

Executive Producer: Robert Doherty
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Executive Producer: Craig Sweeny

Director: Larry Teng

e l e m e **N** t a r **Y**

Episode #119

"Dead Man's Switch"

Story by

Christopher Silber

Teleplay by

Liz Friedman & Christopher Silber

3/4/13 - White Prod. Draft

- pgs. 1-56

EYE PRODUCTIONS

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ELEMENTARY

EPISODE #119 "Dead Man's Switch"

White Production Draft - March 4, 2013

CAST LIST

SHERLOCK HOLMES

JONNY LEE MILLER

JOAN WATSON

LUCY LIU

CAPTAIN GREGSON

AIDAN QUINN

DETECTIVE MARCUS BELL

JON MICHAEL HILL

ALFREDO LLAMOS

CHARLES AUGUSTUS MILVERTON

BRETT GARVEY

DARREN WHITMAN

EVA WHITMAN

DUKE GLOVER

ROBERT PISTONE

ATTORNEY

ITEMS IN BOLD INDICATE REVISIONS

ELEMENTARY

EPISODE #119 "Dead Man's Switch"

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SET LIST

INTERIORS

BROWNSTONE
STAIRCASE/FOYER
STUDY
LOCK ROOM
LIBRARY
KITCHEN
JOAN'S BEDROOM
2ND FLOOR HALL
UPSCALE SUBURBAN HOME
ENTRYWAY/LIVING ROOM
DEN
MODEST HOME
BEDROOM
KITCHEN
POLICE STATION
GREGSON'S PRIVATE OFFICE
CONFERENCE ROOM
BULLPEN
INTERROGATION ROOM
OBSERVATION ROOM
PRISON (NORTHERN NEW JERSEY)
DUKE GLOVER'S OFFICE
GARY BLOOM'S HOUSE
LIVING ROOM
BATHROOM
SUPPORT GROUP MEETING ROOM

EXTERIORS

UPSCALE SUBURBAN HOME (N.J.)
MODEST HOME (STATEN ISLAND)
GARY BLOOM'S HOUSE (STATEN ISL.)

ITEMS IN BOLD INDICATE REVISIONS

TEASER

FADE IN:

1 INT. BROWNSTONE - STAIRCASE / FOYER - DAY 1

JOAN is making her way down the stairs when she HEARS a steady BUZZING from another room. She rounds the corner, heads for --

2 INT. BROWNSTONE - STUDY - CONTINUOUS 2

We're looking at one of Sherlock's wrists THROUGH HIS MAGNIFYING LENS. An ELECTRIC TATTOO NEEDLE -- the source of the buzzing -- is tracing the edges of a particular tattoo with BLACK INK.

ANOTHER ANGLE as Joan ENTERS to find SHERLOCK handling the needle at his desk.

SHERLOCK
(without looking up)
Close your mouth, Watson, you'll catch a fly.

JOAN
(re: the needle)
I didn't realize you had one of those.

SHERLOCK
Only needle these arms see anymore.
I keep it for the occasional touch-up.

JOAN
Wouldn't it be easier to let someone else do it? Like, you know, an actual tattoo artist?

Sherlock finally TURNS OFF the needle.

SHERLOCK
I am an actual tattoo artist.
(holds out his arms)
Did virtually all of these myself.

JOAN SHERLOCK
How -- Ambidextrous.

JOAN
...of course you are.

SHERLOCK
Can I interest you in some ink of your own?

2

CONTINUED:

2

SHERLOCK (CONT'D)

A syringe with a line through it,
perhaps, in honor of your previous
career as a sober companion?

JOAN

I'm good, thanks. I only came down
here because I was looking at my
calendar and I realized you're
coming up on your anniversary...

Sherlock looks at her. "Anniversary?"

JOAN (CONT'D)

You'll be one year sober in a few
days. You'll get your one-year
chip at your next meeting.

Sherlock doesn't want to talk about it. Turns the needle ON
again and resumes his work.

JOAN (CONT'D)

I'm embarrassed I didn't realize
sooner. But you have been keeping
me pretty busy with homework...

(off his silence)

It's a big deal, Sherlock. You
should be proud --

SHERLOCK

You've been talking to Alfredo.

JOAN

What?

SHERLOCK

He's been hounding me about my
"soberversary" for weeks now.

JOAN

Of course he has. He's your
sponsor...

Sherlock turns the needle OFF again. Sets it down. Stands.

SHERLOCK

That's why I haven't had the heart
to tell him yet: I have no
intention of accepting that chip.

He EXITS and Joan follows him to --

3

INT. BROWNSTONE - LOCK ROOM - CONTINUOUS

3

Sherlock applies a bandage to the arm he was just working on.

3 CONTINUED:

3

JOAN

Why wouldn't you accept it?

SHERLOCK

It's absurd to measure sobriety in units of time. It's a state of *being*. One is either in it or out of it. In my case, I am in it. Permanently. Amassing a collection of cheap plastic discs as I go seems infantile.

(then; a thought)

Unless, of course, I can trade them in for prizes. A brood of Sea Monkeys, perhaps? My own hovercraft...?

JOAN

Sherlock --

SHERLOCK

I repeat: You are an ex-sober companion. It's no longer your calling to police, nag me, or reproach me. If I desire your opinions with respect to my sobriety, I'll ask them.

A beat, and then Joan does the strangest thing. She backs off.

JOAN

You're right. I'm sorry.

This catches Sherlock by surprise. But before he can respond, his phone RINGS on the table. And as he checks the ID, answers:

SHERLOCK

Alfredo. Your ears must have been burning.

ALFREDO (V.O.)

Hope I'm not calling too early... but I'm with a friend. I think he could use your help.

We PRELAP the sound of a CELLO playing, and we --

SHOCK CUT TO:

4 EXT. UPSCALE SUBURBAN HOME (NEW JERSEY) - DAY

4

As Sherlock and Joan approach the front door, they HEAR Bach's Cello Suite No. 1 emanating from a window. Sherlock rings the doorbell and the music stops. A beat, and then the front door opens to reveal EVA (19, lovely but fragile).

4 CONTINUED:

4

SHERLOCK

Sherlock Holmes, Joan Watson.
We're here to see Darren Whitman.

EVA

My dad. He said someone was coming
by.

She opens the door wider. Sherlock and Joan enter --

5 INT. SUBURBAN HOME - ENTRYWAY / LIVING ROOM - CONTINUOUS

5

Sherlock indicates the cello in the LIVING ROOM.

SHERLOCK

You're quite good...

EVA

Eva. Thanks.

She never quite meets his gaze. Keeps her distance. And after
a beat --

EVA (CONT'D)

Dad's in the den. Down that hall.

Sherlock nods his thanks. WATCHES as Eva moves back to her
cello. And as she resumes playing, and Holmes and Watson EXIT --

CUT TO:

6 INT. SUBURBAN HOME - DEN - MOMENTS LATER

6

Panelled wood, golfing trophies, a big screen TV. Alfredo is
mid-speech, sitting beside DARREN WHITMAN (40s), a fit man in
the throes of a difficult situation.

ALFREDO

...I told you when I met you that I
had a great sponsor. This is him.
Only one in my group who was
willing to take a chance on a half-
reformed car thief.

REVERSE ANGLE finds Sherlock and Joan sitting opposite them.

SHERLOCK

(to Darren)

Alfredo said you were in trouble...

Darren's eyes go to the door, through which we can HEAR Eva
playing her cello in the distance. She's out of earshot.

DARREN

A few years ago... something awful
happened.

SHERLOCK

Your daughter was assaulted.

Darren, surprised, looks to Alfredo --

ALFREDO

Told you what he was like.

SHERLOCK

(sympathetically)

Eva's discomfort in my presence, her inability to make eye contact or even raise her voice above a certain level. They suggest a physical trauma in her past, most likely at the hands of a man, most likely sexual in nature.

DARREN

(beat)

Two years ago Eva used a fake ID to get into a club in the city. She was a senior in high school then. She knew better...

(sighs; keeps going)

A man named Brett Garvey slipped something into her drink. He took her to his apartment and...

(trails off; then)

The next morning she told me and her mom everything. We took her to the police and they found Garvey. She picked him out of a lineup.

JOAN

Brave girl.

ALFREDO

After Garvey was charged... two other victims came forward. He ended up cutting a deal. Pled guilty for a reduced sentence. Technically, it was all over...

SHERLOCK

(to Darren)

But not for you and your family.

DARREN

I was only a few years sober at that point. It was tough, but I got through it. For Eva... it was harder. She cut off contact with her friends.

(re: the cello)

Stopped playing.

DARREN (CONT'D)

(then)

Even tried to hurt herself.

(pauses; steadying breath)

We found her a therapist. Things got better. She said she might even be ready for college next year. Then, a few months ago, I got this in the mail.

He passes a small padded envelope to Sherlock, who shakes loose a DVD and a TYPED NOTE. On the DVD: **EVA ♥ BRETT.**

DARREN (CONT'D)

(this is hard)

It's a video of Eva with Brett Garvey. The night he...

