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

Episode #121

"Risk Management"

Story by

Liz Friedman & Robert Doherty

Teleplay by

Liz Friedman

3/26/13 - White Prod. Draft

- pgs. 1-55

EYE PRODUCTIONS

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ELEMENTARY

EPISODE #121 "Risk Management"

White Production Draft - March 26, 2013

CAST LIST

SHERLOCK HOLMES

JONNY LEE MILLER

JOAN WATSON

LUCY LIU

CAPTAIN GREGSON

AIDAN QUINN

DETECTIVE MARCUS BELL

JON MICHAEL HILL

BRITISH MAN (VOICEOVER)

DETECTIVE

EILEEN BISHOP

DAREN STALTON

KATE STALTON

FRANCIE SWIFT

LEAH STALTON (NON-SPEAKING)

IRENE ADLER

**ITEMS IN BOLD INDICATE REVISIONS**

ELEMENTARY

EPISODE #121 "Risk Management"

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SET LIST

INTERIORS

BROWNSTONE  
STUDY  
LOCK ROOM  
KITCHEN  
SHERLOCK'S ROOM  
LIBRARY  
BATHROOM  
FOYER  
POLICE STATION  
CONFERENCE ROOM  
GREGSON'S PRIVATE OFFICE  
INTERROGATION ROOM  
OBSERVATION ROOM  
HALLWAY  
WALLACE BISHOP'S HOME  
LIVING ROOM  
STALTON RISK MANAGEMENT  
WAITING AREA  
DAREN'S OFFICE  
KATE'S OFFICE  
LEAH STALTON'S HOME  
RIKERS ISLAND  
VISITING AREA  
SECLUDED HOME  
BACK ROOM

EXTERIORS

ALLEYWAY  
STALTON RISK MANAGEMENT  
SIDEWALK  
CITY PARK  
LEAH STALTON'S HOME  
RIKERS ISLAND/STREET  
SECLUDED HOME  
SIDEWALK  
FRONT STEPS

**ITEMS IN BOLD INDICATE REVISIONS**

TEASER

OVER BLACK

BRITISH MAN (V.O.)  
My name is Moriarty. I believe  
we're overdue for a chat.

FADE IN:

1 INT. BROWNSTONE - STUDY - NIGHT

1

Picking up where we left off in Episode 120: SHERLOCK has The Actuary's phone on speaker and is holding it up so JOAN can listen.

SHERLOCK  
If you're Moriarty, I concur. Long  
overdue.

BRITISH MAN (V.O.)  
"If?"

And as Joan produces her own phone, hits "RECORD" --

SHERLOCK  
You're a voice on the other end of  
a telephone. You haven't even a  
first name as far as I can tell.  
(beat; off the man's  
silence)  
Would you like to *tell* me your  
first name?

BRITISH MAN (V.O.)  
I appreciate you passing my message  
along to Sebastian Moran.  
(beat)  
I hear his prognosis is quite  
grave.

SHERLOCK  
Yes. Well. If you expect me to  
feel any sympathy for a taker of  
nearly 40 lives --

BRITISH MAN (V.O.)  
I expect you to feel angry because  
I manipulated you. Rather easily,  
I might add.

Sherlock is angry. And after a beat --

BRITISH MAN (V.O.)  
Chin up, Holmes. Manipulation is  
my business.

1

CONTINUED:

1

SHERLOCK

Seems more to me that murder is  
your business.

BRITISH MAN (V.O.)

A part of it.

SHERLOCK

Explain.

Moriarty takes a moment. We can "hear" his smile in his voice.

BRITISH MAN (V.O.)

Consider me a spider.

(then)

I sit motionless at the center of  
my web. That web has a thousand  
radiations, and I know well every  
quiver of each of them. I do  
little myself. I only plan. But  
my agents are numerous and  
splendidly organized. Is there a  
crime to be done, a paper to be  
abstracted, a house to be rifled, a  
man to be removed -- the word is  
passed to me, the matter is planned  
and carried out.

SHERLOCK

You're a pimp. Assassins are your  
whores.

This gets a small laugh from the man.

BRITISH MAN (V.O.)

Yes. I suppose that's one way of  
putting it.

SHERLOCK

Irene Adler. Did you have her  
killed?

BRITISH MAN (V.O.)

*That* is the question, is it not?  
The one that's haunted you these  
many months?

SHERLOCK

Why did you do it? What's your  
interest in me?

BRITISH MAN (V.O.)

You want answers. I don't blame  
you. But first I require something  
from you.

(beat)

1

CONTINUED: (2)

1

BRITISH MAN (V.O.) (CONT'D)

I'd like to hire you.

(clarifies)

Not as an assassin -- though I do believe you'd excel in the position.

(then)

I'd like to secure your services as an investigator.

Sherlock looks to Joan. Neither could have expected this.

BRITISH MAN (V.O.)

A man named Wallace Bishop was murdered in Brooklyn several months ago. The New York Police Department investigated but failed to find any leads.

(then)

Bring his killer to justice, and I promise... I'll give you all the answers you can handle.

We HEAR a "click" as he hangs up. And we --

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

2 INT. BROWNSTONE - STUDY - NIGHT

2

We're CLOSE ON A MONITOR as a newspaper article appears:

SHERLOCK

Here we are: *New York Post* from  
December.

ANOTHER ANGLE finds Sherlock hunkered down at his computer, Joan looking on from behind him.

SHERLOCK (CONT'D)

Wallace Bishop, mechanic, aged 43,  
was found stabbed to death in an  
alley in Brooklyn --

JOAN

Can we please take a minute to talk  
about what just happened?

Rather than actually saying no, Sherlock just keeps reading:

SHERLOCK

Mr. Bishop's missing wallet and  
watch led the police to suspect he  
was the victim of a mugger.

JOAN

Moriarty, or at least someone  
claiming to be him, just called  
you. He asked you to take a case.  
And you're doing it.

SHERLOCK

Why wouldn't I?

JOAN

For one thing, he's dangerous. For  
another, you think he's behind  
Irene's death --

SHERLOCK

(turning to her)

Yes, and in the course of one brief  
exchange, I've already gleaned that  
Moriarty is between forty and forty-  
five years of age, hails from  
Sussex, and has some interest in or  
connection to Mr. Wallace Bishop.

(then)

As the case continues, there will  
be more interactions.

2 CONTINUED:

2

SHERLOCK (CONT'D)

And with every interaction, more of the man will be revealed to me.

JOAN

Assuming the man on the phone actually is Moriarty.

SHERLOCK

Even if he's a mere "minion," identifying him will move me one step closer to the man himself.

JOAN

What if it's a trap?

SHERLOCK

It's not.

JOAN

How can you be sure?

SHERLOCK

Because. Three years ago, Moriarty ordered Daniel Gottlieb not to kill me. Last night, I was in the crosshairs of another assassin's rifle. Yet here I sit.

\*  
\*

(then)

It couldn't be clearer: Moriarty doesn't want me dead.

JOAN

Then what does he want?

SHERLOCK

That is precisely what I intend to find out.

And as he MOVES PAST HER...

SHOCK CUT TO:

3 INT. POLICE STATION - CONFERENCE ROOM - DAY

3 \*

BELL sets a CASE FOLDER down on the table in front of Sherlock and Joan.

BELL

Case file on the Wallace Bishop murder.

SHERLOCK

Thank you, Detective.

As Sherlock digs in without another word...



3

CONTINUED:

3

BELL

You wanna tell me why you're poking  
around a homicide that went cold  
three months ago?

\*

Before Sherlock can deflect, Joan steps in.

JOAN

We took on a client recently. He  
asked us to take a look. If it  
heats up, we'll let you know.

Bell accepts this and moves off. Sherlock spreads out the  
papers --

SHERLOCK

Not much here that we don't already  
know. Mr. Bishop was accosted by  
an unknown assailant. His watch,  
wallet, and cell phone were taken,  
he bled to death in an alleyway...

JOAN

(off a particular paper)  
He was married.

SHERLOCK

Perhaps a condolence call to his  
widow is in order...

Just then, an ND DETECTIVE sticks his head in the room --

DETECTIVE

Captain Gregson wants a word with  
you.

\*

SHERLOCK

(eyes on the file)  
Can it wait?

DETECTIVE

Not you. Miss Watson.

\*

And ON Sherlock and Joan, surprised --

CUT TO:

4

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

4

Gregson's working at his desk when he HEARS --

JOAN (O.C.)

You wanted to see me?

He LOOKS UP to find Joan in his doorway. And as he peels off  
his glasses...

GREGSON

Have a seat.

As Joan closes the door and takes a seat...

