMILY FORNELL

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

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

BISHOP

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

GIBBS

You can just say 'BOLO's out.'

BISHOP

Oh.

(beat)

BOLO's out.

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

(CONTINUED)

12 CONTINUED:

12

EMILY FORNELL

He actually told me you're doing great, but you need to relax a little. Can't say I disagree.

Emily heads after Gibbs, leaving a speechless Bishop behind.

IN THE BULLPEN

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

DIANE STERLING

Do you have any idea how much trouble you're in, Missy?

EMILY FORNELL

Me? You're the one who's ruining your life!

DIANE STERLING

I beg your pardon?

EMILY FORNELL

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

Diane boils. An amused Fornell leans quietly into Gibbs.

FORNELL

Apple doesn't fall far from the tree, huh?

DIANE STERLING

(to Emily)

How *dare* you speak to me like--

EMILY FORNELL

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

DIANE STERLING

We don't fight. WE JUST TALK LOUD!

FORNELL

(sotto; still to Gibbs)

Best to let 'em wear each other out before I get into it.

(CONTINUED)

12 CONTINUED: (2)

12

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

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

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

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

DIANE STERLING
You what?!

FORNELL
You need a warrant for that!

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

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

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

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

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

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

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

(CONTINUED)

12 CONTINUED: (3) 12

ABBY
Don't you touch my babies!

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

EMILY FORNELL
Can I apply for asylum?

13 INT. ABBY'S LAB - DAY 13

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

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

FORNELL
Better get a mop.

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

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

FORNELL
Touch that CPU and I touch you.

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

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

FORNELL
What happened?

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

ABBY
I'm prepared for all contingencies.

DIANE STERLING
Thank you, Abby.

(CONTINUED)

13 CONTINUED:

13

FORNELL

(to Abby)

You're interfering with an ongoing investigation. Turn that computer back on.

DIANE STERLING

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

FORNELL

(to Abby)

Okay, then just show me the texts Mata Hari sent *after* we got our game on. Let's see how innocent that 'innocent overlap' really was.

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

ABBY

Sorry. She scares me way more than you.

Off Diane's triumphant glare, Gibbs enters.

GIBBS

Everyone still alive?

FORNELL

Yes, just wounded. By betrayal.

DIANE STERLING

Where's Emily?

GIBBS

Conference room with Bishop. She's fine.

(to Abby)

You got something besides Diane's texts?

ABBY

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

GIBBS

Who'd he send them to?

(CONTINUED)

13 CONTINUED: (2)

13

ABBY

A burn phone and a black-market number. So something foul is afoot.

FORNELL

(to Diane)

Lovely taste in men.

DIANE STERLING

Clearly not since I'm dating you again.

GIBBS

You got the bank name?

Abby hands Gibbs a PIECE OF PAPER.

FORNELL

Let's go check it out!

GIBBS

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

FORNELL

So?

GIBBS

So I'm not bringing you both.

Off Fornell's frown.

14 INT. BANK MANAGER'S OFFICE - DAY

14

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

MISTER WAGNER

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

GIBBS

I'm good.

DIANE STERLING

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

(CONTINUED)

14 CONTINUED:

14

Wagner shoots Gibbs a look. Gibbs shrugs. Wagner exits.

DIANE STERLING (cont'd)
What an idiot.

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

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

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

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

GIBBS
Please don't make me do this.

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

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

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

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

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

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

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

(CONTINUED)

14 CONTINUED: (2)

14

MISTER WAGNER

Here's Mister Macklin's safe deposit box and the security footage.

(off the folder)

He rented the box a month ago. It's seen a lot of activity since then.

GIBBS

Define 'a lot.'

MISTER WAGNER

He's been here over ten times in the last three weeks alone.

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

DIANE STERLING

Who stores stationery in a safe deposit box?

MISTER WAGNER

Perhaps he removed the important contents on his last visit.

GIBBS

Let's see his last visit.

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

DIANE STERLING

There, that's Eddie...

MISTER WAGNER

He doesn't appear to be carrying anything.

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

DIANE STERLING

Who the hell is she?

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

MISTER WAGNER

Looks like a girlfriend.

DIANE STERLING

Girlfriend? While we were dating? That two-timing son-of-a--

(CONTINUED)

14 CONTINUED: (3)

14

GIBBS

Diane! While you and Eddie were dating, you and Fornell were...

(what is he thinking?)

Never mind.

(to Wagner)

The girl have to sign in, too?

MISTER WAGNER

No. Just the box's owner.

