

# NCIS

## "The Good Wives Club"

Episode #025

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NCIS

"THE GOOD WIVES CLUB"

TEASER

FROM BLACK:

EXTREME HIGH ANGLE

Above houses. Hundreds of houses. A peaceful tract of what looks to be Middle America. But there is something wrong here. Something you can't put your finger on until we....

BANG-BANG-BANG

INTO ONE OF THE HOUSES

Its paint peeling. Its porch sagging. Its windows broken. This house is dead. All the houses here are dead. Whatever life that once occupied them departed years ago.

The sound of a DIESEL ENGINE GROWS.

AN EXCAVATOR

suddenly FILLS THE FRAME, its claw raised. The claw drops, its teeth punching a hole in the roof.

WIDER

As the OPERATOR works the lever, raising the claw. As he backs up....

ON THE FOREMAN

watching. Something catches his eye, and panic fills his face.

HIS POV

Unseen by the Operator, near the Excavator's rear track, the ground is giving way!

THE FOREMAN

runs toward the Excavator, shouting and waving his arms.

FOREMAN

Hey, Harry, stop! Stop!

The Operator finally turns to see the Foreman waving him off. He cuts the engine.

CONTINUED:

FOREMAN  
Grab a flashlight.

As we FOLLOW the Foreman to the edge of a small sinkhole. He peers down....

THE SINKHOLE

Blackness. Suddenly the FLASHLIGHT is switched on. We can now see it's some kind of underground room.

As the flashlight is moved around, we can make out a bed. And something on the bed.

THE FOREMAN

bends over closer to get a better look. He recoils in horror.

BANG-BANG-BANG

Into THE BODY OF A WOMAN on the bed, her wrist chained to the wall...DRESSED IN A WEDDING GOWN.

CUT TO BLACK.

END OF TEASER

ACT ONE

FROM BLACK:

EXT. NORFOLK NAVAL STATION - DAY

TRACKING across a chain-link fence, on which a SIGN warns "CONSTRUCTION SITE - KEEP OUT." We realize this is base housing.

CAMERA STOPS at LIEUTENANT COMMANDER SCOTT WILLIS, a Base Security Officer.

NCIS SPECIAL AGENT LEROY JETHRO GIBBS (GIBBS) approaches. Behind him is SPECIAL AGENT ANTHONY DINOZZO (TONY), SPECIAL AGENT CAITLIN TODD (KATE) and SPECIAL AGENT TIMOTHY MCGEE (MCGEE).

LT. COMMANDER WILLIS  
Agent Gibbs?

GIBBS  
Yep.

LT. COMMANDER WILLIS  
Lieutenant Commander Willis, Base Security.

GIBBS  
Commander Hutchins' day to play golf?

Lt. Cmdr. Willis doesn't see the humor.

LT. COMMANDER WILLIS  
Intestinal virus.

Gibbs nods to his team.

GIBBS  
Special Agents Todd, McGee and DiNozzo.

LT. COMMANDER WILLIS  
This way.

MOVING WITH GIBBS AND LIEUTENANT COMMANDER WILLIS

toward the sinkhole. Kate, Tony and McGee follow behind.

GIBBS  
How long since anyone lived in these units?

CONTINUED:

LT. COMMANDER WILLIS  
Base closed the tract five years ago. Plans were to convert it to a park. Cutbacks put it on hold.

Lt. Cmdr. Willis nods to the construction vehicles.

LT. COMMANDER WILLIS  
The units were becoming a security and health hazard, we brought in a private company to demo it.

TONY, KATE AND MCGEE

following behind. Tony looks over to Kate.

TONY  
When Gibbs introduced us, he introduced you, then McGee, then me. Why would he mention me last?

KATE  
You are kidding.

TONY  
For Gibbs to mix up the order of seniority, just seems weird, that's all.

MCGEE  
I really don't think....

Tony holds up his hand for McGee to shut up. Kate glances over.

KATE  
I wouldn't put too much stock in it.

TONY  
Why do you say that?

KATE  
Because I don't think it has anything to do with seniority.

TONY  
What do you think it has to do with?

CONTINUED: (2)

KATE

My guess would be level of  
intelligence and general  
competence.

Tony realizes he's been had. Looks over to McGee, and puts  
up his hand again.

MCGEE

I didn't say anything.

TONY

It's what you're thinking,  
Probie.

THE SINKHOLE

Gibbs and Lt. Cmdr. Willis reach the sinkhole where the  
underground room is.