GREGSON (CONT'D)

You ever have trouble remembering  
your online passwords?

JOAN

(confused)

...sure. Sometimes. Why?

GREGSON

I got this friend. Eddie. We grew  
up together. About ten years ago,  
he invented a widget for your  
computer that stores all your  
passwords in one place. He made a  
fortune, sold his company, moved  
his family down to Boca Raton.

Beat. Joan still doesn't see what this has to do with her.

JOAN

Good for Eddie.

GREGSON

Yeah. But not so good for his  
daughter, Kelly. She was just  
starting high school when they made  
the move. She wasn't ready for  
it... or the money.

(then)

She ended up with a pretty serious  
drug problem. Just turned 25, and  
she's finishing up her forth stint  
in rehab in Boca.

JOAN

I'm sorry to hear that.

GREGSON

Eddie and I talked on the phone the  
other day. He happened to mention  
that he and his wife were looking  
to pair Kelly up with a sober  
companion after she gets out. And  
so it hit me: I know a great one.

Gregson passes Joan a piece of paper with a number on it.

GREGSON (CONT'D)

That's what they're willing to pay.

(beat)

Per week.

CONTINUED: (2)

Joan looks at the number, impressed.

JOAN

That's... a lot.

GREGSON

Eddie has the money. And he wants what's best for his girl.

A beat.

JOAN

I'm... flattered you thought of me. And this is an incredibly generous offer.

(then)

But I'm not doing this kind of work anymore. You know that...

GREGSON

I do. But I figured for money like this, it might be worth taking a break from what you've been doing here.

(shrugs)

Probably only be gone a couple months. And it's not like you're formally committed to Holmes anymore.

But before Joan can reiterate her "no", her phone CHIRPS with a text. And as she glances down...

JOAN

Speaking of...

(back to Gregson)

He says he's already downstairs. I need to go meet him.

As she stands to go, Gregson taps the paper on his desk.

GREGSON

Think on it, okay? We can touch base in a couple days.

Joan nods. And as she EXITS, not quite sure why the Captain didn't take no for an answer...

CUT TO:

INT. WALLACE BISHOP'S HOME - LIVING ROOM - DAY

A cluttered working-class home that's seen better days. In the corner a desk is piled with papers and a few STORAGE BOXES with the name "WALLACE" scrawled across them in marker.

5

CONTINUED:

5

FIND EILEEN BISHOP (late 30s, aging neighborhood-gal, she's seen better days too) as she's questioned by Sherlock and Joan.

EILEEN

...I'm sorry. But I've never heard the name "Moriarty" in my life.

SHERLOCK

Did your husband do business with any Brits?

EILEEN

(confused)  
Wallace worked in a garage.  
(does this help?)  
He knew a couple Dominican guys...

SHERLOCK

When the police questioned you, you said something about Wallace thinking he was being followed...

EILEEN

Yeah. A few weeks before he died. He kept seeing the same car in his rearview mirror. It only happened the one time. The cops didn't think it had anything to do with the mugging...

Joan indicates the storage boxes atop the desk:

JOAN

Those are your husband's things?

EILEEN

(nods)  
Wallace was sort of a packrat. Saved everything. I figured it was time to start cleaning out his stuff, see if there's anything for Goodwill.

JOAN

Do you mind if we take a look?

Eileen motions for them to go ahead. She watches them, then...

EILEEN

You said you're *consulting* detectives, right? Not the real kind?

SHERLOCK

I assure you, the work we do is quite real.

5 CONTINUED: (2)

5

EILEEN

So does this mean there's some new lead...?

SHERLOCK

Not exactly. But new eyes on a case can sometimes be as useful as new information.

(re: the clutter)

In fact, it might be useful to have more time with his belongings. Perhaps we could borrow them for a few days?

EILEEN

Wallace got killed in a mugging. You really think his old junk is gonna point you towards who did it?

Actually, Sherlock's much more interested in Wallace's connection to Moriarty, but...

EILEEN (CONT'D)

Sure. Fine. Take whatever.

JOAN

Thank you.

As she and Sherlock start to gather up the piles on the desk, Eileen hovers, unable to walk away while strangers comb through her husband's things.

EILEEN

Just makes me so angry. I'm here sorting through Wallace's crap and he's dead. All because he didn't want to hand over his wallet to a guy with a knife...

(then)

I thought he knew better. He always said being in the Army, seeing violence firsthand, that was enough to cure him of being brave.

(then)

Guess he was full of it.

Joan has been helping Sherlock load up the box of papers when she comes across A CELL PHONE in one of the piles.

JOAN

I thought I read in the police report that the mugger also took your husband's cell phone...?

5 CONTINUED: (3)

5

EILEEN

Like I said: Wallace was a packrat.  
Hated throwing stuff out. That's  
his old phone. A few weeks before  
he died, someone bumped into him on  
the street, got coffee all over it.  
He had his new one with him when  
he...

She trails off, can't quite bear to finish the thought. After a  
beat, she wipes away a tear...

EILEEN (CONT'D)

Please. Find whoever killed my  
husband.  
(then)  
They need to pay.

And ON Sherlock and Joan, contemplating this woman and her wish  
for vengeance...

CUT TO:

6 INT. BROWNSTONE - LOCK ROOM - NIGHT

6

CLOSE ON A HANDWRITTEN CARD that says "WALLACE BISHOP".

SHERLOCK (O.C.)

Judging from Wallace Bishop's  
financial records, he and his wife  
were living close to the bone.

REVEAL the card is taped to a RICKETY CHALKBOARD. Joan is  
taping up autopsy photos and other items from the case file.  
Sherlock sits at the table, poring over papers recovered from  
the boxes Eileen gave them.

JOAN

Is that significant?

SHERLOCK

Moriarty paid Sebastian Moran and  
Daniel Gottlieb quite handsomely.

JOAN

You think Bishop was working for  
him, too?

SHERLOCK

Moran and Gottlieb were assassins.  
Perhaps Bishop did something less  
dangerous for Moriarty. Or perhaps  
he was good at hiding his money...

6 CONTINUED:

6

JOAN

Maybe... but do you really think Moriarty would draw our attention to another of his employees? Doesn't that seem risky to you?

SHERLOCK

One of the advantages of being a shadowy criminal mastermind, I suppose. You can take the occasional risk.

(then)

And yet I take your point.

Joan turns back to the chalkboard... and after she studies the various papers and pictures for a moment...

JOAN

According to the M.E.'s report, Bishop's initial wounds were these two stabs to the chest...

She indicates a PHOTO she's posted on the board of TWO DEEP WOUNDS in Wallace's chest. *Here's what's weird...*

\*

JOAN (CONT'D)

The wounds are smooth, not jagged.

6A EXT. ALLEYWAY - NIGHT

6A

**TIGHT ON A MAN'S MIDSECTION. He's wearing a BLUE SKI VEST. And as a GLOVED HAND STABS INTO FRAME, driving a BLADE into the vested man's chest with great speed and precision -- ZIP ZIP!**

JOAN (V.O.)

Which would seem to suggest he wasn't moving or struggling when he was stabbed.

6B INT. BROWNSTONE - STUDY - NIGHT

6B

SHERLOCK

You're saying he didn't resist?

JOAN

I'm saying he was motionless. Maybe he was frozen in fear?

SHERLOCK

Wallace was a former Army Ranger... Given his combat experience, that seems unlikely.

And as he stands, joins Joan at the chalkboard and studies the various photographs...

6B CONTINUED:

6B

SHERLOCK (CONT'D)  
 That bruise, under his left ear?  
 That's from a blow to the mastoid  
 process, designed to stun.

6C EXT. ALLEYWAY - NIGHT

6C

ANOTHER ANGLE reveals the man in the ski vest is none other than  
 WALLACE BISHOP. And as he takes a blow to the neck from an  
 UNSEEN ASSAILANT --

SHERLOCK (V.O.)  
 Bishop wasn't frozen in fear, he  
 was immobilized... Then the killer  
 stabbed him in each lung, silencing  
 him for good.

And as the assailant stabs Bishop twice --

6D INT. BROWNSTONE - STUDY - NIGHT

6D

SHERLOCK  
 Whoever attacked Wallace wanted him  
 dead and knew how to do it. This  
 wasn't the work of some random  
 street thug looking for a wallet.  
 (then)  
 Moriarty was right. Obviously.  
 There's more here than meets the  
 eye.

A beat as they study the board together. And then:

SHERLOCK (CONT'D)  
 And now I require sustenance.

He scoops up one of the boxes labeled "WALLACE" and EXITS. And  
 we...