(beat)

I've only seen a few seconds. Soon as I realized what it was, I turned it off. But I did see him look right at the camera. He obviously set it up himself.

SHERLOCK

(reading the note)

"Mr. Whitman. You will transfer ten thousand dollars to the following account or this video will be posted online and released to the media. Your daughter will be a star. Do not go to the police, do not attempt to identify me. If I am arrested or physically harmed in any way, an associate will release the video in my place."

DARREN

(re: the DVD)

Before that came in the mail... I had no idea the crime had been recorded. Neither did Eva. Garvey never mentioned it to the police, but why would he?

(beat)

Eva had come such a long way. I didn't want to see her get hurt again...

JOAN

And so you paid the \$10,000.

DARREN

I didn't even tell my wife. I just... did it. But then, a few weeks later...

SHERLOCK

The blackmailer asked for more money.

DARREN

I paid again. The *third* demand came just a few days ago. I finally lost it. Came close to falling off the wagon. My sponsor was out of town, and so I reached out to Alfredo.

(fighting back tears)

I just needed to talk to someone... but then he told me about you. He thought you might be able to help.

(beat)

I can't pay very much --

SHERLOCK

Nor will you.

It's only now we SEE how angry he is. He's as repulsed as we've ever seen him, yet he keeps a steady tone as he explains:

SHERLOCK (CONT'D)

I have a particular disdain for blackmailers. They are, in some respects, more despicable to me than even murderers.

(re: the DVD)

Miss Watson and I will find the person who's been targeting you. We'll also find his "associate." And then we will destroy every trace of this vile recording.

(then)

Your daughter will never be the wiser.

The way he says it... we believe it. So does Darren. And we...

CUT TO:

INT. RENTAL CAR / EXT. RUNDOWN HOME (STATEN ISLAND) - NIGHT

We WATCH THROUGH A WINDSHIELD as a WEASELY MAN (50s) steps out the front door of a RUNDOWN HOME. He looks both ways as he locks the door, but doesn't glance in "our" direction.

JOAN (O.C.)

You think *that's* our blackmailer.

ANOTHER ANGLE finds Joan behind the wheel of this parked RENTAL CAR. Sherlock sits beside her. And as he watches the man...

7 CONTINUED:

7

SHERLOCK

My tech expert across the pond was able to trace the account number in the note to that man and this address. "Charles Augustus Milverton."

*

Joan watches as MILVERTON makes his way down the sidewalk.

JOAN

He certainly *looks* the part.

(then)

I'm just a little surprised how easy it was to find him...

SHERLOCK

I can only assume he's quite confident in the protection his "failsafe" affords him. "Harm or molest me in any way, my associate will expose your secrets in my stead." That's why I'll leave his home exactly as I find it this evening.

(checks an assortment of
LOCK-PICKING TOOLS)

I'll assess the threat he poses and attempt to divine the identity of his accomplice. Once both individuals are known to us, we'll destroy their blackmail troves simultaneously.

They WATCH as Milverton ROUNDS A CORNER and DISAPPEARS. And as Sherlock tucks a BLUETOOTH DEVICE into his ear...

JOAN

Obviously, he's in bed with Brett Garvey, right? How else would he have gotten his hands on that video?

SHERLOCK

(pulling on gloves)

Perhaps we'll know shortly.

And as he EXITS the car --

8 EXT. MODEST HOME (STATEN ISLAND) - CONTINUOUS

8

Sherlock dials Joan as he moves to Milverton's front door. Drops his phone into his pocket and pulls out his tools. And as Joan ANSWERS --

JOAN (V.O.)

The coast looks clear.

8 CONTINUED: 8

Sherlock defeats the lock in seconds. And as he ENTERS --

9 INT. MODEST HOME (STATEN ISLAND) - CONTINUOUS 9

The interior of Milverton's home is as ramshackle as the exterior. It's also sparsely furnished, so there aren't many shelves or drawers to search. And as TWO CATS skitter past Holmes' feet...

SHERLOCK

Another reason to dislike
Milverton: He keeps cats.

INTERCUT WITH:

10 INT. RENTAL CAR - CONTINUOUS 10

As Joan's eyes continue to scan the street and sidewalk --

JOAN (V.O.)

He should get himself a *real* pet,
like a beehive.

(then)

Do you see anything?

He does. And as he heads for a small desk in MILVERTON'S
BEDROOM --

SHERLOCK

Laptop. He may have used it to
burn the DVD he sent Alfredo's
sponsor.

Sherlock SITS and turns the computer ON. A beat as he OPENS
various FILES, paying particular attention to VIDEOS. He scans
a list and then opens several simultaneously. And as THREE
SMALL WINDOWS open, each one showing footage of a camera aimed
squarely at a BED...

...ANGLE SHERLOCK'S FACE. He SIGHS HEAVILY at what he sees,
looks away.

JOAN

What is it?

SHERLOCK

Darren Whitman said that the man
who assaulted his daughter took two
other teenaged victims, Tracy
Bender and Claudia Pistone. There
are videos of them here as well.

JOAN

(absorbs that; then)

You think he's been blackmailing
their parents too?

10 CONTINUED:

10

SHERLOCK

Them. Others.

JOAN

"Others?"

SHERLOCK

The videos would not appear to be his only blackmail materials. I see files here totally unrelated to the crimes committed by Mr. Garvey. Emails exchanged between lovers, compromising photographs...

(then)

Mr. Milverton, it seems, is a professional blackmailer. I'd estimate his victims number in the dozens.

Before Joan can respond to that, she SEES that Milverton is returning. He carries a BROWN PAPER BAG; it would appear he made a quick trip to a nearby bodega or liquor store.

JOAN

He's back. Milverton. I think he was just picking up some groceries. He's heading for the door.

We END INTERCUT and stay with Sherlock in --

11 INT. MODEST HOME (STATEN ISLAND) - BEDROOM - CONTINUOUS 11

He quickly but carefully shuts Milverton's computer down and EXITS the room. Makes his way into --

12 INT. MODEST HOME (STATEN ISLAND) - KITCHEN - CONTINUOUS 12

He heads for the BACK DOOR, then STOPS when he SEES the silhouette of a MAN through the GAUZY CURTAIN that covers the door's window. The knob RATTLES and Sherlock immediately TURNS and goes back the way he came. He WHISPERS, unhappy --

SHERLOCK

You could have specified back door, Watson.

JOAN (V.O.)

What're you talking about?

SHERLOCK

He's coming in through the back. I nearly collided with him.

JOAN (V.O.)

(confused)

Sherlock...

12 CONTINUED:

12

JOAN (V.O.) (CONT'D)
I'm looking at him right now. He's
coming in through the front.

13 INT. MODEST HOME (STATEN ISLAND) - CONTINUOUS

13

Holmes STOPS SHORT as he realizes she's right. The front door is OPENING. Behind him, in the kitchen, he HEARS a glass break. There's no time to figure out what's happening, he can only HANG UP ON JOAN and duck back into --

14 INT. MODEST HOME (STATEN ISLAND) - BEDROOM - CONTINUOUS

14

He hides behind the door. WATCHES through a crack as --

SHERLOCK'S POV: Milverton sets his bag down on a table. Pulls out a SIX-PACK and heads straight for the bedroom.

Sherlock is a STATUE. WATCHES as the blackmailer ENTERS and fires up his laptop, the GLOW from its screen giving us our first good look at him. And as we take particular note of the UGLY SCARRING around his RIGHT TEMPLE... we HEAR a floorboard CREAK.

Milverton's head WHIPS AROUND in the direction of the door. He goes PALE at something he SEES in the hallway --

MILVERTON

Please --

But he's cut off by TWO SHOTS from a REVOLVER.

Sherlock, jolted, can only WATCH as Milverton falls from his chair, his head LOLLING in Holmes' direction. He makes EYE CONTACT with Sherlock, starts to say something --

-- but then a THIRD SHOT TO THE CHEST finishes him.

The SHOOTER enters from the hall. He's beefy, taller than six feet. His face is MASKED, his hands are GLOVED. He throws Milverton's corpse over his shoulder with ease. Closes the blackmailer's laptop and tucks it under one arm. And as he EXITS --

-- Sherlock can only stand there. And we...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

15 INT. POLICE STATION - GREGSON'S PRIVATE OFFICE - NIGHT 15

It's late. CAPTAIN GREGSON is getting ready to leave. Pulling on his coat, turning off lights, etc.

SHERLOCK (O.C.)
Captain Gregson.

And as Gregson TURNS to see an ashen Sherlock standing in his doorway...

GREGSON
What're you doing here?

SHERLOCK
It's... complicated, actually.

GREGSON
(beat)
You don't look so good.

We imagine Sherlock's going to tell him about what happened tonight. But instead...

SHERLOCK
I'd like you to look at something.
Then I'd like you to join me in the
conference room.

He holds out a DVD. And as we SEE **EVA ♥ BRETT** written across it...