LT. COMMANDER WILLIS

Soon as we knew what he had, all  
work was stopped, we contained  
the scene.

Gibbs nods, looks down.

GIBBS

Old bunker?

LT. COMMANDER WILLIS

We don't know what it is.

Off Gibbs' look, we are....

THROUGH THE LENS OF A VIDEO CAMERA

that has been lowered into the sinkhole. As it MOVES AROUND  
the dark room, we can only pick up amorphous images of  
furniture.

WIDEN to find us....

NEAR THE SINKHOLE

Gibbs, Kate and McGee are gathered around a FLAT SCREEN  
MONITOR

GIBBS

Move it more left.

CONTINUED:

ANOTHER ANGLE

including McGee, who holds a pole, on which the video camera is attached. He moves around the perimeter of the small hole as Gibbs directs him.

GIBBS  
Other left, McGee.

McGee, embarrassed, reverses direction.

MCGEE  
Sorry, Boss.

Tony grins at McGee.

TONY  
Little nervous, Probie?

ON THE VIDEO

As the video camera moves across dirt wall, A CRUDE EARTHEN OPENING comes INTO VIEW. Above it we see concrete.

GIBBS  
Hold it there!

ANGLE ON OUR GROUP

reacting to the opening. They all look toward one of the nearby houses.

INT. NORFOLK NAVAL STATION - ABANDONED HOUSE - DAY

Gibbs, Tony, Kate and McGee are looking for the opening to the tunnel.

ON TONY

He opens a closet. Curiously, on the far wall is an AC/heating vent. Its louvres have been closed shut. Tony opens them, then closes them.

TONY  
(to himself)  
Little weird.

After moving boxes, he bends down, peels off a loose piece of carpet, exposing wood flooring. It's loose.

Tony lifts up on it. As he removes a trap door....

CONTINUED:

ANGLE FROM BELOW

Looking up, we see Tony's head peek into the opening, several feet above.

TONY  
(shouts)  
Over here!

One-by-one, Kate, then Gibbs, then McGee's heads join Tony's as they all peer downward. A FLASHLIGHT BEAM suddenly illuminates the opening.

We can now see that the hole is very narrow and about ten feet deep.

GIBBS  
Kate, McGee, you're with me.  
Tony, wait for Ducky.

Even from below, we can tell that this is a stake to Tony's heart. Gibbs begins to climb down.

INT. ABANDONED HOUSE - SECRET CHAMBER - DAY

Surreal. A shaft of light from the hole punched out by the bulldozer lands eerily on the dead bride on the frilly bed.

PANNING THE ROOM

Three earthen walls. The fourth has been covered with wallpaper, and a faux window, framed by lacy curtains. Against the walls, blonde furniture, including a vanity with powderpuff, hand mirror and crystal perfume bottle.

GIBBS, KATE AND MCGEE

take in the bizarre sight. For a group that has seen a lot, they are looking at something they've never seen before. After a moment....

GIBBS  
Let's do it.

FLASHES ON!

A Zenith table radio... A starburst wall clock... A chartreuse lamp.

MCGEE

photographs. In the b.g., Kate dusts for prints and Gibbs analyzes the construction of the room.

CONTINUED:

FLASH ON!

The molding around the "window."

GIBBS

runs his latex gloved hand over the nailheads.

GIBBS

Nails were hammered at a left to  
right angle. Might have been  
left-handed.

FLASH ON!

A light switch... Air duct... Pedestal sink.

ON GIBBS AGAIN

McGee lowers his camera and looks at Gibbs, who surveys the  
room.

MCGEE

Ever seen anything like this  
before, Boss?

GIBBS

Only in a flick.

As it registers on McGee....

INT. NORFOLK NAVAL STATION - ABANDONED HOUSE - DAY

Tony reacts to DOCTOR DONALD MALLARD (DUCKY) arriving with  
his assistant, JIMMY PALMER, in tow.

DUCKY

Where's our bride, Agent DiNozzo?

Tony indicates the hole in the closet floor.

TONY

Nine feet down, twelve feet over.

Jimmy looks down into the small space, turns white.

JIMMY PALMER

You're kidding, right?

As Jimmy swallows, his throat tightening, Ducky moves quickly  
past them and starts down the opening.

CONTINUED:

DUCKY (O.S.)

This actually reminds me a lot of my days at Edinburgh Medical College.