DIANE STERLING

We have to find out who she is.

GIBBS

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

Beat.

DIANE STERLING

And a dirty whore.

15 INT. NCIS AUTOPSY ROOM - DAY

15

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

*

*

DUCKY

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

*

JIMMY

(finger jumps in)

--where it hit the ischial [ISS-kee-uhl] spine, actually reversed direction, then tore through the sacroiliac ligament, exiting just below the coccyx. You're right. Amazing.

BISHOP'S VOICE

Let me guess. The JFK Magic Bullet theory?

(CONTINUED)

15 CONTINUED:

15

Reveal Bishop, standing in the doorway.

JIMMY

Actually Agent Fornell's heinie.

DUCKY

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

*
*
*

(changing gears)

To what do we owe the pleasure?

BISHOP

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

DUCKY

You've come to the right place.

They lead Bishop over to their body.

DUCKY (cont'd)

Say hello again to Corporal Ron
Flegman.

BISHOP

(leaning down, a la Ducky)
Hello.

DUCKY

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

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

JIMMY

For example, the--

BISHOP

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

JIMMY

Um, that's right. However, this
bruising on the *front* of his calf
actually indicates--

(CONTINUED)

15 CONTINUED: (2)

15

BISHOP
--he was diabetic. *Necrobiosis
lipoidica* I think it's called.

DUCKY
Also correct.

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

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

BISHOP
596 actually. It was really cool.

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

Tony enters singing. Carrying a CUPCAKE with a candle.

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

BISHOP
My BOLO on Eddie Macklin came in?

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

BISHOP
Rock on. Let's go get it.

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

BISHOP
Already?

(CONTINUED)

15 CONTINUED: (3)

15

TONY

Relax. Polygraphs are fun. Who doesn't like talking about themselves?

Off Emily's frown.

16 INT. NCIS EVIDENCE GARAGE - DAY

16

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

FORNELL

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

ABBY

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

Fornell gives the car the once-over.

FORNELL

What a piece of junk. The woman has no shame. Did you know this guy is half her age?

(to McGee)

Guess you weren't enough of a stallion for her, Chuckie.

MCGEE

Agent Fornell, please. We never--

FORNELL

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

ABBY

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

MCGEE

Not helping.

FORNELL

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

(MORE)

(CONTINUED)

16 CONTINUED:

16

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

MCGEE
Yeah. There's no Eddie Macklin
listed.

FORNELL
So why was he parked there?

ABBY
That's not the half of it.

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

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

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

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

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

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

MCGEE
And you're not *officially* on the
case.

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

ABBY
That's actually what we found.

MCGEE
Abby!

(CONTINUED)

16 CONTINUED: (2)

16

FORNELL
You found blood in the car?

McGee hesitates. But gives up - cat's out of the bag.

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

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

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

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

McGee and Abby exchange dark looks.

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

Off his worried look...

PHOOF TO BLACK.

END OF ACT TWO

ACT THREE

FROM BLACK:

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

PHOOF TO BLACK:

FROM BLACK:

17 INT. NCIS SQUAD ROOM - DAY 17

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

TONY

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

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

MCGEE

They all had alibis.

TONY

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

Tony pulls up the SHIRTLESS PHOTO of Eddie Macklin.

MCGEE

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

Gibbs' CELL RINGS. CALLER I.D. says *Diane*. He answers.

GIBBS

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

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

MCGEE

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

CLICK! An EVIDENCE PHOTO of the CLOWN NOSE.

(CONTINUED)

17 CONTINUED:

17

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

 TONY
He was last seen with this woman--

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

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

Gibbs' cell RINGS again. CALLER I.D.: *Fornell*. Gibbs answers.

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

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

 BISHOP
(oblivious)
I can't believe I was worried about
that polygraph. I mean, at NSA,
they ask you everything. As in *eve-
ry-thing*. I'm surprised you guys
don't have more personnel issues
with how...
(finally notices)
I'm interrupting something.

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

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

 GIBBS
No. I want you to work.

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

 TONY
That means we tell him what we know.

 BISHOP
Oh.
(to Gibbs)
(MORE)

(CONTINUED)

17 CONTINUED: (2)

17

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

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

TONY
Lucky Diane wasn't the sixth.

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

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

Tony and McGee cringe. Oblivious, Bishop continues.

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

GIBBS
We grab him.

BISHOP
Absolutely not.

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

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

Gibbs glares at Bishop. Then, surprisingly, shrugs.