SHOCK CUT TO:

16 INT. POLICE STATION - CONFERENCE ROOM - NIGHT 16

Sherlock sits at the table, a distant look in his eye. He LOOKS UP when Gregson, his expression DARK, enters and closes the door. A beat... and then the Captain takes a seat at the table, sets the DVD down.

GREGSON
You wanna tell me why you asked me
to look at a video of what appeared
to be the rape of a teenage girl?

SHERLOCK
Because. I think it's important
you know what's at stake here.

The Captain looks at him. *"What's at stake?"*

16 CONTINUED:

16

SHERLOCK (CONT'D)

The man in that video is Brett Garvey. He was arrested in New Jersey several years ago and convicted of sexually assaulting three young women: Eva Whitman, Tracy Bender, and Claudia Pistone.

GREGSON

Okay...

SHERLOCK

Eva Whitman's father received that video in the mail. It was accompanied by a note that demanded he pay \$10,000 or see it released on the internet.

(then)

I identified the blackmailer earlier this evening. I went to his home and realized he'd sent similar threats to the parents of Ms. Bender and Ms. Pistone...

GREGSON

So you're here to turn over the evidence.

Beat. Sherlock chooses his next words carefully.

SHERLOCK

It's *possible*, Captain... that I'm here to report a murder.

(Gregson reacts)

Or... perhaps I'm just here to seek the counsel of an investigator I respect and admire.

Gregson stays silent, but Holmes obviously has his attention.

SHERLOCK (CONT'D)

Hypothetically, the blackmailer was killed in his home tonight.

(then)

Hypothetically... I was there.

GREGSON

...are you saying you killed the guy?

Sherlock shakes his head, "no."

SHERLOCK

I'm saying --
(catches himself;
corrects)

16 CONTINUED: (2)

16

SHERLOCK (CONT'D)

I *may* be saying that I witnessed his execution.

GREGSON

Holmes, if you know about a murder, you gotta report it --

SHERLOCK

There would be consequences.

(explains)

The hypothetical dead man had a hypothetical accomplice. That accomplice, upon learning of his colleague's death, would release that video and others into the world. Many ugly secrets would be spilt. Many lives would be ruined.

(with emphasis)

That is, of course, if the accomplice were to learn of his employer's death.

GREGSON

You wanna keep it a secret.

SHERLOCK

It would make a certain amount of sense. It would give a motivated investigator enough time to identify the accomplice. Make sure he can't enact any offending "failsafes." In the meantime... news of the death of a piece of human excrement is delayed by a day. Maybe two.

Gregson mulls this a beat.

GREGSON

Obviously, you wanna find the accomplice more than you do the killer. But what if the killer is the accomplice?

SHERLOCK

Then all roads lead to Mecca. A blackmailer is foiled and a killer caught, all in one fell swoop.

Gregson seems uncertain. And so, when Sherlock sees his eyes drift back down to the DVD...

SHERLOCK (CONT'D)

You have daughters, Captain, do you not?

16 CONTINUED: (3)

16

GREGSON

(after a beat)

Hypothetically... a "motivated investigator" would have until the body or crime scene was found. *Hypothetically*. If or when that happens... I'd strongly recommend that anyone who knows anything about what happened reach out to the Department and tell them everything he knows.

Sherlock nods. And as the Captain stands and EXITS...

SHOCK CUT TO:

17 INT. BROWNSTONE - LIBRARY - NIGHT

17

Joan is sitting on the floor, listening to a SCANNER as she reviews various PAPERS removed from Milverton's home. She looks up when she HEARS the front door open. And as Sherlock ENTERS --

JOAN

So?

SHERLOCK

The Captain sees the wisdom in keeping Milverton's death a secret for now. But the clock is ticking. We only have until the fact of the crime is revealed.

JOAN

I've been listening to the scanner since I got back. No reports of gunfire or a break-in in Milverton's neighborhood.

SHERLOCK

Did you reach Alfredo?

JOAN

He said he'd keep an eye on Milverton's place for as long as we need, let us know if anyone comes by.

SHERLOCK

(re: the documents)

What about the materials I took from the dead man's desk?

JOAN

Bills, mostly. A few receipts. But I did find this.

17 CONTINUED:

17

She hands him a WEATHERED BLACK BOOK. Sherlock OPENS it to reveal that most pages are broken into COLUMNS. The columns are filled with DATES and AMOUNTS.

JOAN (CONT'D)

I think it's some kind of ledger.

SHERLOCK

Records of payoffs from his victims, no doubt. I would've preferred his laptop, but that's in the hands of his killer now...

Joan watches him as he flips through the ledger.

JOAN

Are you doing okay?
(he LOOKS UP; "Hm?")
You saw somebody get murdered tonight.

He just looks at her. *Your point?* And so Joan moves on...

JOAN (CONT'D)

You said you never got a clean look at the shooter...

SHERLOCK

(perusing the ledger)

Large man, approximately six-foot-two. One hundred kilograms. His features were obscured by a mask, his scent by the cat urine and kitty litter in Milverton's home. Even if I *had* reported the crime, I wouldn't have had much to offer.

JOAN

And you don't think there's any chance it was just a break-in gone really, really wrong...

SHERLOCK

(no)

It was an assassination. The killer shot Milverton, then stole his laptop and his corpse. Hard not to imagine the killer was one of the people Milverton was blackmailing, but the Captain raised the possibility it was his accomplice. Either way, our goal is the same: Find the failsafe before he releases any salacious materials.

*

*

17 CONTINUED: (2)

17

JOAN

Say the killer was one of Milverton's victims. Why wasn't he worried about the failsafe kicking in?

SHERLOCK

It's possible he solved the problem Milverton was taking advantage of. The failsafe would have meant nothing to him.

(then)

Unfortunately, it still means a great deal to Milverton's other victims. The parents of the three young women raped by Brett Garvey, for example.

That hangs there. And as Sherlock returns to the papers...

SHERLOCK (CONT'D)

I've arranged to pay him a visit in the morning.

JOAN

Garvey?

SHERLOCK

You suggested earlier that he and Milverton were working together. A sound deduction given Milverton had Garvey's tapes. But I'll do you one better: What if Garvey is the accomplice Milverton entrusted with his failsafe protocols?

JOAN

He's in prison. How could he --

SHERLOCK

All he would need to unleash the videos is access to a smart phone or a computer. Neither, I'm sorry to say, is impossible to come by in lockup.

(as he steps past her)

If he isn't the accomplice... then perhaps he can tell us who is.

SHOCK CUT TO:

18 INT. PRISON (NORTHERN NEW JERSEY) - INFIRMARY - DAY

18

CLOSE ON A SUSPENDED LEG IN A CAST. WIDER to reveal...

18 CONTINUED:

18

...the leg belongs to BRETT GARVEY (20s). Parts of his face are swollen with BRUISES.

SHERLOCK (O.C.)

Mr. Garvey.

ANOTHER ANGLE finds Holmes and Watson as they're led to Garvey's bed by a GUARD.

SHERLOCK (CONT'D)

I'd always *heard* victimizers of children had a rough go of it in prison. Nice to see that's not just a rumor.

BRETT GARVEY

...who are you?

SHERLOCK

I'm Holmes. This is Watson. We consult for the New York Police Department.

BRETT GARVEY

Is this about the guys who jumped me? 'Cause I already gave their names to the guards --

JOAN

We'd like to talk to you about Charles Milverton.

SHERLOCK

Before you tell us you've never heard of him, be advised we're fresh from a conversation with your warden. We know Mr. Milverton paid you a visit several months ago.

BRETT GARVEY

(beat; shrugs)

He's a friend of my dad's. He wanted to see how I was doing.

JOAN

Is that why you gave him your collection of rape tapes? Because he and your dad were so close?

BRETT GARVEY

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

SHERLOCK

Then allow me to be more specific. You drugged three under-aged girls.

18 CONTINUED: (2)

18

SHERLOCK (CONT'D)

You brought them to your home. You violated them. And as if that weren't enough... you committed each violation to film.

BRETT GARVEY

No --

Sherlock leans in, speaks quietly but with deadly seriousness --

SHERLOCK

I've *seen* the tapes. I have one in my *possession*. And I am very seriously considering mentioning them to a few of your "friends" before I leave here today. Maybe they won't wait to find you in the yard next time. Maybe they'll pay a visit to your *sickbed*.

JOAN

(to Garvey)

Obviously, you gave Milverton the tapes. We want to know if you have access to any of his other blackmail materials.

BRETT GARVEY

"Other materials?"

SHERLOCK

Milverton had an accomplice. Someone who would put forth the materials in the event of his untimely death or incarceration --

BRETT GARVEY

The "failsafe." Yeah. I know. (off their surprise)
He told me all about him when he came to see me. Said that if I told the police he was blackmailing me, his partner would release the tapes.

JOAN

(hold up...)

Blackmailing you?