INT. SINKHOLE - DAY

Making their way down the ladder in the very tight space is Ducky, followed by Jimmy and then Tony. Jimmy is suffering from the close space.

TONY

(teasing)

Went through a tunnel to get to school, Ducky?

DUCKY

Our morgue was tiny. We had a fellow student who suffered terribly from claustrophobia. Constantly hyperventilated.

FEATURING JIMMY

who is most definitely hyperventilating.

DUCKY

One day he decided he was going to overcome his fear.

They reach the bottom and move into a....

HORIZONTAL TUNNEL

that splinters off from the hole. Coming single-file TOWARD CAMERA in a crouch....

DUCKY

He confined himself to a morgue drawer, the refrigeration off, of course. Asked us not to disturb him for twenty-four hours. We were very impressed by his gumption.

JIMMY PALMER

Did it work?

DUCKY

Unfortunately not. Poor chap died of a massive coronary.

Jimmy starts to hyperventilate harder.

INT. SECRET CHAMBER - DAY

Ducky emerges from the opening, followed by Jimmy, his face white. As they move to the "Bride"....

ON TONY

coming out. He looks around.

TONY

This is really sick.

Kate and McGee nod their agreement. Then....

ON DUCKY

bending over the "Bride." She is a bizarre mix of skeleton and skin. Half-mummified. Ducky speaks to her soothingly.

DUCKY

This must have been a shotgun wedding of the worst kind, my dear.

FLASH ON!

the metal shackle attached to the wall.

Ducky, in latex gloves, slides her skeletonized hand out from the shackle.

DUCKY

We're going to get you out of this place and somewhere more appropriate as soon as we can, I promise.

INCLUDING JIMMY PALMER

watching from behind.

JIMMY PALMER

That was nice, Doctor.

DUCKY

Thank you, Jimmy. Now if you would bring me the pouch for transport....

JIMMY PALMER

It's in the truck.

CONTINUED:

DUCKY

I know.

Jimmy glances back to the tunnel and realizes that he's got to go back through it again...and then back again. As we FOLLOW HIM toward the opening....

HOLD ON KATE

She picks up a book from a bedside table. Reads the cover.

KATE

'*The Good Wife's Guide. Ten Steps to Pleasing Your Husband.*'

MCGEE

I think I read something like that on the Redbook website.

TONY

Redbook.

MCGEE

Yeah.

TONY

You read Redbook.

McGee is not the least bit embarrassed or self-conscious.

MCGEE

All the time.

Deadpan looks from Kate and Tony.

KATE

Well you didn't read this one, McGee. It's from May, Nineteen-fifty-five.

ON DUCKY

Gibbs approaches.

GIBBS

How long's she been here, Ducky?

DUCKY

Hard to say, Jethro. Poor girl's been dead for months, certainly.

GIBBS

How about years?

CONTINUED: (2)

DUCKY  
(examining closer)  
Perhaps, but not more than one or  
two.

GIBBS  
Housing was abandoned five years  
ago.

KATE  
Then she wasn't the last tenant.

GIBBS  
Check it anyway.

As Kate moves off....

WE GO INTO THE BODY

CUT TO:

INT. NCIS SQUAD ROOM - DAY - ON A FAX MACHINE

As a document is pulled off it.

KATE (O.S.)  
Last tenant in that house was  
Lieutenant Commander Carlton  
Halpin, his wife and two  
children.

WIDER

Kate reads the document. Gibbs, Tony and McGee at their  
desks.

KATE  
Moved out January, Ninety-nine.  
Transferred to the San Diego  
Naval Station. Far as we can  
tell, he's never been back.

Gibbs turns to McGee.

GIBBS  
McGee?

MCGEE  
All the materials used in the  
construction of the bunker  
could've been purchased at any  
Lowe's in the area.

CONTINUED:

GIBBS

DiNozzo?

Tony turns to Gibbs.

TONY

A lot of the furniture in the room is authentic Fifties. Not my taste, but what the hell.

Tony smiles at Gibbs, who doesn't smile back.

TONY

All from various manufacturers. Nothing in production today. Way I figure it, he would have had to have collected the pieces from antique shops or garage sales.

KATE

What about the possibility they were handed down from family?

Tony is irritated by her question.

TONY

I was getting to that.

Tony turns back to Gibbs.

TONY

There is always the possibility that they were pieces that had been handed down from family members. Point is....

Tony now turns to Kate, pointedly.