GIBBS
Works for me. I'll take the first
shift.
(as he heads off)
And don't tell anybody where I am.

(CONTINUED)

17 CONTINUED: (3) 17

Off Tony and McGee's amazement (and Bishop's proud smile)...

18 INT. GIBBS' HOUSE - NIGHT 18

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

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

DIANE STERLING

Why must you *always* go for the gun?

GIBBS

What are you doing here?

DIANE STERLING

Don't worry, I'm not staying.

GIBBS

Oh I know. Wasn't the question.

DIANE STERLING

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

GIBBS

Try the mall.

DIANE STERLING

That's where I'm going next. I'll let you know. Hope you and your...*gun* enjoy yourselves.

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

He opens the door knowingly. Yep, Emily.

EMILY FORNELL

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

(CONTINUED)

18 CONTINUED:

18

GIBBS

Who doesn't turn their cell phone off when they're hiding in the closet?

EMILY FORNELL

Wasn't my cell phone.

(holds up a PINK WATCH)

I forgot I set my Happy Cat '*Friend Alert*' Watch to let me know when the *Columbo* marathon started tonight.

Emily steps out into the living room.

GIBBS

Have to tell your mom. She's worried.

EMILY FORNELL

I know. Just give me two minutes.

(off Gibbs' hesitation)

I need your help.

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

GIBBS

Whaddya need?

EMILY FORNELL

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

Gibbs says nothing. So Emily continues.

EMILY FORNELL (cont'd)

They listen to you. And you know they aren't right for each other. You've seen them fight.

GIBBS

They fighting a lot?

EMILY FORNELL

In public, yeah. It's like they have a fetish for it.

(admitting)

But...when it's just the three of us, it's not so bad, I guess. Actually, when we're alone, they don't really fight at all...

(MORE)

(CONTINUED)

18 CONTINUED: (2)

18

EMILY FORNELL (cont'd)
(then firm again)
But you know this will end badly.

GIBBS
It might.

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

A mental tumbler slowly clicks into place for Gibbs.

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

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

Gibbs says nothing. Lets it stew. Emily frowns.

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

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

GIBBS
(answering)
Gibbs.

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

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

19 EXT. PUBLIC STORAGE FACILITY - NEXT DAY

19

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

GIBBS
Sit-rep.

(CONTINUED)

19 CONTINUED:

19

TONY

Eddie drove all night. I think he was trying to see if he had a tail. Yes, I'm that good.

BISHOP

He finally came here. Parked his car, disappeared.

MCGEE

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

GIBBS

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

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

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

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

TONY

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

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

TONY (cont'd)

I got this.

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

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

TONY (cont'd)

(SIG out)
On the ground! Hands behind your head!

(CONTINUED)

19 CONTINUED: (2) 19

Eddie doesn't comply. Starts looking around for options.

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

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

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

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

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

Off his EXTREMELY satisfied look.

20 INT. NCIS OBSERVATION ROOM - DAY 20

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

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

GIBBS
No way. You're staying in here.

FORNELL
I know what you're thinking but I'll behave, I promise.
(off Gibbs' doubt)
Scout's honor. Please don't make me beg.

Off Gibbs' dubious look.

21 INT. NCIS INTERROGATION ROOM - MOMENTS LATER 21

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

Eddie looks on disinterested as Gibbs takes a seat. Fornell lurks in the b.g.

(CONTINUED)

21 CONTINUED:

21

EDDIE MACKLIN
Gonna hit me again?

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

EDDIE MACKLIN
(whatever)
Yeah, 'bout what?

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

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

EDDIE MACKLIN
What happened?

FORNELL
You slept with my wife.

Gibbs tries not to smack his own forehead.

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

FORNELL
I lied. I will hit you again.

Fornell notices Gibbs glaring. Regroups.

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

GIBBS
Why's your car covered in blood?

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

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

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

(CONTINUED)

21 CONTINUED: (2)

21

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

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

The money changes everything for Eddie.

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

GIBBS
Who?

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

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

Gibbs and Fornell exchange looks. *He's right.*

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

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

GIBBS
Hold it.

Fornell picks up the folder. Scans. Then smiles.

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

Eddie is beyond exasperated now.

(CONTINUED)

21 CONTINUED: (3)

21

EDDIE MACKLIN

This is nuts. I didn't kill nobody!
 (frustrated; slips)
 That blood is ten years old! The
 car's from a police impound!

GIBBS

So how are you driving it?

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

EDDIE MACKLIN

Because my name isn't Eddie Macklin.