BRETT GARVEY

I didn't "give" him the tapes. I kept them in a storage unit. After I got arrested, I couldn't keep up the payments. The contents went up for auction and Milverton put in the highest bid.

18 CONTINUED: (3)

18

BRETT GARVEY (CONT'D)

He told me he bought old units all the time, that he found a lotta dirt that way.

SHERLOCK

Let me guess. You have a parole hearing coming up.

BRETT GARVEY

(nods)

He knew that if the tapes came out, I wouldn't stand a chance. I had to borrow money from my family to pay him off.

(beat)

I'm sorry, but I can't help you. I'm not in business with these guys. I'm just another victim.

We'd appreciate the irony of that statement if the stakes weren't so high. And ON Sherlock and Joan --

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

19 INT. BROWNSTONE - LOCK ROOM - DAY

19

Sherlock sits at the table, reviewing stacks of financial statements and e-mail printouts as Joan ENTERS, eating half a grilled cheese sandwich and carrying the other half on a plate.

JOAN

What's the verdict on our dirtbag?

SHERLOCK

You'll have to be more specific. Are you referring to the dead blackmailer or the incarcerated sexual predator?

JOAN

Predator. Was he really just another of Milverton's targets?

SHERLOCK

Far as rapists go, it would appear Mr. Garvey is an honest one.

Without asking, he takes the half sandwich off Joan's plate and bites into it. This was not what Joan intended. But Sherlock has already moved onto explaining his pile of papers --

SHERLOCK (CONT'D)

After Milverton's initial visit to him in prison, Garvey sent his parents a series of emails in which he begged for loans. The dates of those emails correspond to payments recorded in Milverton's ledger.

(in summary)

Milverton was blackmailing Garvey and Garvey was paying.

JOAN

We are going to tell the police about the videos before his parole hearing... right?

SHERLOCK

(without looking up)

We will discuss the matter with the three girls' parents at the appropriate time. The decision will and should be theirs.

(then)

19 CONTINUED:

19

SHERLOCK (CONT'D)

Until then, we must stay the course
and attempt to identify Milverton's
accessory --

JOAN

-- before he figures out Milverton
is dead. Got it. And yet? Crazy
thought. What if Milverton *lied*
about having an accomplice?

Sherlock looks up at this.

JOAN (CONT'D)

I'm just asking. What if he
thought the *threat* of the failsafe
was enough to keep people from
going to the police?

Holmes shakes his head, "no."

SHERLOCK

He would never have been so bold as
to meet Garvey face to face -- *and*
in a state prison -- without some
sort of backup. Also: I found
something in his ledger.

He reaches for the ledger, OPENS it.

SHERLOCK (CONT'D)

He listed regular outgoing payments
to someone with the codename
"HENRY8."

And as we SEE the curious name in the ledger again and again...

JOAN

You think he's the accomplice.

SHERLOCK

The payments are consistently ten
percent of whatever monies
Milverton had coming in.

(then)

Seems a reasonable rate for a
blackmailer's assistant, no?

Before Joan can respond, Sherlock's cell CHIRPS with an incoming
text. And as he dumps the remainder of "his" sandwich on Joan's
plate and checks the message --

SHERLOCK (CONT'D)

It's Alfredo. He says someone's at
Milverton's door.

SHOCK CUT TO:

20 EXT. MILVERTON'S HOUSE - DAY

20

Alfredo waits, leaning up against his car as Sherlock and Joan approach. His disappointment is obvious as he explains --

ALFREDO

He's gone.

JOAN

The man who was at the door?

ALFREDO

Right after I texted you, he hopped in a cab. I tried to tail him but I lost him in traffic.

SHERLOCK

Description?

ALFREDO

Tall. Six feet, maybe. Grey hair. Mustache. Double-breasted suit. Cowboy boots.

Sherlock and Joan trade a glance: "*Cowboy boots?*"

ALFREDO (CONT'D)

It's weird. There was something about the guy...

SHERLOCK

Something like what?

ALFREDO

Something familiar. Like I *knew* him or something...

JOAN

From what?

ALFREDO

Dunno. Maybe I saw him at a meeting. Maybe I stole his car back in the day.

JOAN

(wheels turning)

You said cowboy boots, right?

Alfredo nods. Joan pulls out her phone and starts typing, but Sherlock doesn't notice. He's too focused on Alfredo.

SHERLOCK

What matters is your eyes beheld him.

20 CONTINUED:

20

SHERLOCK (CONT'D)

That means his image was transmitted to your posterior parietal cortex. Once we regress you, you'll remember every detail, including how you know him.

ALFREDO

...re-what me?

But Sherlock's already moving past him, reaching inside his car and POPPING THE TRUNK.

SHERLOCK

Regress. Ideally, we'd use a sensory deprivation chamber. In the absence of that...

He indicates the opened trunk.

ALFREDO

You want me to get *in* there?

But before Sherlock can answer --

JOAN

You grew up in New York right?

ALFREDO

Yeah.

JOAN

And you watched late-night TV?

ALFREDO

Of course.

JOAN

Was this the guy you saw?

CLOSE ON HER PHONE as it plays a video of A TALL MUSTACHIOED MAN wearing a double-breasted suit, COWBOY BOOTS and HAT.

DUKE GLOVER

Howdy, partner. Have you been injured at work? Involved in an automobile accident? Well, there's a new Sheriff in town: me, Duke Glover, Esquire.

RESUME Sherlock, Joan and Alfredo as they watch what is very clearly a COMMERCIAL. Alfredo nods in recognition.

ALFREDO

That's him.
(remembering the ad)

20 CONTINUED: (2)

20

ALFREDO (CONT'D)

"Come on down and see Sheriff Duke."

SHERLOCK

I'm sorry. Is that an *actual* advertisement?

JOAN

Guy was the king of personal injury lawyers; or rather, the Sheriff. Those commercials used to be all over late night TV. No wonder you felt like you knew him.

BACK TO THE PHONE as --

DUKE GLOVER

Remember, if you're looking for justice -- and money -- come on down and see Sheriff Duke.

SHOCK CUT TO:

21 INT. DUKE GLOVER'S OFFICE - DAY

21

CLOSE ON: A SIGN ON the DESK reads "THE SHERIFF IS IN: Duke Glover, Esquire."

DUKE GLOVER (O.C.)

"Charles Milverton."

PULL BACK TO REVEAL a room decorated according to the theme the man has chosen for his business. Western flourishes everywhere, including a BISON HEAD mounted beside several LAW DIPLOMAS and a prominently displayed LASSO. Sherlock and Joan sit across from HAROLD "DUKE" GLOVER. He's a bit older than he was when the video was made, but his look is essentially the same.

DUKE GLOVER (CONT'D)

Sorry. Name doesn't ring a bell.

JOAN

That's funny, Sheriff. Because you were seen knocking on his door in Staten Island this morning.

DUKE GLOVER

Can you prove that?

SHERLOCK

No. Nor can we prove that Mr. Milverton is your client. That he left certain materials with you, told you to disperse them should certain fates befall him.

21 CONTINUED:

21

Beat. They have Duke's full attention now. But he gives a small smile...

DUKE GLOVER

Say you're right. Say this
Milverton guy is a client. The law
would proscribe me from discussing
him with you in any way.

(standing)

Now, if you'll excuse me...

Sherlock remains seated a beat. When he finally stands, he heads for the wall of diplomas and certifications.

SHERLOCK

(off a particular diploma)

"Duke Glover, Esquire." I assume
the title refers to your law
license rather than your birthright
as the eldest son of a knight.

Before Duke can respond, Sherlock takes the diploma down and SMASHES it on the edge of a nearby table, shattering the glass.

DUKE GLOVER

What the hell -- ?

Sherlock reaches into the frame and pulls out the PAPER. He massages it, holds it up to the light.

SHERLOCK

As I suspected: This paper is 24
pound stock as opposed to the 80
pound used by most institutions.

(passing it to Joan)

Watson. I added several tomes on
handwriting analysis to your
reading list the other week. If
you've properly absorbed them,
you'll find the signatures of the
Dean and the Board President most
interesting.

JOAN

(beat; realizing)

"Franklin Costello and Martin
Faber." It looks like they have
the same D'Nealian capital F's.

SHERLOCK

Probably because they were written
by one person attempting to mimic
two different styles.

And as he shifts his gaze back to a nervous Duke...

SHERLOCK (CONT'D)

This certificate from the Bar Association looks a bit dodgy as well. Perhaps I should give them a call, make sure you're actually licensed.

Duke knows he's over a barrel, finally spills --

DUKE GLOVER

I know him, okay? I know Charles Milverton. But he's not my client.

(then)

If anything... you could say I'm a client of his.

SHERLOCK

Explain.

DUKE GLOVER

Few years ago, I got him off a DWI charge. We got a... sense of one another. He said that if any "sensitive information" came across my desk, he could use it to make money for both of us.

SHERLOCK

Translation: You gave him information about your clients in exchange for a cut of whatever money he made blackmailing them.