CUT TO:

7 INT. BROWNSTONE - KITCHEN - NIGHT

7

Sherlock ENTERS, begins to poke around in cupboards. Joan  
 appears in the doorway behind him, lingers there. She wants to  
 ask him something. But then she loses her nerve. Holmes gives  
 no indication that he sees her there. And yet --

\*

SHERLOCK  
 Out with it, Watson. Or are you  
 going to spend all night almost  
 saying something?

A quiet beat.



7 CONTINUED:

7

JOAN

What was she like?

Sherlock turns to her and she clarifies:

JOAN (CONT'D)

Irene. You've talked about what happened to her... but not who she was.

Another beat. Is he going to answer? Finally:

SHERLOCK

She was... difficult to explain.

(beat)

And I mean that as a compliment.

Joan smiles, she knew that. Because she knows him.

JOAN

Of course you do.

He finally settles on a SNACK and takes it with him into --

\*

7A INT. SHERLOCK'S ROOM - CONTINUOUS

7A \*

Joan follows as he DUMPS the contents of the Wallace-box onto the COFFEE TABLE.

\*

\*

SHERLOCK

She was American.

JOAN

Really.

SHERLOCK

(means it)

I held it against her only briefly.

(then)

She was an exquisite painter. Made her living restoring Renaissance pieces for art museums. Traveled quite extensively due to her work.

(then)

She was highly intelligent. Optimistic about the human condition...

Joan notes his approving tone.

JOAN

You mean that as a compliment, too?

SHERLOCK

Oddly enough, yes. I usually consider it a sign of stupidity.

7A CONTINUED:

7A

SHERLOCK (CONT'D)

But in Irene, it felt... almost convincing.

(beat)

She was... to me... *the* woman. She eclipsed and predominated the whole of her gender. She was the only one I ever...

He trails off. It's as intimate a moment as we've seen between Sherlock and Joan. And yet, after a beat...

SHERLOCK (CONT'D)

And the sex.

JOAN

You don't need to --

SHERLOCK

I learned things, Watson. Me. That never happened before...

Before he can elaborate, he notices a shipping label/invoice amongst the papers on the table. Studies it...

SHERLOCK (CONT'D)

Wallace Bishop may have been right. About being followed. Look at this.

JOAN

It's an old shipping label.

SHERLOCK

For the cell phone he was carrying when he died.

(hands the paper to Joan)

Read the return address...

JOAN

(so what)

Mailboxes Incorporated, 149 Lexington Avenue...

SHERLOCK

All the major cellular companies ship from distribution warehouses upstate.

JOAN

How does that equal him being followed?

SHERLOCK

Because. In this day and age, the simplest way to track someone's every move is via their cell phone.

7A CONTINUED: (2)

7A

SHERLOCK (CONT'D)

A fairly simple undertaking if you know their phone's electronic identification number.

JOAN

(gets his point)

Which you'd have if you supplied them with a replacement cell...

(then)

So who sent Bishop his new phone?

ON the question --

SHOCK CUT TO:

8 INT. STALTON RISK MANAGEMENT - WAITING AREA - DAY

8

We're CLOSE ON A BOOK as Sherlock flips through it. Entitled "***Friend or Foe: Assessing the Risks of Everyday Life***," it includes an image of its author, Daren Stalton, on the cover.

WIDER to find Joan sitting beside Holmes in this upscale waiting area. And as we SEE there are multiple copies of the book on the coffee table in front of them...

JOAN

Learning anything?

SHERLOCK

Apparently, if my "gut" tells me I'm in danger, I probably am.

(then)

*Profound* stuff here, Watson.

JOAN

Guy runs one of the biggest private security firms in the country. He's gotta know *something*...

DAREN STALTON (O.C.)

Mr. Holmes, Ms. Watson...

Sherlock and Joan turn to find DAREN STALTON (40s, handsome, hard-charger, upbeat) and his wife KATE (40s, WASP-y beautiful, spine of steel) approaching.

DAREN STALTON (CONT'D)

I'm Daren Stalton. My wife Kate.

And as Holmes moves to set down the book --

DAREN STALTON (CONT'D)

Please. Keep it. You might find it interesting.

(self-deprecating)

8 CONTINUED:

8

DAREN STALTON (CONT'D)  
Or you might have a table leg it  
would fit under. Either way, it's  
yours.

KATE  
We were told you consult for the  
NYPD?

SHERLOCK  
We have a few questions. If it's  
all the same to you, we'd like to  
ask them in private.

CUT TO:

9 INT. STALTON RISK MANAGEMENT - DAREN'S OFFICE - DAY

9

Daren and Kate lead Sherlock and Joan into Daren's modern and  
well-appointed office. Sherlock takes note of a FRAMED BLACK  
BELT mounted in a DISPLAY. And as we SEE the belt features a  
CHINESE CHARACTER (the KANJI):

\*

SHERLOCK  
(to Daren)  
I see you're a third Dan black belt  
in Kyokushinkai. Impressive.

\*

\*

\*

DAREN STALTON  
(self-deprecating)  
Only took me about twenty years of  
study to pull it off.  
(then)  
Do you practice the martial arts?

\*

\*

\*

\*

SHERLOCK  
(shrugs)  
Bit of single-stick now and again.

KATE  
How can we help you?

Sherlock holds up a PHOTOGRAPH --

SHERLOCK  
This is Wallace Bishop. Your firm  
was tracking him. We'd like to  
know why.

Daren trades a glance with Kate, and then --

DAREN  
I'm sorry, but I'm afraid we don't  
recognize him --

SHERLOCK

(*bullshit*)

Several months ago you or one of your employees ran into Mr. Bishop and made sure his cell phone met its end via a cup of French Roast. He ordered a new phone from his provider, but according to them, he never turned it on. Probably because it was intercepted en route by you or another of your employees. Instead, unbeknownst to him, Mr. Bishop received and began using an identical cell-phone supplied by your company.

(holds up MAILING LABEL)

We found the shipping label for the phone in Bishop's things.

JOAN

The return address is for a shipping store right around the corner from here. And a helpful gentleman who works there identified your company as the one that paid to have it sent.

SHERLOCK

Once Bishop activated your phone, you were able to monitor his every move. And I believe you did... right up until the moment he was stabbed to death three months ago in Brooklyn.

A beat as Daren sizes Sherlock up. Can't help but be impressed by his investigative skills. Finally admits --

DAREN STALTON

Actually, we only surveilled Bishop for a few days.

KATE

Daren --

DAREN STALTON

Investigative work like that merits at least some sort of answer. And it's not like we can keep denying any knowledge of Bishop.

(to Sherlock)

You understand we're not admitting to tracking his phone.

SHERLOCK

No -- because that would be illegal.

Of course they both know that the firm did track Bishop's phone.

DAREN STALTON

We looked into Mr. Bishop based on threats he allegedly made against a client. After a short period of legal surveillance, we realized the claims were unfounded and stopped the surveillance.

JOAN

Who was the client?

DAREN STALTON

I'm afraid that's confidential.

SHERLOCK

Any information about Bishop's activities in the time that preceded his death might aid in our investigation --

DAREN STALTON

I'm sorry... but that's really all I can say without violating our client's privacy.  
(meeting's over)  
I wish we could be more help.

And ON this seeming dead-end...

CUT TO:

10 EXT. STALTON RISK MANAGEMENT / SIDEWALK - DAY

10

As Sherlock and Joan exit the building --

JOAN

Let me guess: The client who hired Stalton Risk Management to investigate Wallace Bishop is our new suspect in his murder, now we just have to figure out his name.

SHERLOCK

Already have.  
(off her surprise)  
First name, "MADE." Second name, "UP."  
(clarifies)  
I don't believe he exists.

10 CONTINUED:

10

JOAN

...why not?

SHERLOCK

Because. I believe we just met  
Wallace's killer. And he's the  
spitting image of this man.

He hands her his copy of Daren Stalton's book. And as he  
continues OUT OF FRAME --

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

11 INT. BROWNSTONE - KITCHEN - NIGHT

11

Sherlock makes a sandwich as he explains his thinking to Joan, who is seated at the table with their copy of "*Friend or Foe.*"

SHERLOCK

...Daren Stalton's book amounts to a virtual confession to the murder of Wallace Bishop.

JOAN

(re: the book)

This was published five years ago. How'd he confess to something he hadn't done yet?

SHERLOCK

The book isn't simply a mass market précis of Stalton's valid, if simplistic, insights into security and risk management. It's a window into what drew him to the field in the first place.

(then)

Turn to page thirteen.