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

EDDIE MACKLIN (cont'd)

It's Special Agent Edward McKenzie.
 I work for the Secret Service...and
 you two are about to blow a highly
 classified six-month op.

(to Fornell)

Oh, and I didn't know your ex-wife
 was seeing anyone while we were
 dating. *So take it up with her.*

(adding as 'Eddie')

Yo!

22 INT. NCIS CONFERENCE ROOM - DAY

22

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

EDDIE MACKLIN

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

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

FORNELL

There's our mystery woman from the
 bank.

(CONTINUED)

22 CONTINUED:

22

EDDIE MACKLIN

Elijah told me to rent a safe deposit box there so she and I could case the place.

DIANE STERLING'S VOICE

Were you casing her, too?!

Diane races in. Tony is hot on her tail.

TONY

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

Gibbs waves Tony off. Understands completely.

EDDIE MACKLIN

(wryly)

Hi, Diane. Heard we broke up. Sorry to hear that. Oh, I'm a Secret Service agent.

DIANE STERLING

I heard. And what's with the attitude?

EDDIE MACKLIN

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

FORNELL

Man's got a point.

DIANE STERLING

What - are you guys buddies now?

GIBBS

We're thinking of starting a club.

Diane sees she's outnumbered.

DIANE STERLING

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

FORNELL

We need to get back to work. Don't you have a broomstick you need to clean or something?

(CONTINUED)

22 CONTINUED: (2)

22

Diane glares. Then pulls out her iPHONE, presumably opening her Twitter app as she walks out the door.

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

GIBBS

How was Corporal Flegman involved?

EDDIE MACKLIN

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

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

EDDIE MACKLIN (cont'd)

Looks like he finally did something about it.

FORNELL

Why haven't you taken this guy down?

EDDIE MACKLIN

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

GIBBS

We can get him on Flegman's murder.

EDDIE MACKLIN

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

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

EDDIE MACKLIN (cont'd)

It's Elijah. He's noticed. I gotta answer it.

GIBBS

On speaker.

(CONTINUED)

22 CONTINUED: (3)

22

Eddie answers the phone. Adopts his accent again.

EDDIE MACKLIN
Yo, E, what's the word?

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

Off Gibbs' and Fornell's surprise.

FORNELL
Agent Fornell here.

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

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

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

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

CLICK.

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

PHOOF TO BLACK.

END OF ACT THREE

ACT FOUR**FROM BLACK:****FLASH - BLACK-AND-WHITE OF GIBBS CONTINUING TO PONDER...****PHOOF TO BLACK:**

FROM BLACK:

23 INT. NCIS SQUAD ROOM - DAY

23

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

FORNELL

(on his cell)

I said everybody! Every asset we have! He's got my daughter, for God's sake!

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

MCGEE

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

GIBBS

We need to be ready when he calls.

BISHOP

(holding her phone)

I have some friends standing by to help trace the callback.

Fornell flies in, hanging up his cell.

FORNELL

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

MCGEE

Police are stopping every windowless white van they see.

(to Fornell)

Your daughter was very brave.

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

(CONTINUED)

23 CONTINUED:

23

DIANE STERLING

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

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

FORNELL

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

Gibbs' CELL RINGS. CALLER I.D. says *Tony*. On speaker.

GIBBS

Whaddya got?

BEGIN INTERCUT:

24 INT. "THE TOWER" CLIMBING GYM - CONTINUOUS

24

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

TONY

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

GIBBS

Leave any clue where he's going?

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

TONY

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

Diane gasps. Fornell pulls her closer.

EDDIE MACKLIN

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

Fornell's CELL RINGS.

(CONTINUED)

24 CONTINUED:

24

FORNELL
It's a blocked call.

GIBBS
(to Tony)
Keep us posted.

END INTERCUT.

25 INT. NCIS SQUAD ROOM - CONTINUOUS

25

McGee races to his computer. Bishop uncups her phone.

BISHOP
We're hot. Repeat, we are hot.

FORNELL
(cell on speaker)
Agent Fornell.

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

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

MCGEE
What's the move, Boss?

Everyone looks to Gibbs. He looks to Fornell.

GIBBS
Your call, Tobias.

(CONTINUED)

25 CONTINUED: 25

Fornell nods. Turns to Bishop.

FORNELL

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

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

BISHOP

Yes. He's demonstrated a--

FORNELL

Got it. Just need to know if you're up for this.

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

FORNELL (cont'd)

Then we give him his money. Gibbs, no tricks. You can catch him later. I just want my daughter back.