DUKE GLOVER

Just so we're clear -- that's all I did.

JOAN

"That's all?"

DUKE GLOVER

I wasn't the one who was supposed to "disperse materials" if something happened to Charles. That was someone else.

SHERLOCK

You're a liar who lies --

DUKE GLOVER

You've got my whole damn practice in your hands. I'm not lying. Charles never told me his name, but I know he's out there. Charles used to call him his "failsafe."

21 CONTINUED: (3)

21

A look between Holmes & Joan. There's that f**king word again.

SHERLOCK
(back to Duke)
We'll need everything you have on
Mr. Milverton. And I do mean
everything.

SHOCK CUT TO:

22 INT. BROWNSTONE - STAIRS / LOCK ROOM - NIGHT

22

Joan makes her way down the stairs with a BOX OF LEGAL FILES.

JOAN
Lots of evidence here that Duke
Glover is even scummier than we
thought, but nothing helpful with
respect to Milverton's accomplice.
(then)
How'd you do with your --

She stops when she SEES an assortment of COLORFUL COINS on the
table where Sherlock is sitting with his own BOX of files.

JOAN (CONT'D)
Are those sobriety chips?

Sherlock continues reviewing his share of the files as --

SHERLOCK
I ordered a set online yesterday,
had them shipped overnight.
Thought I should see what all the
fuss was about.
(then)
Colors are a bit garish, no? More
appropriate to celebrating a
successful first year as a Vegas
showgirl.

Joan sets her box down. Reaches for a PLASTIC CUP at the center
of the table, looks inside to find MORE CHIPS.

JOAN
Sherlock... have you been using
them to play *Quarters*?

SHERLOCK
Didn't drink anything, Watson, just
wanted to see them bounce.

Joan studies him a beat. And then:

JOAN
You're a liar.

SHERLOCK

Smell my breath.

JOAN

I'm not talking about the drinking.
I'm talking about what you said
yesterday about not wanting me to
weigh in on your sobriety anymore.

SHERLOCK

What?

JOAN

(re: the coins in the cup)
I know you're not the most
sensitive guy in the world... but
even you have to know how offensive
this is.

(when he says nothing)
You wanna talk about how you're
feeling about your one-year chip...
I'm all ears.

A long and quiet beat as he mulls the offer. Finally indicates
his own collection of Duke Glover's files:

SHERLOCK

You were asking if I found
anything. The answer is "maybe."

Joan is disappointed, but only mildly. The offer is out there.

SHERLOCK (CONT'D)

Two years ago, Milverton referred a
client to the Sheriff: Abraham
Zelner, a morbidly obese man who
wanted to sue an airline for
removing him from a flight. Zelner
was the only client Milverton ever
referred.

He turns, picks up Milverton's financial ledger.

SHERLOCK (CONT'D)

We theorized earlier that "HENRY8"
was Milverton's accomplice. Henry
the Eighth, as I'm sure you're
aware, was the fattest monarch in
British history.

JOAN

You think Zelner is the accomplice
and that Milverton gave him that
codename because he was heavysset.

22 CONTINUED: (2)

22

SHERLOCK

Orson Welles was "heavysset."
Abraham Zelner could pull small
moons out of orbit.

Joan seems unsure. And so when Sherlock's phone suddenly RINGS,
he checks the ID and asks --

SHERLOCK (CONT'D)

Captain Gregson, what is the first
thing that comes to your mind when
I say "Henry the Eighth?"

INTERCUT WITH:

23 INT. POLICE STATION - BULLPEN - NIGHT

23

We're WITH GREGSON as he walks, his phone to his ear --

GREGSON

...Herman's Hermits?

(then; quietly)

Look. I thought you should know.
A call came in a little while ago
from a night watchman at a
construction site. He saw some
suspicious activity, wanted us to
send a car. The responding
officers found a perp trying to
dump a corpse into some wet cement
in the building's foundation...

(crux of the matter)

Victim was shot three times in the
chest, perp claims he did it
because the guy was blackmailing
him. Some hypothetical bells
started ringing...

As Sherlock closes his eyes, sighs...

SHERLOCK

Was the victim, perchance, named
Milverton?

GREGSON

First name "Charles."

SHERLOCK

I don't suppose the culprit
happened to confess to being
Milverton's accomplice...

...Gregson stops near the HOLDING AREA. Beyond the bars, we can
see a dejected man, ROBERT PISTONE (40s, broad shouldered, blue
collar), sitting on the bench.

23 CONTINUED:

23

GREGSON

No. His name's Robert Pistone.
His daughter is *Claudia* Pistone,
Brett Garvey's second victim --

SHERLOCK

He was being blackmailed too.

GREGSON

Yeah. And his attorney's already
spinning his story to the media.
I'm sorry... but the news that
Charles Milverton is dead is
officially out.

And ON an unhappy Sherlock --

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

24 INT. POLICE STATION - INTERROGATION ROOM - NIGHT 24

ON ROBERT PISTONE as he worries a thick SIGNET RING on his finger. He's seated beside his ATTORNEY, mid-speech, emotional but resolute.

PISTONE

I got the first blackmail note nine months ago. It came with a DVD...

FIND Gregson sitting across from him...

GREGSON

This would be the recording Brett Garvey made of your daughter's assault.

24A INT. POLICE STATION - OBSERVATION ROOM - NIGHT 24A

Sherlock watches from the other side of the glass.

24B INT. POLICE STATION - INTERROGATION ROOM - NIGHT 24B

PISTONE

Hearing about it when it first happened... hearing her have to try to put it into words...

(beat; shakes his head)

That was nothing compared to seeing it.

(then)

I swear. If I could've gotten my hands on Garvey that day --

ATTORNEY

(gently reminding)

Robert... the Captain's said he's willing to put in a word for you with the D.A. Let's try to stay on topic.

Pistone collects himself. Continues.

PISTONE

Ultimately... I did what I had to do. I paid. Ten big ones.

(then)

It wasn't easy. My brother and I have a contracting business. Work was slow. But no way was I going to let that tape get out.

24B CONTINUED:

24B

PISTONE (CONT'D)

Not after everything Claudia'd
already been through.

(beat)

I thought that would be the end of
it. I was wrong. A few weeks
later, I get an email. Same
threat, same demand.

(beat)

Weird thing is... for the first
time in a long time... I actually
stop thinking about Brett Garvey.

GREGSON

And start thinking about the man
who sent you the video.

PISTONE

He warned in his note he had some
sort of a "failsafe" in place.

(then)

For a while... that actually
mattered to me. I didn't want
Claudia finding out that tape even
existed.

(beat)

But I also knew I couldn't afford
to keep paying.

GREGSON

How did you track Charles Milverton
down?

PISTONE

He emailed me again last week.
Asked for more money. I wrote back
and said I had it, but it was in
cash. Said I'd borrowed it from a
friend who runs numbers, couldn't
deposit it in the bank without
raising a red flag...

*
*
*

GREGSON

And so he'd need to accept a more
tangible payment.

PISTONE

He took the bait. I left an
envelope under a park bench. Hid
nearby. When Milverton came to
pick it up, I followed him home.
Few nights later, I broke in
through his back door. Shot him.
Grabbed his body and his laptop and
took off.

GREGSON

Where's the laptop now?

PISTONE

Smashed. I stomped on it, tossed it in a sewer. I didn't want anyone to see I'd emailed him.

GREGSON

(beat; delicately)

Speaking of stomping... it's my understanding there was some post-mortem damage done to the victim's face...

Pistone looks to his attorney this time. The attorney nods. And after a moment...

PISTONE

When your guys came at me tonight... when I realized I couldn't get away... I looked down at Milverton and...

(shakes his head; knows how it sounds)

It was like he was looking *back* at me. Like he was... laughing.

If it weren't for the stoic tear rolling down his cheek, we wouldn't know how deeply the last 24 hours have affected him.

PISTONE (CONT'D)

I snapped. Lifted my boot up and just...

He falls into a reverie, but only for a moment. Tells the Captain matter-of-factly:

PISTONE (CONT'D)

He's got enough face left for an open casket.

(then)

It's more than he deserves.

SHOCK CUT TO:

25 INT. POLICE STATION - BULLPEN - MOMENTS LATER

25

Gregson and Sherlock emerge from their respective rooms at the same time. And as they fall in step together...

GREGSON

He's the guy you saw the other night, right?

*
*
*

25 CONTINUED:

25

SHERLOCK

The man I saw was in a mask. But
the height and weight are correct.

*
*
*

GREGSON

(dryly)

...and usually I feel so good when
we've got a killer dead to rights.

SHERLOCK

He's an idiot.

Gregson stops at that. Sherlock explains:

SHERLOCK (CONT'D)

He's put all of Milverton's victims
-- including his own daughter -- at
risk. For all we know, the
internet is already flooded with
their secrets.

GREGSON

I'm not saying I agree with what he
did. I'm saying I sympathize. Guy
killed someone who was trying to
profit off a video of his teenage
daughter's rape.