And as Joan complies, discovering a PHOTOGRAPH of a smiling woman in her late 20s --

SHERLOCK (CONT'D)

February, 1991, Westport, Connecticut. Stalton was 23. His older sister, Leah, was brutally murdered during what the police believe was a home invasion robbery.

11A INT. LEAH STALTON'S HOME - NIGHT

11A

We're TIGHT ON THE SAME WOMAN from the photograph -- LEAH STALTON -- as TWO HANDS choke her neck. She's lying on the floor, clearly dying --

SHERLOCK (V.O.)

Stalton was staying with her at the time...

ANOTHER ANGLE gives us an incrementally better look at Leah's attacker, but does not feature his face. He HEARS a key stab into a lock... and as his head whips around in the direction of a FRONT DOOR, and the door begins to OPEN --



11B INT. BROWNSTONE - KITCHEN - NIGHT

11B

JOAN

(from the book)

...he got home just as the perpetrator fled the house...

SHERLOCK

More than that: He came face-to-face with the man. He gave the police a full description. Enough to generate a detailed sketch...

He takes the book from her, opens it to display a POLICE SKETCH. Sets it down on the table beside an old PHOTOGRAPH of Wallace Bishop. And as Joan notes the striking similarities...

JOAN

You think Wallace Bishop is the one who killed Stalton's sister twenty-two years ago.

SHERLOCK

The police never caught the culprit. Stalton was tormented by his failure to protect her as well as law enforcement's failure to apprehend her killer... It became his *raison d'être*.

(then)

Stalton dropped out of business school. Began studying law enforcement, security... and Kyokushin karate. A style that utilizes mastoid strikes --

JOAN

Just like the blow used to stun Wallace Bishop before he was stabbed to death.

A beat as she considers. Sherlock makes a decent case but...

JOAN (CONT'D)

All we really know is that Bishop has a passing resemblance to an old police sketch. Did he have any criminal history?

SHERLOCK

According to his Army record, Bishop enlisted under a waiver. That means a judge gave him a choice between the Army and prison. His arrest was for breaking and entering.

11B CONTINUED:

11B

So that's a yes.

JOAN

Can we place Bishop anywhere near the murder?

SHERLOCK

Following his discharge from the Army in November 1990, Bishop moved back to his mother's house in Stamford, Connecticut. Which I believe is about a thirty minute drive from where Leah was killed.

Joan takes all this in. Sherlock's theory is pretty convincing.

JOAN

So it's possible that, over two decades ago, Wallace Bishop killed Stalton's sister. And that Bishop's recent death was the result of Stalton tracking him down and killing him in retribution.

(then)

Question is... why does Moriarty care about any of it?

SHERLOCK

I'd venture it's because he wants us to bring down Stalton. His security firm, as you yourself pointed out, is one of the best in the country. Removing Stalton would, in theory, make his clients more vulnerable. Moriarty probably has one in his crosshairs.

JOAN

...which means our work on this case could end up costing someone their life.

SHERLOCK

Not if our work leads to Moriarty's undoing *first*. In which case we'll have saved that person and all of the people Moriarty would have victimized in the future.

\*  
\*  
\*  
\*  
\*

Joan considers, not sure this makes her feel better. And then:

JOAN

Let's say you're right: Moriarty planned this. That would mean he already knew that Stalton murdered Wallace Bishop.

11B CONTINUED: (2)

11B

His sandwich completed, Sherlock prepares to head out.

SHERLOCK

That's why I've arranged to speak with Mr. Stalton in private first thing tomorrow morning.

JOAN

"In private?"

SHERLOCK

It's going to be a very... *delicate* conversation. And for what it's worth -- he's not bringing *his* wife either.

Before Joan can protest, Sherlock is out the door. A beat as Joan considers the latest developments, and then her phone CHIMES on the table. She scoops it up, finds and opens "1 NEW EMAIL" from Captain Gregson: "*My friend in Boca upped his offer. You sure you're not interested?*"

And ON Joan, something about this bothering her...

CUT TO:

12 EXT. CITY PARK - NEXT DAY

12

Daren Stalton sits on a bench as Sherlock approaches.

SHERLOCK

Mr. Stalton, thank you for meeting me. Kindly stand up.

Puzzled, Daren stands. Sherlock pulls a handheld DEVICE out of his pocket, waves it over Daren's body.

DAREN STALTON

...want to tell me what you're doing?

SHERLOCK

(re: the device)

Bug-sweeper. I'm checking for listening devices.

Satisfied, Sherlock hands the sweeper to Daren, raises his arms so that Daren can check him.

SHERLOCK (CONT'D)

Your turn.

(Daren looks at him)

When you hear what I have to say, you will want to be very sure we aren't being recorded.

12 CONTINUED:

12

Daren sweeps Sherlock. All clear. And as he returns the sweeper and Sherlock pockets it...

SHERLOCK (CONT'D)

Excellent.

(then)

I'm curious: How do you *feel* since you killed Wallace Bishop?

Daren just looks at him for a beat.

DAREN STALTON

Okay -- we're done.

He starts to walk away, but Sherlock follows.

SHERLOCK

Please, consider it an inquiry from one scarred man to another. Or, more to the point, one scarred man to one whose wounds have finally begun to heal.

(Daren stops at that)

I can see the change from the pictures in your office.

13 INT. STALTON RISK MANAGEMENT - DAREN'S OFFICE - DAY

13

**Sherlock studies a handful of photographs that include a slightly heavier Daren.**

SHERLOCK (V.O.)

**Since December you've lost fifteen pounds and rid yourself of the bags under your eyes, both signs of a lifting depression.**

14 EXT. CITY PARK - DAY

14

SHERLOCK

Avenging your sister's death has freed you.

DAREN STALTON

I told you -- we surveilled Bishop for a couple days --

SHERLOCK

You're a terrible liar.

DAREN STALTON

(beat, poker-faced)

Actually, I'm an excellent liar.

14 CONTINUED:

14

SHERLOCK

Better than most and excellent are  
not the same thing.

(then)

I know that you killed Bishop.

DAREN STALTON

Why are you telling *me* this? If  
you had any proof, you'd be talking  
to the police.

SHERLOCK

(correcting)

I have no proof *yet*.

(shrugs)

Matter of time.

(beat)

Unless, of course, we find some way  
to... divert my attention.

Daren just stares at him. Doesn't follow.

SHERLOCK (CONT'D)

Moriarty.

(then)

Does the name mean anything to you?

DAREN

Should it?

SHERLOCK

It should. He's the one who  
pointed me in your direction.

(then)

I believe he hopes to profit from  
your incarceration. I'm just not  
sure how.

DAREN STALTON

I've never heard that name before  
in my life.

A beat as Sherlock studies him. Then, a bit disappointed --

SHERLOCK

Now you're telling the truth.

(then)

I'm going to need access to your  
client files. I'd like to see if  
there's any connection I can  
discern between him and one of  
them.

DAREN STALTON

...I'm supposed to trust you with  
my business?

14 CONTINUED: (2)

14

DAREN STALTON (CONT'D)

Based on a crazy story about a  
"mystery man" who's plotting my  
demise?

SHERLOCK

Some proof then. Given the  
precision with which you murdered  
Mr. Bishop -- not to mention  
Moriarty's resources -- I would not  
be surprised if he learned of your  
transgression via listening devices  
in your office and/or home.

DAREN STALTON

That's impossible. We sweep both  
regularly.

SHERLOCK

Regularly. So if one figured out  
the schedule, one could remove and  
replace the devices as needed.

(then)

Sweep them today. See what you  
find. Then contact me so we can  
discuss your clients.

(beat; Daren still seems  
uncertain)

We have a common enemy, Mr.  
Stalton. That *should* make us  
friends.

He turns and moves off. And ON Stalton, who can only watch...

CUT TO:

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

15

The Captain is tending to some work when he HEARS --

JOAN (O.C.)

Why are you trying to get rid of  
me?

Gregson looks up to find Joan has made her way inside.

GREGSON

(huh?)

What're you talking about?

JOAN

Your friend in Boca. The one whose  
daughter needs a companion. Why  
are you trying to get me to take  
him up on his offer?

The Captain stands, CLOSES the door for privacy.

GREGSON

I'm not trying to get you to do anything.

JOAN

(not buying it)  
Are you unhappy with my work?

GREGSON

What?

JOAN

Do you think I can't keep up or something?

GREGSON

'Course not --

JOAN

Then what is it?

Beat. The Captain sighs. Indicates Joan should take a seat on the couch. And as he sits opposite her...

GREGSON

It's not about "keeping up," okay?  
It's about keeping safe.  
(off her confusion)  
I appreciate the work you do with Holmes. I do. You're turning into a fine investigator...