Off everyone's agreeing look.

26 EXT. WASHINGTON, DC PARK - DAY 26

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

BISHOP

Comm check.

INTERCUT WITH:

27 INT. NCIS MTAC ROOM - CONTINUOUS 27

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

GIBBS

We read you. How you doing?

BISHOP

I'm fine. Surprisingly. Tell Agent Fornell I can do this.

MCGEE

He's waiting with Diane in the conference room. But will do.

(CONTINUED)

27 CONTINUED:

27

BISHOP

So I guess I should just sit
somewhere and wait?

GIBBS

Keep moving. Avoid a static
blindspot.

MCGEE

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

BISHOP

Okay, *less* fine now.

(beat)

Wait, I see something.

Bishop eyes a jogger peeling off. SUNGLASSES. BACKPACK.

BISHOP (cont'd)

There's a jogger approaching.

Male. The right build.

(bated breath)

It's him. No white van.

Elijah approaches Bishop. Quickly pulls off his backpack.

ELIJAH BANNER

Dump the cash in here.

BISHOP

(dumping)

Where's Emily?

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

ELIJAH BANNER

Wait here. When I'm clear, I'll

call you with Emily's location.

That was the deal.

Elijah melds in with a passing crowd of joggers.

BISHOP

It's done.

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

BISHOP (cont'd)

I've lost sight of him. But he
gave me a cell, said he's going to
call with Emily's location.

(CONTINUED)

27 CONTINUED: (2)

27

GIBBS

Any way to find out where that cell phone's been?

MCGEE

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

BISHOP

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

GIBBS

Do it.

BISHOP

It'll just take a minute.

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

She stares in shock. *Elijah's not planning on calling.*

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

BISHOP (cont'd)

Okay...doesn't make any sense.
There's no upside to killing her.
He's made all the right moves so far. So what's the play...?

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

BISHOP (cont'd)

He can't use the white van to get away. Emily's description made sure of that...

BACK IN MTAC

They hear the muffling of the earwig.

GIBBS

What's that sound?

MCGEE

I don't know.

(CONTINUED)

27 CONTINUED: (3)

27

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

Still nothing. Off Gibbs' frown.

BACK IN THE PARK

Bishop is still working it out in her head.

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

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

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

BISHOP (cont'd)
 He painted the van.

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

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

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

28 INT. NCIS SQUAD ROOM - DAY

28

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

Bishop rounds the bullpen, joins a watching Gibbs.

GIBBS
 Nice work.
 (Bishop smiles)
 (MORE)

(CONTINUED)

28 CONTINUED:

28

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

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

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

The Family Hug breaks.

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

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

Fornell quickly checks every nook and cranny.

FORNELL
You okay?

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

FORNELL
(choking up)
We're just...

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

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

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

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

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

GIBBS
Any word?

(CONTINUED)

28 CONTINUED: (2)

28

TONY

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

Emily overhears.

EMILY FORNELL

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

And off that cryptic remark.

29 EXT. GAS STATION - DAY

29

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

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

GIBBS

Freeze! You're under arrest.

FORNELL

No, move! So I can shoot you.

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

ELIJAH BANNER

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

GIBBS

'We' didn't.

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

FORNELL

My daughter did. Say hello to her
Happy Cat '*Friend Alert*' watch.

MCGEE

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

(MORE)

(CONTINUED)

30 CONTINUED:

30

FORNELL

Hold on a second. We just came to say thank you.

Gibbs eyes Fornell and Diane warily.

GIBBS

You already said thank you.

FORNELL

This time we brought liquor.

GIBBS

You're welcome.

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

FORNELL

And...

Gibbs slams the front door. He knew it.

DIANE STERLING

And we have a request.

GIBBS

Can't wait.

DIANE STERLING

Oh, stop your whining. You're a grown man. It's unattractive.

FORNELL

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

DIANE STERLING

He's carrying on like he lost his dolly!

FORNELL

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

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

FORNELL (cont'd)

We'll be out of your hair in one minute. It's just...

(CONTINUED)

30 CONTINUED: (2)

30

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

DIANE STERLING

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

Can't say it.

FORNELL

We...

Can't say it.

DIANE STERLING

Oh, for Pete's sake, we want your
blessing.

Gibbs stares in shock.

GIBBS

My...*what?*

FORNELL

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

GIBBS

Why?

DIANE STERLING

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

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

And off Gibbs continuing to ponder...

PHOOF TO BLACK.

END OF SHOW