SHERLOCK

Yes, well aware.

Gregson WATCHES as an ND DETECTIVE leads a handcuffed Robert
Pistone away from the interrogation room in the background.

GREGSON

Pistone plays his cards right, D.A.
won't ask for more than
manslaughter in the first. He'll
be out in three and a half years.

The Captain MOVES OFF and DETECTIVE BELL approaches from a
corridor.

BELL

Holmes. I went to that address you
gave me. The one for the guy you
thought was working with the dead
blackmailer? Abraham Zelner?

*

SHERLOCK

Please tell me you have him in
custody.

BELL

(shakes his head)

The address wasn't a residence.

25 CONTINUED: (2)

25

BELL (CONT'D)

It was a butcher shop in Chinatown.
(off Holmes' reaction)
It gets worse. I can't find any
record of the guy in the NCIC or
DMV databases.

SHERLOCK

(surprised)
None?

BELL

Sorry. I know you thought it was a
lead... but far as I can tell? The
name's a fake.

Sherlock's cell begins to RING and Bell STEPS AWAY. Holmes
checks the ID, answers --

SHERLOCK

The brownstone is on fire. My bees
have escaped. There's a massive
comet headed for Manhattan.

JOAN (V.O.)

Excuse me?

SHERLOCK

I'm sorry. The evening seems
headed in a certain direction. I
assumed you could only be calling
with more bad news.

JOAN (V.O.)

Honestly? I'm not sure what kind
of news this is.

(then)

Alfredo is here. He thought we
should know his sponsor just got a
new blackmail demand from Charles
Milverton.

And ON this seemingly impossible news --

SHOCK CUT TO:

26 INT. BROWNSTONE - LOCK ROOM - NIGHT

26

We're CLOSE ON ALFREDO'S LAPTOP. And as we SEE the blackmail
note on the screen...

ALFREDO (O.C.)

It's just like the other letters
Darren got.

ANOTHER ANGLE finds Sherlock studying the note at the table in
the lock room.

ALFREDO (CONT'D)

Same email address, same threats,
same wiring instructions...

JOAN

(to Sherlock)

What do you think it means?

A beat as he just sits there, processing. And then...

SHERLOCK

(quietly; to himself)

Henry Eight.

(to Joan)

And ate and ate...

JOAN

You think the accomplice sent this?

SHERLOCK

As Milverton's failsafe, he was
privy to all aspects of his
operation. He possesses all of the
same prurient material that
Milverton did. Only instead of
exposing it, as he was supposed to -
-

JOAN

He's using it to take over the
business.

SHERLOCK

Milverton's murder has been all
over the news for hours now.

(bottom line)

Henry Eight knows and he doesn't
care.

(reinvigorated)

I don't think I've ever been so
thankful for the essential avarice
of the human condition.

ALFREDO

...you're happy about this?

SHERLOCK

(of course)

Milverton's plan backfired. His
failsafe has shirked the duties for
which he was hired. That means
that -- for now -- the secrets of
Milverton's blackmail targets are
safe.

JOAN

(getting it)

We still have time to identify
Henry Eight.

SHERLOCK

"Abraham Zelner," as it turns out,
was a pseudonym. Yet I still
believe the fat man represented by
Duke Glover was Milverton's
accomplice.

He picks up one of the file boxes they took from Glover and
DUMPS its contents on the table.

JOAN

You're getting back into Glover's
files...?

SHERLOCK

Only lead we have at the moment.
So yes. But not before tea. It's
going to be a late night.

(then; heading for the
stairs)

Thank you, Alfredo. You've been
most helpful.

And as he EXITS...

CUT TO:

27 INT. BROWNSTONE - KITCHEN - MOMENTS LATER

27

As Sherlock sets a KETTLE on the stove, we HEAR --

ALFREDO (O.C.)

Hey.

Holmes turns to find Alfredo making his way inside.

ALFREDO (CONT'D)

Wanted to check in with you about
tomorrow before I go.

Sherlock just looks at him. "Tomorrow?" Alfredo smiles,
reminds him --

ALFREDO (CONT'D)

We're going to a meeting. You're
getting your chip...?

(then)

Just wanted you to know I'm gonna
say a few words first. Didn't want
you to be surprised.

27 CONTINUED:

27

Sherlock's expression clouds. And after a moment...

SHERLOCK

About that. I'm afraid tomorrow isn't going to work for me.

ALFREDO

You're working. I get it. But your day is your day, man. And I promise, it'll only take a few minutes --

SHERLOCK

It's not the case, Alfredo. It's the chip.

(then)

I can't accept it.

(then)

I know that, to most addicts, it's a treasured token. A very tangible representation of their hard work and determination.

(then)

I, of course, am not most addicts.

Alfredo is confused. And so Holmes explains...

SHERLOCK (CONT'D)

To me, it wouldn't commemorate the beginning of a period of great success, but the end of a period of profound failure.

(then)

I failed when I abused drugs, Alfredo.

(then)

I'd rather not have a reminder of that fact.

A quiet beat.

ALFREDO

I'm sorry if that's how you see it. But I get it.

(then)

You don't want the chip... I'm not gonna force it on you.

(beat)

But if it's all the same to you... I'd still like to say a few words at the meeting.

And now it's Sherlock who's confused.

27 CONTINUED: (2)

27

ALFREDO (CONT'D)

I'm proud of you, man. I wanna
acknowledge all the hard work
you've done... even if you're not
there to hear it.

A beat... and then Sherlock gives a small nod. Alfredo EXITS.
And ON Holmes, alone in the shadows of the kitchen...

CUT TO:

28 INT. BROWNSTONE - JOAN'S BEDROOM - DAY

28

ON JOAN, asleep in her bed. From somewhere O.S. we HEAR someone
SLURPING. A beat, then Joan jolts upright as she realizes...
Sherlock is sitting cross-legged on her floor, various files and
papers spread out around him as he SIPS from a STEAMING CUP OF
TEA.

*
*
*
*

JOAN

Why are you in my room?

SHERLOCK

Because sitting elsewhere and
waiting for you to open your eyes
seemed inefficient.

(then)

I believe I've uncovered the real
identity of Henry Eight. It all
starts with the corpulent Abraham
Zelner...

JOAN

The guy Bell says doesn't exist?

SHERLOCK

Abraham Zelner existed, Watson, at
least for a little while.

(explains)

It was an assumed identity used for
the express purpose of an obesity
discrimination lawsuit. When the
airline "Zelner" sued made its
first low-ball offer of settlement,
he accepted, probably because he
knew his false identity wouldn't
stand up to scrutiny. This got me
to thinking: What if he'd done it
before?

JOAN

You think he sued other airlines?

SHERLOCK

Airlines, movie theaters,
restaurant chains...

28 CONTINUED:

28

SHERLOCK (CONT'D)

for a professional fat man, these businesses are a veritable deep-fried buffet of nuisance lawsuits, each providing a lucrative stream of income.

(then)

I delved into the records of similar nuisance lawsuits filed on the east coast and focused on those that resulted in quick "go-away" payoffs.

*
*
*

Sherlock sits beside Watson on the bed so he can show her:

SHERLOCK (CONT'D)

Notice anything unusual about the names of these plaintiffs?

JOAN

(reading)

Abraham Zelner, Brad Yates, Carl Xavier, Declan Wyman...

She looks at Sherlock, not following.

SHERLOCK

The initials. A.Z., B.Y., C.X., D.W. They represent a pattern --

JOAN

(getting it now)

The first names start with "A" and move forward, the last names start with "Z" and move backwards.

SHERLOCK

(nods; and then)

I believe all of them were assumed by one man. The same man Milverton referred to in his ledger as Henry Eight.

JOAN

That's great. But it still doesn't tell us his *real* name....

SHERLOCK

No. But it did help me find photos of the plaintiffs in two of the nuisance suits. One appeared in a Queens newspaper regarding "Ethan Varner's" complaint against a tanning salon whose beds couldn't accommodate his prodigious girth.

He grabs a COPY of the story from his papers, shows it to her.

28 CONTINUED: (2)

28

JOAN

Ethan Varner, E.V. That fits the same pattern as the other names.

Sherlock scoops another ARTICLE from his piles.

SHERLOCK

Four years ago, the rotund "Gary Bloom" sued a cineplex in Dover, Delaware for excessively small seats. He received a fifty-thousand dollar settlement.

Sherlock shows this picture to Joan. She compares it to the first photo Sherlock handed her.

JOAN

It's the same man.
(thinking, then)
But Gary Bloom... that name doesn't fit the pattern.

SHERLOCK

No, it does not. Because this, I believe, was his first lawsuit.

JOAN

He used his real name.

SHERLOCK

Abraham Zelner may not have a DMV record... but Gary Bloom most assuredly does.

(then)

He lives in Staten Island.

ON the breakthrough, we PRE-LAP the sound of LOUD KNOCKING... and we...