JOAN

But...

GREGSON

Guys like him... they walk between the raindrops. They don't get wet. People like you do.  
(gently but pointedly)  
People like his ex-girlfriend do.

JOAN

You're worried about my safety.

GREGSON

In case you haven't noticed... lotta bodies been dropping around our boy of late. That guy in that hotel, for example. The one who got sniped right in front of him.

JOAN

(beat)  
You're being a little hypocritical, don't you think?

15 CONTINUED: (2)

15

JOAN (CONT'D)

You're Sherlock's friend, too. So why aren't you running off to Boca?

GREGSON

I've been a cop for almost 30 years. I carry a gun --

\*

JOAN

And a penis.

GREGSON

You think this is about you being a woman?

JOAN

I'm just not sure why you're so specifically worried about *me*.

GREGSON

*(isn't it obvious?)*

No one, and I mean no one, is closer to the guy than you are. You live in his *house*, for crying out loud. Same one you got held hostage in a few weeks ago...

JOAN

Even if I agreed with you -- he needs me right now.

GREGSON

*(the sad truth)*

Guy's *always* gonna need someone.

*(then)*

He's the smartest person I've ever met in my life. But he's also the most self-absorbed. He won't tell you how much danger you might be in.

*(then)*

I will.

That hangs there a beat... and then we HEAR a knock at Gregson's door. And as he and Joan turn to find BELL poking his head in.

BELL

Sorry to interrupt, but Daren Stalton from Stalton Risk Management is here. He says he wants to confess to the murder of Wallace Bishop.

SHOCK CUT TO:



16 INT. POLICE STATION - INTERROGATION ROOM - DAY

16

Mid-scene as Daren very calmly delivers his confession to Gregson and Bell.

DAREN STALTON

...I came across Wallace Bishop over the course of a routine background check. He was a mechanic. He'd applied for a position at a high-end dealership. My company was hired to review the three finalists.

GREGSON

And how did you know he was the man who killed your sister?

DAREN STALTON

I recognized him immediately. It's been twenty-two years since Leah was murdered, but I still remember everything about that night.

(then)

Especially him.

GREGSON

Why don't we start from the beginning...

INTERCUT WITH:

17 INT. POLICE STATION - OBSERVATION ROOM - CONTINUOUS

17

Sherlock and Joan look on...

SHERLOCK

(re: Stalton)

He found them.

Joan just looks at him.

SHERLOCK (CONT'D)

Moriarty's bugs.

JOAN

You think that's how Moriarty knew he killed Bishop?

SHERLOCK

(nods; indicates Stalton)

He knows someone can prove he killed Bishop. He's confessing to get out ahead of it, get the best deal that he can...

(then)

17 CONTINUED:

17

SHERLOCK (CONT'D)

If only he'd followed instructions  
and come to me instead.

JOAN

He probably thought you were part  
of the conspiracy.

SHERLOCK

(beat)

I suppose, in a sense... I am.

He heads for the door. Joan follows him out into --

18 INT. POLICE STATION - HALLWAY - CONTINUOUS

18

As Joan and Sherlock head for the exit.

JOAN

So -- what now?

SHERLOCK

We've done as Moriarty asked: found  
Wallace Bishop's killer and brought  
him to justice.

(heads for door)

Now we await his call. And my  
answers.

CUT TO:

19 INT. BROWNSTONE - LIBRARY - NIGHT

19

ON JOAN as she watches news coverage of Daren's arrest. Or  
rather she's attempting to watch. A SOCCER BALL keeps flying  
back and forth through her field of vision, accompanied by a  
LOUD THUDDING.

NEWS ANCHOR (O.C.)

(from the TV)

*...personal security expert Daren  
Stalton, best known for his book,  
"Friend or Foe," confessed to the  
murder of Wallace Bishop, whom he  
alleges was responsible for the  
murder of his sister, Leah Stalton,  
twenty-two years ago...*

And as the soccer ball bounces off the wall again --

JOAN

That's not distracting at all.

PULL BACK to REVEAL Sherlock is kicking the soccer ball off a  
BOARD he's placed in front of the fireplace. The visual may be  
whimsical, Sherlock's mood is not.

\*

\*

19 CONTINUED:

19

SHERLOCK

Moriarty must know about Stalton's arrest by now. Why hasn't he called?

JOAN

Moriarty is, as you so eloquently put it, an assassin-pimp.

(then)

You didn't really believe if you solved this case, he'd live up to his part of the bargain?

SHERLOCK

I'm well aware that Moriarty is playing a game with me. Even if I can't predict his next move, I can certainly expect him to make one.

With that, Sherlock goes back to hitting the soccer ball against the wall as he asks:

SHERLOCK (CONT'D)

Why was it you were at the Police Station when Stalton came in to confess?

JOAN

...I needed to talk to Gregson.

SHERLOCK

Was this a continuation of your earlier mysterious conversation with the Captain? Or a whole new one?

A beat as Joan tries to decide how to answer this. Then the Actuary's cell phone RINGS. Joan mutes the news as Sherlock sets his phone to record the call.

A deep breath, then he answers the Actuary's phone on SPEAKER.

BRITISH MAN (V.O.)

I see Daren Stalton is under arrest. Congratulations.

SHERLOCK

I held up my end of the bargain. Now it's time you held up yours.

BRITISH MAN (V.O.)

To the contrary, you've only revealed *part* of the truth. I owe you nothing.

SHERLOCK

(beat; angry)

You want the whole truth? I know a good deal more than you think. I know Stalton was your target all along. I know you had him under surveillance. I know you didn't want to reveal that surveillance to the authorities, so you utilized me to expose him --

BRITISH MAN (V.O.)

You're slipping, Holmes. I'm referring to the truth about Leah Stalton's murder.

SHERLOCK

(huh?)

Wallace Bishop killed her.

BRITISH MAN (V.O.)

No, in fact, he did not. He had an alibi.

Not buying this at all, Sherlock pushes back --

SHERLOCK

Let me guess: his mother swears she dealt him into her bridge game that night.

BRITISH MAN (V.O.)

After Bishop left the Army, his mail went to his mother's house in Connecticut. But Bishop did not. He was in Saudi Arabia doing off-the-books work for an American oil company. He didn't return until March 1991.

SHERLOCK

Impossible. Stalton swears that he saw Bishop --

BRITISH MAN (V.O.)

Stalton is wrong. He killed the wrong man.

(then)

And your work is far from done.  
Finish it.

With that, the call DISCONNECTS and we --

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

20 INT. BROWNSTONE - STUDY - NEXT MORNING

20

CLOSE ON JOAN, asleep in a chair in sweats. A BRIGHT LIGHT flashes directly onto her face. It turns off, then on again as she stirs, reacting to the GLARE. \*

SHERLOCK (O.C.)

Good -- you're awake.

REVEAL Sherlock is FLASHING a floor lamp (which he's positioned for this purpose) into Joan's face. His mood is intense. FILES and PAPERS are everywhere and Sherlock's CHALKBOARD has been divided into two columns -- "Wallace Bishop" at the top of one, "Leah Stalton" over the other.

JOAN

How long was I out?

SHERLOCK

107 minutes. Precisely enough time to cycle through all five stages of REM and non-REM sleep, leaving your mind clear for the day's labor.

Joan sits up and takes in the scene, as...

JOAN

Have you made any progress?

SHERLOCK

(frustrated)

If by "progress" do you mean have I proven that Moriarty was wrong? Have I proven that Wallace Bishop did kill Daren Stalton's sister as Daren and myself had come to believe? Well, in that case, I have made the opposite of progress.

JOAN

So Bishop was in Saudi Arabia at the time of the murder?

SHERLOCK

I cannot prove that, nor, unfortunately, can I prove he was anywhere else. After Bishop left the Army in 1990, his mail and personal effects went to his mother's residence in Connecticut, but nothing suggests that Bishop accompanied them.

20 CONTINUED:

20

SHERLOCK (CONT'D)

No credit card purchases, no bank withdrawals, no financial activity at all. Monetarily, the man was a ghost.

JOAN

Maybe his mother paid for everything.

SHERLOCK

An arrangement that is not unheard of. However, Bishop's medical records show that shortly before he left the Army, he refilled his malaria pill prescription and received a Typhoid booster.

JOAN

Maybe he was planning to stay in Kuwait.

SHERLOCK

Bishop also received a vaccine for meningococcal disease. That inoculation is only required for travel to the Kingdom of Saudi Arabia.