SHOCK CUT TO:

29 INT. GARY BLOOM'S HOUSE (STATEN ISLAND) - DAY

29

We're in the LIVING ROOM of Bloom's modest home. The KNOCKING pauses; we HEAR Sherlock call from outside:

SHERLOCK (O.S.)

Hello?

(then)

Mr. Bloom?

A beat... and then we hear the SOUND of a CHEAP LOCK getting picked. A final CLINK as it's defeated, the front door SWINGING OPEN to REVEAL --

29 CONTINUED:

29

-- Sherlock and Joan. As they step cautiously into the house, Joan struggles to see in the darkness.

JOAN

It's so dark. Where's the light switch?

Spotting it, Sherlock moves to turn on a light. As he crosses, his every step makes a CRUNCHING SOUND. Odd.

Sherlock flips on the light, then looks down at the floor.

ANGLE ON THE FLOOR -- it's covered with GRAINS of CAT LITTER. Sherlock drops INTO FRAME to examine it.

JOAN (CONT'D)

What is it?

SHERLOCK

Cat litter.

JOAN

It's everywhere.

(then)

Guy must have a lot of cats...

Sherlock is already headed down the hall. His tone is slightly grim as he responds.

SHERLOCK

I don't think this litter was put out for cats. I think it was put out to absorb odors.

And as he pushes open the door to a BATHROOM, stops dead in his tracks --

SHERLOCK (CONT'D)

Very strong odors.

ANOTHER ANGLE

...REVEALS that the TUB in the bathroom (barely) contains GARY BLOOM'S DEAD, DECAYING BODY. He's SLUMPED DOWN, his face just barely cresting the milky water.

And ON Sherlock and Joan, taking in this morbid development...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

30 INT. GARY BLOOM'S HOUSE (STATEN ISLAND) - BATHROOM - DAY 30

We're CLOSE on Gary Bloom's mottled corpse. The water has been DRAINED from his tub, allowing us a better look at his chest and arms.

SHERLOCK (O.C.)
Captain Gregson, meet Gary Bloom...

And as a CAMERA FLASH washes over the body...

...ANOTHER ANGLE finds Sherlock standing with Gregson near the sink. A CRIME SCENE PHOTOGRAPHER snaps pictures beside them.

SHERLOCK (CONT'D)
...a.k.a. "Henry Eight," a.k.a.
Charles Milverton's accomplice.

GREGSON
Looks like he's been here about a week. *

SHERLOCK
(nods his agreement)
Note the bruise pattern on his chest. *

GREGSON
Is that a footprint?

31 INT. GARY BLOOM'S HOUSE (STATEN ISLAND) - BATHROOM - NIGHT 31 *

FROM ABOVE: Gary Bloom THRASHES in his bathwater, a BOOTED FOOT pressing down hard on his chest.

SHERLOCK (V.O.)
Obviously, the killer caught him
unawares and then drove his head
beneath the water.

32 INT. GARY BLOOM'S HOUSE (STATEN ISLAND) - BATHROOM - DAY 32

GREGSON
He drowned.

SHERLOCK
The body was too immense to remove.
And so, rather than dismember him,
Mr. Milverton left behind a
decade's supply of cat litter to
cover the stench of his
decomposition.

32 CONTINUED: 32

He EXITS. And as Gregson follows --

33 EXT. GARY BLOOM'S HOUSE (STATEN ISLAND) - DAY 33

They move past some ND POLICE PERSONNEL to join Joan and Bell outside.

GREGSON

Wait a second. You think *Milverton* did this?

(when Sherlock nods)

Why not Robert Pistone? He killed Milverton, he would've had motive to kill Bloom too.

Sherlock looks to Joan, who explains:

JOAN

The bruise on Bloom's chest would suggest a shoe size between a six and an eight.

34 INT. GARY BLOOM'S HOUSE (STATEN ISLAND) - BATHROOM - NIGHT 34

Bloom continues to THRASH beneath the water... only this time, we SEE Charles Milverton is the one holding him down.

SHERLOCK (V.O.)

Milverton was a size seven. Mr. Pistone, a twelve.

35 EXT. GARY BLOOM'S HOUSE (STATEN ISLAND) - DAY 35

SHERLOCK

Also: The brand of cat litter spread about? Same one Milverton used.

36 INT. GARY BLOOM'S HOUSE (STATEN ISLAND) - NIGHT 36

Charles Milverton plunges his hand repeatedly into a LARGE BAG OF KITTY LITTER, scattering FISTFULS of the stuff on the floor as he backs towards the front door.

SHERLOCK (V.O.)

I remember the scent quite vividly from his house.

37 EXT. GARY BLOOM'S HOUSE (STATEN ISLAND) - DAY 37

BELL

(confused)

When were you in Milverton's house?

Sherlock and Gregson register the misstep; Joan keeps things moving --

37 CONTINUED:

37

JOAN

(to Bell and Gregson)

We think if you run his credit cards, you'll find he purchased an unusually large amount of the stuff a couple weeks ago.

GREGSON

Any idea *why* Milverton would've killed his partner in crime?

JOAN

(shrugs; a guess)

Bloom wanted a raise?

SHERLOCK

The more pressing question, in my humble opinion, is this: If *Mr. Bloom* hasn't taken over Milverton's blackmail business... who has?

And on the foursome, stuck for an answer --

CUT TO:

38 INT. BROWNSTONE - LIBRARY - NIGHT

38

Sherlock sits and stares at a CRACKLING FIRE, his hands folded. On the floor beside him: The two FILE BOXES from Duke Glover.

JOAN (O.C.)

Well this is a surprise.

He TURNS to find Joan making her way into the room. And as she indicates the two boxes...

JOAN (CONT'D)

I thought you would've covered one of these walls with evidence by now...

SHERLOCK

Did.

(then)

Took it down.

(then)

Put it up again.

(then)

Took it down again.

JOAN

Not helpful, I take it.

SHERLOCK

I've been through it all. So have you.

38 CONTINUED:

38

SHERLOCK (CONT'D)

There is an abundance of evidence that indicates Gary Bloom was Charles Milverton's accomplice-slash-failsafe. There is none that suggests the identity of the blackmailer who contacted Alfredo's sponsor yesterday.

(beat; frustrated)

I need new data to move forward.

To his surprise, Joan picks up one of the file boxes. She explains --

JOAN

I'm gonna take one last look before I turn in.

Sherlock is quietly impressed, but says nothing. Turns back to the fire. But no sooner has Joan headed for the stairs than --

SHERLOCK

It's curious.

(then)

You haven't said a single word today about my impending anniversary.

JOAN

Not my business anymore, remember? You made that pretty clear the other night.

A beat as Holmes considers that, his eyes still locked on the fire. And finally --

SHERLOCK

You were right about the sobriety chips I ordered.

(then)

I was looking to get a rise.

(shrugs)

Spark a conversation...

JOAN

And the reason you wouldn't just do it like a normal person is...

Sherlock doesn't answer. Joan SEES for the first time that his eyes have grown moist.

JOAN (CONT'D)

Sherlock, what is it?

SHERLOCK

I told Alfredo last night that I cannot accept my one-year chip tomorrow because it conjured in my mind memories of a period of failure.

(beat)

That was only partially true.

(beat)

The reason I cannot accept the chip on the one-year anniversary of my sobriety... is because it is not my one-year anniversary.

ON JOAN as it hits her --

JOAN

...are you saying you relapsed?

SHERLOCK

A long time ago, well before I met you.

(beat)

It was, in fact, the day after I agreed to enter into rehab.

(then)

I had realized my father was right. I needed to repair myself. And so I disposed of my drugs. *Destroyed* my paraphernalia. The next day, I entered Hemdale.

(then)

The day after that...

He pauses. Takes a breath.

SHERLOCK (CONT'D)

I grew sick. Sicker than I'd ever been. And so I devised a way to leave the premises without being detected. I... found what I needed... and then I returned.

(then)

That was the last time I used drugs. Not the day before.

And after that hangs there a beat...

JOAN

Sherlock... I understand why you're upset... but you're talking about a difference of *one day*. It doesn't change what you did in the 364 that followed --

Sherlock shakes his head. *You don't understand...*

38 CONTINUED: (3)

38

SHERLOCK

I had decided I was through with drugs. Me. And then, not 24 hours later...

He trails off, frustrated.

SHERLOCK (CONT'D)

I know it's a mere "detail"... but I am a man of details.

(then)

It matters to me.

He STANDS to face her.

SHERLOCK (CONT'D)

I hadn't thought about it in a very long while. But then Alfredo realized I was approaching what he *believed* to be my "anniversary," and...

JOAN

You realized you couldn't accept the chip because it would be a lie.

A long and quiet beat.

SHERLOCK

I know I need to tell Alfredo.

(then)

It's just proving... difficult.

(then; turning to her)

And... for some strange reason... it didn't seem right to tell him before you.

We hear a CHIME from off-camera. Sherlock steps into...

39 INT. BROWNSTONE - LOCK ROOM - CONTINUOUS

39

He moves to his TABLET, which has just received "ONE NEW EMAIL." And as he OPENS it, sighs at what he sees...

JOAN

What is it?

SHERLOCK

Charles Milverton's autopsy report. Which I would happily consider "new data" if I hadn't *been* there the night he was gunned down.

He steps away, frustrated. Joan can't help herself. She OPENS a few of the attachments that accompany the report.

39 CONTINUED:

39

JOAN

Huh.

SHERLOCK

What?

JOAN

Nothing, it's just... when you said Robert Pistone "stomped" on Milverton's face, I guess I assumed he stomped *all over*. But according to this, he really only did damage to one side.

Sherlock takes the tablet from her. Studies a BLOWN-UP IMAGE of Milverton's face. And when he SEES that the damage is almost exclusively to his RIGHT TEMPLE...

40 INT. MODEST HOME (STATEN ISLAND) - BEDROOM - NIGHT

40

Milverton ENTERS and fires up his laptop. The GLOW from its screen illuminates his face... and as we SEE the UGLY SCARRING around his right temple...

41 INT. BROWNSTONE - LOCK ROOM - NIGHT

41

SHERLOCK

They're gone.

JOAN

What are?

SHERLOCK

His scars. He had a patch of them right here. Very distinctive...
(beat; still studying the photograph)
It's almost as though Pistone targeted them...

JOAN

I don't understand. Why would Pistone want to destroy Milverton's scars?

And ON Sherlock, considering the question --

SHOCK CUT TO:

42 INT. POLICE STATION - GREGSON'S PRIVATE OFFICE - DAY

42

Pistone sits with his attorney. The door opens and Sherlock BLOWS INSIDE, trailed by Gregson and Joan.

SHERLOCK

Mr. Pistone. Such a pleasure to see you again, I was so pleased to hear you made bail.

PISTONE

(what's with this guy?)

Thanks. My attorney said you had some more questions for me...

SHERLOCK

Remind us: When did you first identify Charles Milverton as your blackmailer?

PISTONE

A few nights ago. Just like I told you.

GREGSON

We now have reason to believe that you and Mr. Milverton actually crossed paths a few months ago.

ATTORNEY

What?

JOAN

Charles Milverton was savagely beaten around the same time. He had to go to an E.R.

She passes the attorney an assortment of PHOTOGRAPHS that feature a bloodied (but very much alive) Charles Milverton.

JOAN (CONT'D)

He said he was mugged, which is why the responding detectives took pictures.

(then)

Thing is... we think he was lying.

SHERLOCK

He gave varying descriptions of his mugger to the police. The doctor who treated him chalked it up to a concussion... but we think it was something else. We think he couldn't tell him the *real* story...

JOAN

...which was that you found him and beat him until he agreed to cut you in on his blackmailing business.

42 CONTINUED: (2)

42

ATTORNEY

I think we're done here --

PISTONE

No. I wanna hear this. I wanna hear about how I muscled in on the guy who was using a video of my daughter's rape to extort money from me.

Sherlock indicates a particular photograph of the battered Charles Milverton.

SHERLOCK

See these gashes right here? The ones around his right temple? The wounds bear a rather *striking* resemblance to the emblem on your ring, wouldn't you agree?

43 INT. POLICE STATION - INTERROGATION ROOM - NIGHT

43

Pistone fiddles with his thick signet ring as he talks to Gregson.

*

44 INT. POLICE STATION - GREGSON'S PRIVATE OFFICE - DAY

44

SHERLOCK

Mr. Milverton was left with scars in roughly the same pattern. You knew this. And so, when the police closed in on you two nights ago, you trampled his face in an attempt to obscure them.

PISTONE

So Milverton took a beating from a guy with a ring like mine.

(re: his ring)

You wanna guess how many of these are out there?

Sherlock ignores the question.

SHERLOCK

Interesting that you failed to mention the other night that Claudia is not your daughter, but your *stepdaughter*.

PISTONE

I love her like she was mine.

GREGSON

Not according to your neighbors you don't.

44 CONTINUED:

44

GREGSON (CONT'D)

(when Pistone turns)

They told us a little while ago the two of you fight a lot.

PISTONE

I'm strict.

SHERLOCK

As I was saying: You found Milverton months ago. You intended to punish him for blackmailing you, but then he surprised you. Offered you a piece of the operation in exchange for his life. Your contracting business was, well, contracting. You needed the money. And so you took him up on his offer.

*
*
*
*
*
*
*

JOAN

Charles suddenly found himself with two partners. His failsafe, Gary Bloom, and you. Someone had to go.

SHERLOCK

Milverton murdered Bloom. Maybe you put him up to it, maybe he did it of his own volition. Either way -- I suspect a 50/50 split wasn't enough for you. And so once you had a sense of how Milverton operated, you staged the most hostile of takeovers.

Pistone SAYS NOTHING, just stares bloody murder at Holmes.

ATTORNEY

These are theories, Captain. Nothing more. If you want to level these kinds of accusations... you need proof.

SHERLOCK

We are in violent agreement. That's why our colleague, Detective Bell, is talking to your brother in a room down the hall.

PISTONE

...Vincent is here?

SHERLOCK

You said the other night the two of you were business partners.

44 CONTINUED: (2)

44

SHERLOCK (CONT'D)

Well, when we began to suspect you were guilty of crimes more sinister than the one you confessed to, we asked a judge to help us get access to your financial records.

GREGSON

Your ledgers reflected a lot of cash coming in. We think they were payoffs from Milverton. You deposited them in your business account and then you wrote yourself a check for the corresponding amount. Pretty basic money-laundering.

SHERLOCK

But recently you started paying yourself slightly less. Ten percent less, to be precise.

JOAN

Your brother, meanwhile, was paid the difference.

SHERLOCK

I think Charles Milverton would've been quite flattered. You, *replicating* his operation to the degree that you have? Securing your very own failsafe?

JOAN

We know you have a partner. Otherwise how could Darren Whitman have received a demand for money while you were in police custody?

An angry Pistone is about to respond when Sherlock's phone CHIRPS with a new text. And as Holmes reads it --

SHERLOCK

Sad news, Robert. Detective Bell writes your brother just confirmed our theories. Looks like you'll be heading to prison for a few more decades than you thought.

And ON a steaming Pistone --

CUT TO:

45 INT. SUPPORT GROUP MEETING ROOM - LATE AFTERNOON

45 *

Alfredo is early, setting up chairs for the meeting with a few others when he sees Sherlock ENTER. And as Alfredo smiles --

45 CONTINUED:

45

ALFREDO

Hey. You change your mind?

SHERLOCK

I'm afraid I have not.

ALFREDO

Then what're you doing here?

When Sherlock seems stuck for an answer...

ALFREDO (CONT'D)

You okay?

SHERLOCK

There's something I'd like to discuss with you.

(then)

I'd prefer we do it in private.

ALFREDO

'Course, man. Whatever you need.

He grabs his coat from a nearby chair. And as he and Sherlock head for the door...

CUT TO:

46 INT. BROWNSTONE - 2ND FLOOR HALL - NIGHT

46

It's late. Joan, dressed in bedclothes, is emerging from the bathroom when she hears a BUZZING coming from downstairs. She calls out:

JOAN

Sherlock?

The buzzing STOPS. But Sherlock doesn't call back. And as a curious Joan makes her way down the stairs...

CUT TO:

47 INT. BROWNSTONE - STUDY - NIGHT

47

She enters to find Sherlock using his electric needle to do more touch-up work on one of the tattoos on his arms.

JOAN

Hey. I didn't hear you come in...

SHERLOCK

(eyes on his work)

You know me. Stealthy as a shadow.

JOAN

How'd it go with Alfredo?

47 CONTINUED:

47

Holmes turns the needle OFF a moment. Doesn't look up.

SHERLOCK
Liberating. As you predicted.
(then; turning it back ON)
I'm lucky to have him.

Joan just watches him a beat. And then...

JOAN
Hey. Look at the clock.

He does. SEES it's **12:07 AM**.

JOAN (CONT'D)
Happy "real" anniversary.

A beat... and then Sherlock turns off the needle again.

SHERLOCK
Regardless of the actual start date
of my sobriety, I still have no
interest in public celebrations,
speeches, encouragements, or
bestowing of chips. My sobriety is
and always has been a very private
affair. I will commemorate my
achievements and milestones in my
own time and in my own way.
(then)
Do I make myself clear?

Joan looks at him, smiles, accepting him for who he is.

JOAN
When do you not?

She turns and EXITS.

ON Sherlock, LISTENING as she ascends the stairs and closes the door to her bedroom. He pulls his shirt sleeve down. Pulls up his pant leg to REVEAL...

...A NEW TATTOO in progress on his calf. It's an image of a one-year sobriety chip, similar in size and color to the ones we saw earlier. This is what he was working on when Joan called out to him, *not* the tattoo on his arm.

He turns the needle back on and resumes his intricate work. And we...

FADE TO BLACK.

END OF EPISODE