(then; angry with himself)

Again, not proof. But a suggestive detail that I should've noticed earlier. Much like the \$30,000 deposit made to Bishop from a shell corporation in April 1991. Most likely a payment for his services to the oil company.

He's clearly frustrated. Joan attempts to bolster him.

JOAN

It's still not conclusive. And our assignment was to figure out who killed Wallace Bishop, not Leah Stalton.

SHERLOCK

A case in which, as I just bothered to learn, unidentified fingerprints were found on Leah's door after her death. The prints may have been left by someone not involved in the murder -- a delivery man, the pizza boy. But the police have long assumed they were left by Leah's killer.

20 CONTINUED: (2)

20

JOAN

I'm guessing those prints weren't a match for Wallace Bishop?

SHERLOCK

Correct. All of which suggests that Moriarty may be right, Daren Stalton killed an innocent man.

JOAN

Maybe Moriarty was right because he's the one who set Stalton up.

SHERLOCK

An excellent theory, hindered only by being nigh impossible.

JOAN

It's completely possible. Moriarty said he did stuff like this for a *living* --

SHERLOCK

Daren Stalton saw his sister's killer running away from her dead body. The man's face was etched into his memory. How does anyone -- including Moriarty -- trick him into killing a different man than the one he saw?

JOAN

It has been over twenty years. People forget things.

\*

SHERLOCK

Not this, Watson. Not the person who took everything from you.

(he stands)

It's a conundrum. But once solved, we will have the "complete truth" that Moriarty has requested.

(beat; realizing

something)

This taste in my mouth. It's horrid.

He exits. ON Joan, troubled by this conversation.

CUT TO:

21 INT. BROWNSTONE - BATHROOM - DAY

21

Sherlock is brushing his teeth. The door is partially open, so clearly he's not naked. Joan steps in. Sherlock pauses his brushing to ask --

21 CONTINUED:

21

SHERLOCK

If you need to use the loo, I'll  
turn away.

(then)

No asparagus last night, correct?

But that's not why Joan is here.

JOAN

Why do you think Moriarty is  
putting you through all this?

SHERLOCK

He considers me an enemy.

JOAN

Yeah, but why?

SHERLOCK

Presumably because I disrupted some  
criminal enterprise of his in  
London.

JOAN

Then why didn't he just kill you?  
Why do what he did to Irene? And  
why is making you jump through  
hoops now in New York?

SHERLOCK

(beat; confessing)

He's a more... complex opponent  
than I've dealt with in a while --

JOAN

Opponent? You make it sound like a  
game.

SHERLOCK

I believe it is to him.

JOAN

And what is it to you?

Sherlock just looks at her, unsure of her point.

JOAN (CONT'D)

Are you even... afraid of him?

SHERLOCK

I find fear to be an unproductive  
filter through which to view the  
world. It dampens my powers of  
observation rather than --



21 CONTINUED: (2)

21

JOAN

Can't you ever just answer a question like a normal human being?

SHERLOCK

As I mentioned earlier, Moriarty clearly doesn't want to kill me. So, no, I'm not afraid.

JOAN

But there are other ways to hurt you. Including ways that don't involve hurting you.

Now Sherlock knows what's bothering her.

SHERLOCK

Watson, you know there are risks entailed in the work that I -- that we -- perform. You can't do the work without undertaking the risks. But know that where Moriarty is concerned, I will never allow any harm to come to you. Not ever.

A long and quiet beat as Joan considers that. And then...

JOAN

You can't promise that.

SHERLOCK

And yet, I have.

A moment between them, and then Sherlock is back to business:

SHERLOCK (CONT'D)

Given the many questions in need of answers, I propose we split up. I'll talk to Mr. Stalton, see if he can't shed more light on the situation. You pay a visit to Mrs. Stalton, try to convince her that access to the firm's client list might help us find the man who placed them in this predicament.

And ON the plan --

CUT TO:

22 INT. RIKERS ISLAND - VISITING AREA - DAY

22

Daren Stalton, attired now in a DARK GREEN JUMPSUIT and WHITE CANVAS SNEAKERS, sits at a table. Sherlock is across from him; an ND GUARD stands in the background.

\*

\*

22 CONTINUED:

22

A file is laid out on the table; Daren holds a piece of paper. Sherlock has just finished walking him through Wallace Bishop's alibi. Daren hands the paper back to Sherlock, as:

DAREN

So Bishop got immunized for meningococcus. That doesn't prove anything.

SHERLOCK

That's only one piece of the puzzle. As I explained --

DAREN

(cutting Sherlock off)  
You don't need to go through it again. Wallace Bishop killed my sister.

SHERLOCK

The evidence suggests --

DAREN

(re: papers on the table)  
What evidence? This is an assortment of facts arranged to support what you want to believe.

SHERLOCK

I don't "want" to believe you were set up. I want to be able to make sense of this.

(then)

I acknowledge the proof that Bishop was out of the country is far from ironclad. But I believe it is unwise to ignore the possibility you were misled. If you were, who might be behind it? Who benefits if -- ?

DAREN

You're being played. Manipulated. By whoever sent you down this path...

A beat as that LANDS for Sherlock. Certainly Moriarty might be capable of this.

SHERLOCK

I am well-aware of that possibility. Especially because I have a personal stake in this case. The man I mentioned to you -- Moriarty -- he and I are not strangers.

22 CONTINUED: (2)

22

SHERLOCK (CONT'D)

He took someone from me. Much like  
your sister was taken...

Daren can't help but sympathize. His tone shifts somewhat.

DAREN

I'm sorry to hear that.

SHERLOCK

I'm revealing this in the hopes  
that you understand I would not  
lead you astray. As unlikely as it  
seems, it is at least *possible* that  
someone tricked you into killing  
the wrong man --

Daren leans forward, looks right at Sherlock, as:

DAREN

You said the other day I'm a  
terrible liar. Tell me if I'm  
lying right now... Wallace Bishop  
murdered my sister.

Daren's statement is damn convincing. OFF Sherlock, not sure  
how to make sense of this, we...

CUT TO:

23 INT. STALTON RISK MANAGEMENT - KATE'S OFFICE - DAY

23

CLOSE ON Joan's CELL PHONE. It sits on a desk, and a RECORDED  
VOICE emanates from it:

BRITISH MAN (V.O.)

(from phone)

*...is there a crime to be done, a  
paper to be abstracted, a house to  
be rifled, a man to be removed --  
the word is passed to me, the  
matter is planned and carried out.*

As we hear the recording, we WIDEN OUT to reveal Kate Stalton  
behind the desk, a confused look on her face. Joan sits across  
from her. Kate stops the playback, returns Joan's phone.

KATE

...I'm sorry, but... I've never  
heard that voice before.

JOAN

Like I said: Mr. Holmes and I  
believe he may be targeting one of  
your clients. If you'd allow me to  
look at your list, maybe I could  
figure out --

KATE

I'm sorry. But our clients need to be able to trust our discretion as much as our ability to keep them safe.

(then)

As far as your theory that this man may be behind some "conspiracy" to bring Daren down --

JOAN

(re: the office)

You found bugs here, didn't you?

Beat. Kate doesn't want to get into this. And yet --

KATE

Let's say we did. There are lots of people who'd like to know what's said within these walls. Even if the man you're referring to was surveilling us, he couldn't possibly have set Daren up to kill the wrong man. Daren saw Wallace Bishop's face that night --

JOAN

Isn't it possible that he got it wrong? That after so many years of wanting to find the killer, he was ready to believe he had?

Kate takes a beat, collects herself...

KATE

I know you're just doing your job. And really, why should you trust my husband's judgement? But there's no way he'd make a mistake about this.

(then)

You need to understand: for Daren, life is divided into two halves: Before Leah's murder, and after.

JOAN

Did you know Daren before she died?

KATE

I wish I had. His friends and family say he was a little... different. More carefree, quicker to laugh...

(then)

I actually met him at a candlelight vigil the town organized for Leah.

\*

\*

23 CONTINUED: (2)

23

KATE (CONT'D)

Daren was so broken... but still so kind. He kept thanking everyone for coming... even though he was barely keeping it together.

JOAN

That's a pretty complicated time to get involved.

KATE

(wants to be clear)

It was a complicated time to meet. We didn't get involved until a few months after.

(then)

I knew there'd be some dark days. How could there not be after everything he'd been through? But believe it or not -- this isn't one of them.

(explains)

Daren got closure when he killed Wallace Bishop. Am I sad that he's in prison? Yes. But I'm also grateful he finally has some peace.

And ON Joan, affected by Kate's words, we...

CUT TO:

24 INT. BROWNSTONE - FOYER/LOCK ROOM - NIGHT

24

Joan enters the brownstone, pulls off her coat, as:

JOAN

Sherlock? You here?

Silence. Joan hangs her coat, finds Sherlock in front of his CHALKBOARD, which has been rotated to display its OPPOSITE SIDE. This side has been labeled "DAREN STALTON: FOES" and papered with PICTURES and DOCUMENTS. And as Sherlock sits cross-legged atop the table, staring at the packed board...

JOAN (CONT'D)

Talking to Kate Stalton was a bust. She's not letting go of their client list.

SHERLOCK

And her husband refused to discuss his enemies as that would mean entertaining the notion that he was set up. So I've begun cataloguing them myself, working off some files from Detective Bell.

(re: the board)

\*  
\*  
\*  
\*  
\*  
\*

24 CONTINUED:

24

SHERLOCK (CONT'D)

As the head of a successful risk management firm, Stalton has put away a very long list of stalkers, abusive husbands, and other dangerous obsessives.

Joan takes in the board: it is packed with photos and papers.

JOAN

Looks like a pretty competitive field.

SHERLOCK

On top of that, Stalton shared his obsession with his sister's killer with the world. So there's no shortage of people who knew about his Achilles heel.

Sherlock rubs his forehead, frustrated. He gets to his feet, begins to pace. Joan considers him with a touch of concern.

JOAN

You okay?

SHERLOCK

Just a bit stiff. Sitting too long.

He pauses to stretch his arms. Still looking at the board. And then he suddenly SLAMS the board to the ground in a fit of frustration. Photos and documents fly everywhere.

For a beat, both he and Joan just stare at the mess. Then, quietly...

SHERLOCK (CONT'D)

Forgive me. These last few days have taken a toll. To be so close to answers I've sought for so long...

(beat)

I cannot come up empty-handed. Not again.

Sherlock moves to pick up the mess he's made. Joan crosses to him, puts a gentle hand on his arm, stopping him.

JOAN

Go get something to eat, I'll clean up.

(re: the board)

It's okay.

Sherlock stands, EXITS.

24 CONTINUED: (2)

24

ON Joan. She rights the board and starts picking up the papers that came loose. She comes across a PHOTOGRAPH of Daren and Kate Stalton. In it, they're smiling and holding hands.

Joan pauses, holding the photo, staring at it. Something about it is making her think. ON this tableau, we...

CUT TO:

25 INT. BROWNSTONE - KITCHEN - NIGHT

25

ON a BOWL being filled with CEREAL. WIDEN OUT to see Sherlock staring into space as the bowl nears capacity. Lights are dim as is Sherlock's mood. Joan enters, and though she knows that Sherlock doesn't want to talk, Joan has something to say. Easing in:

JOAN

I was just thinking about how hard this case is for you. Which makes complete sense -- considering how badly Moriarty hurt you.

(then)

And, I thought: I wish I could make that hurt go away.

SHERLOCK

Your sentiment is much appreciated, Watson. But I fear your goal may be unobtainable.

JOAN

That's what I'm afraid of, too. And then I thought about Daren Stalton, that he's a lot like you. Except he got what he wanted. He's at peace now.

(then)

We've been trying to identify people who wanted to tear Stalton down. But what if he was tricked into killing Wallace Bishop by someone who wanted to lift him up?

She passes him the picture of Daren and Kate. And ON Holmes, considering it...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

26 INT. STALTON RISK MANAGEMENT - WAITING AREA - NEXT MORNING 26

Elevator doors SLIDE OPEN to REVEAL Kate Stalton. She disembarks, stops short when she SEES...

...Sherlock, Joan, Gregson, and Bell have been standing there, awaiting her arrival. And as Gregson holds up his badge:

GREGSON

Mrs. Stalton. I'm Captain Thomas  
Gregson. I was wondering if we  
could ask you some questions.

\*

And ON Kate --

CUT TO:

26A INT. STALTON RISK MANAGEMENT - DAREN'S OFFICE - DAY 26A

Kate leads our foursome inside, sets her bag down...

KATE

If this is about Daren, I don't  
feel comfortable answering  
questions without his attorney --

SHERLOCK

Actually, Mrs. Stalton, this is  
about you. We were hoping you  
could confirm exactly when you and  
your husband first met.

Kate glances in Joan's direction, recalling the two of them spoke about this just yesterday. Then, to Sherlock --

KATE

As I told Miss Watson, we met in  
1991 at a vigil for his sister,  
Leah.

BELL

So that would be after her death.

KATE

Obviously.

Sherlock looks to Joan, who addresses Kate --

JOAN

Being with Daren for as long as you  
have... I'd assume you know as much  
about her case as anyone.



26A CONTINUED:

26A

JOAN (CONT'D)

So surely you know there were some partial fingerprints found on her front door that night. They were never identified, but the police thought there was a chance they belonged to the killer.

\*

SHERLOCK

Only they didn't, did they? They belonged to you.

27 EXT. LEAH STALTON'S HOME - NIGHT

27

Leah Stalton is being strangled to death by a man whose face we cannot see. *And as we realize we have seen this before... we HEAR a key stab into a lock. And as the man's head whips around to the FRONT DOOR, and the door begins to OPEN --*

SHERLOCK (V.O.)

You were the one who came in the door that night. Not Daren.

-- REVEAL a YOUNGER KATE (early 20s) standing in the doorway, stopped cold by what she sees.

28 INT. STALTON RISK MANAGEMENT - DAREN'S OFFICE - DAY

28

JOAN

You handled my phone yesterday. We were able to lift your prints and compare them to the ones from Leah's house. They matched.

(then)

That means you lied to me. You did know Gavin before Leah died.

\*

\*

\*

GREGSON

We checked public records and found out you were married to another man at the time. You and Mr. Stalton were having an affair.

\*

\*

\*

\*

\*

Kate's armor cracks slightly. She admits with frustration:

\*

KATE

Okay. So Daren and I were involved before Leah died. So what?

\*

SHERLOCK

So now we know why Daren is so certain he killed the right man several months ago. Because you told him it was the right man.

28 CONTINUED:

28

JOAN

He never saw the killer's face.  
You did. But you couldn't admit to  
it without revealing your affair.  
And so Daren became the "official"  
witness, relaying all the details  
you saw as if he were the one who  
came in the door that night.

BELL

Problem solved... until the police  
couldn't find the man you described  
to Daren.

JOAN

(genuine sympathy)  
That was hard on him... and you.

Holmes holds up the old police sketch of Leah's killer:

SHERLOCK

Twenty-two years later, you  
stumbled across a man who could  
pass for an older version of the  
man in this sketch. Wallace  
Bishop. And in order to give your  
husband the peace he'd always  
craved... you told him you were  
certain Bishop was the man you saw  
that night.

Kate's eyes well with tears, but her voice stays steady.

KATE

He was the man I saw. He killed  
Leah.

GREGSON

As a matter of fact... he didn't.  
We were able to confirm a little  
while ago that he was out of the  
country at the time of the murder.

29 INT. LEAH STALTON'S HOME - NIGHT

29

Young Kate is still standing in the doorway, FROZEN with horror.

REVERSE ANGLE to REVEAL Leah's killer is a MAN we've never seen  
before. He strongly resembles the sketch... but he is not a  
younger Wallace Bishop.

GREGSON (V.O.)

You saw someone else that night.

30 INT. SLALTON RISK MANAGEMENT - CONTINUOUS

30

GREGSON

Your husband's gonna find out sooner or later. Might as well tell us the whole story now.

A long and quiet beat. Kate turns, stares out the window...

KATE

I loved Leah, too. But she wasn't my sister, she was Daren's. What happened that night... it changed him. I didn't love him any less. In some ways... I loved him more.

(beat)

Doing the kind of work we do, doing it well... it helped him. He got better. But then, as we were coming up on the 20th anniversary of Leah's death... he started slipping away again.

(turning to them)

We tried everything. All kinds of therapy, anti-depressants. None of it helped.

(pained memories)

A few months ago I came home and found him with a gun. He'd already written me a note, saying good-bye.

(beat)

I talked him down... but I knew it was only a matter of time before he tried again. I had to do something.

SHERLOCK

And so when you came across Wallace Bishop during a routine background check, you devised a plan.

JOAN

He looked enough like the sketch to fool Daren. That, combined with your insistence it was the same man, was all it took.

KATE

It was the only way to save Daren.

BELL

That's what 72-hour psych holds are for. Bishop was an innocent man.

30 CONTINUED:

30

KATE

I didn't relish Mr. Bishop's death.  
But between him or Daren, it wasn't  
a hard choice.

GREGSON

Neither is this. You're under  
arrest.

CUT TO:

30A INT. STALTON RISK MANAGEMENT - WAITING AREA - DAY

30A

Sherlock and Joan trail Gregson and Bell as they lead a cuffed  
Kate in the direction of the elevators.

JOAN

So now we have the "whole" truth.  
(then)  
Why do I feel so lousy?

SHERLOCK

Probably because that was  
Moriarty's intention.  
(off her look)  
I think this was an object lesson.  
Show me, a man who craves  
vengeance, how it can spread like a  
cancer...  
(re: Kate)  
...how it can infect and destroy  
the lives of others.

JOAN

You think this was all about  
getting you to back off?

Sherlock gives a small shrug. Beat.

JOAN (CONT'D)

I guess... in a way... that means  
he's afraid of you. Doesn't it?

Holmes hasn't time to process this possibility yet. And so:

SHERLOCK

I'm going to visit Daren Stalton  
again. I feel an obligation to  
break the news of his wife's deceit  
personally.  
(then)  
I'll meet you at the brownstone  
shortly.

30A CONTINUED:

30A

And ON Joan as he moves OUT OF FRAME...

CUT TO:

31 INT. RIKERS ISLAND - VISITING AREA - DAY

31

ON DAREN STALTON, shattered --

DAREN

She said it was him. She swore.

REVERSE ANGLE finds a solemn Sherlock sitting across from him.

SHERLOCK

Your wife loves you very much, Mr. Stalton. I truly believe that everything she did was intended to ease your pain...

A long beat as Daren reels, then he looks at Sherlock. With rising anger:

DAREN

And what about you? Why are you the one telling me all of this?

SHERLOCK

I thought you deserved to know --

DAREN

You said that you understood me. That *you* experienced loss, too. But you couldn't even let me have one more night of peace. After I've suffered for *twenty-two years*.

This lands on Sherlock.

SHERLOCK

I promise that I'll delve into your sister's case. I'll do everything in my power to bring her killer to justice--

DAREN

You really don't get it, do you?  
(then)

Unless you plan on finding the man who murdered Leah and bringing him to me, *here*, so that I can kill him with my own two hands... there's never going to be any justice.

And as this washes over Sherlock...

CUT TO:

32 EXT. RIKERS ISLAND / STREET - DAY

32

As Sherlock emerges onto a sidewalk, The Actuary's cell phone RINGS. And as Holmes pulls it from his pocket, brings it to his ear --

BRITISH MAN (V.O.)  
I've just been informed of Mrs.  
Stalton's arrest.  
(off Sherlock's silence)  
Finally, you've earned your  
answers.

SHERLOCK  
Don't suppose I could convince you  
to deliver them in person.

BRITISH MAN (V.O.)  
The truth, Holmes, is that I hope  
we never meet. My sense is that  
would be a great shame.

SHERLOCK  
For one of us.

BRITISH MAN (V.O.)  
My point.

A beat as that hangs there. And then --

BRITISH MAN (V.O.)  
We can end this. Now. I can  
promise you our paths will never  
cross again.  
(then)  
Or... you may have your answers.  
(beat; sincerely)  
I'm curious to see which you  
choose.

He HANGS UP -- but almost instantly, the phone CHIRPS with a TEXT. Sherlock finds an ADDRESS and a brief note: "**Choose wisely.**"

A long and quiet moment as he just stands there, mulling the message... and then his own cell phone begins to RING. He checks the caller ID, answers --

SHERLOCK  
Watson.

JOAN (V.O.)  
Just checking in. How did Daren  
take the news?

32 CONTINUED:

32

SHERLOCK

As well as could be expected.

JOAN (V.O.)

Have you heard anything from Moriarty yet?

Sherlock hesitates, but only slightly. His voice betrays nothing.

SHERLOCK

Afraid not. I'm returning home. I'll be there soon.

ON the lie, he HANGS UP and hails a TAXI. And as the cab pulls over for him --

\*  
\*

SHOCK CUT TO:

33 EXT. SECLUDED HOME / SIDEWALK - DAY

33

We're looking THROUGH THE BARS OF AN IRON GATE at a rambling but rickety home on the outskirts of the city. Sherlock steps INTO FRAME. Checks the address on The Actuary's phone against the one he's arrived at. He notes the CHAIN that binds the two doors of the gate. The ends of the chain are linked by a HEAVY PADLOCK that's already been UNLOCKED. And after he STUDIES the house for the longest moment...

\*  
\*  
\*  
\*

JOAN (V.O.)

What do you think is inside?

Sherlock TURNS to find Joan approaching. Hard to say if we've ever seen him so surprised. And as Joan holds up a CELL PHONE that displays the same address and note that Sherlock received via The Actuary's phone, she quotes something he said earlier:

JOAN

"In this day and age, the simplest way to track someone's every move is via their cell phone."

SHERLOCK

(realizing)

You cloned the phone Moriarty's been using to contact us.

JOAN

I did. Right after you told me you'd never let Moriarty hurt me.

(then)

I thought you might try something like this.

She's obviously angry. Which only serves to add to Holmes' confusion. She explains:

JOAN (CONT'D)

You asked me to be your partner.

SHERLOCK

You are my partner --

JOAN

Right now?? Really??

(then)

You lied to me about hearing from Moriarty so you could come here by yourself.

Beat. It's important to him that she understand.

SHERLOCK

Watson, most puzzles I see from the outside. That gives me a certain clarity. But I am at the center of this one. My vision has been... blurred, to say the least.

(then)

I lied to protect you --

JOAN

I didn't ask you to protect me! And I didn't sign on to work with you just to be sent to the sidelines whenever you or Captain Gregson or anyone else thinks it's too dangerous!

SHERLOCK

(beat; intrigued)

You want the danger.

JOAN

I want --

She stops. Knows it's complicated.

JOAN (CONT'D)

I want to know that when I agreed to become your partner, it was because you really *believed* I could do this.

(then)

I want to know I'm not kidding myself by staying with you.

That hangs there a beat. And then --

SHERLOCK

The reasons I'm here... they're personal --



33 CONTINUED: (2)

33

JOAN

I could say the same thing.  
 (then; clarifying)  
 I've been with you every step of  
 the way the last couple of weeks.  
 I've worked hard on this case.  
 (then; re: the house)  
 Whatever "answers" he has inside  
 for you... I deserve them too.

A lengthy beat as Holmes considers that. Finally...

SHERLOCK

You do understand that those  
 answers may be in the form of a  
 powerful explosive device.

JOAN

Is that what you think we're gonna  
 find inside?

A moment... and then Sherlock shakes his head.

JOAN (CONT'D)

Me neither.

Sherlock finally pulls the chain down from the gate. And as he  
 and Joan make their way up the driveway...

\*  
\*

CUT TO:

33A EXT. SECLUDED HOME - FRONT STEPS - MOMENTS LATER

33A

Sherlock and Joan step INTO FRAME. They SEE right away that a  
 KEY is jutting from the front door's LOCK.

\*  
\*

A beat... and then Sherlock turns the key. And as the door  
 UNLOCKS and OPENS...

\*  
\*

CUT TO:

34 INT. SECLUDED HOME - DAY

34

The house has its charms, but the near absence of furnishings is  
 disquieting.

A beat as Sherlock and Joan scan their surroundings... and then  
 they hear CLASSICAL MUSIC begin to play in another part of the  
 house. They make their way down a hall, headed for a DOOR  
 that's slightly ajar.

\*  
\*  
\*

At the door, Sherlock and Joan share a look. And then, as they  
 push the door OPEN...

35 INT. SECLUDED HOME - BACK ROOM - CONTINUOUS

35

In a room as spacious as it is spartan, Sherlock and Joan find a WOMAN (30s) painting a canvas, a MONITOR strapped to her ankle. Her back is to them as a dusty STEREO SYSTEM plays music. \*

ON SHERLOCK -- suddenly frozen in his tracks. He knows this woman.

ON JOAN -- realizing something's come over him.

JOAN  
Sherlock, what is it?

But Holmes STUMBLES. Has to reach out to the wall to keep himself upright. And as he shakes his head --

SHERLOCK  
No...  
(then)  
It can't be...  
(then)  
It defies --

JOAN  
Sherlock --

SHERLOCK  
(roars)  
No!

ANOTHER ANGLE -- as the woman at the canvas STARTLES, WHEELS to face them. And as we SEE she's frail but beautiful, a certain pallor to her features as though she's been kept indoors a very long time, Holmes utters a single word:

SHERLOCK (CONT'D)  
*Irene.*

And we --

CUT TO BLACK.

END OF EPISODE