TONY

Either scenario is not a road that's easily traceable.

Tony smiles, quite proud of himself. He turns back to Gibbs.

ANGLE ON GIBBS' DESK

Gibbs is not there, but headed for the elevator.

TONY

looks around embarrassed, but quickly recovers.

CONTINUED: (2)

TONY

Question for you, Probie.  
Redbook.

(beat)

Why?

MCGEE

Redbook was and still is the  
definitive magazine for today's  
young woman.

TONY

You planning a sex change?

MCGEE

No!

(beat)

I've always been interested in  
women, I figured the best way to  
know about them was to, you  
know...know about them.

Tony puts an arm around McGee.

TONY

The best way to know about them  
is to know them. Know what I  
mean?

INT. NCIS AUTOPSY ROOM - DAY

The body of the young woman lays on an autopsy table. Ducky  
is hovering over her, Jimmy at his side.

JIMMY PALMER

Do you think she knew him?

DUCKY

Difficult to know, Jimmy. She  
may have been lured by a  
confidant, or grabbed by a  
stranger. The result,  
unfortunately for so many young  
women, is the same either way.

Ducky looks over to Jimmy.

DUCKY

Is your recorder on?

Jimmy isn't sure how to answer.

CONTINUED:

JIMMY PALMER  
Do you want it to be on?

Ducky sighs.

DUCKY  
Do you want it to be on?

JIMMY PALMER  
It helps me to be more accurate  
in my report.

DUCKY  
Then turn it on.

JIMMY PALMER  
It is on.

DUCKY  
Why didn't you just say that?

JIMMY PALMER  
I'm...not sure.

Ducky suffers, then proceeds. He raises his voice a little too loud.

DUCKY  
The victim is a Caucasian female,  
twenty to twenty-five.

JIMMY PALMER  
It's a sensitive microphone,  
Doctor.

Ducky stops. Lowers his voice a little too low.

DUCKY  
Cause of death can be attributed  
to non-specific asphyxiation.

JIMMY PALMER  
Not that sensitive.

Ducky has had enough.

DUCKY  
Why don't we turn it off.

JIMMY PALMER  
Good idea.

Ducky continues the exam.

CONTINUED: (2)

DUCKY

No obvious signs of sexual trauma, but due to the dehydration and mummification of tissue, impossible to say whether she was violated.

JIMMY PALMER

You would think she was though, right?

A look from Ducky.

JIMMY PALMER

I mean all the stories you read about these guys, they usually don't keep girls in a basement for conversation.

DUCKY

Where do you read these stories, Jimmy?

JIMMY PALMER

I...I didn't mean to say I actually read them myself, I only meant that....

Thankfully, Ducky's attention is diverted to the woman's left hand.

DUCKY

She wore a ring at one point.

ON THE HAND

a thin band of discoloration on the bottom joint of the ring finger.

JIMMY PALMER (O.S.)

A wedding ring?

DUCKY (O.S.)

No doubt.

Ducky's finger points upward from the mark, tracing a series of small scrapes and lacerations still visible on the dried skin.

BACK ON JIMMY PALMER AND DUCKY

DUCKY

It was removed violently.

CONTINUED: (3)

Jimmy nods, acknowledging the significance of this obviously important point.

And then Ducky - his mind diverting back to where it was before it was diverted from before....

DUCKY  
What stories, Jimmy?

Jimmy begins to hyperventilate again.

INT. NCIS LAB - DAY

Abby has the wedding dress laid out on a table with a fluorescent ALS directed on one portion as Gibbs enters.

GIBBS  
What do you have, Abby?

Abby motions to a huge mound of bagged evidence around her.

ABBY  
What don't I have, Gibbs. Carpet fibers, clothes fibers, dust, beetle parts, soiled bedding, there's even a pamphlet called 'The Good Wife's Guide.'  
(beat)  
What is that about?

GIBBS  
Ask McGee.

Abby is thrown.

ABBY  
McGee.

GIBBS  
(confirming)  
McGee.

ABBY  
Really.

Gibbs wants to get back on-point, points to the dress.

ABBY  
As you can imagine it wasn't exactly virginal. It was made in Nineteen-fifty-two and she'd been wearing it for months. Running the DNA samples as we....

CONTINUED:

Abby makes a hand puppet gesture again as if to say "speak."

GIBBS

Prints?

ABBY

Yes! All over the room! Thanks to the semi-mummy deal, I got a match to our victim. Your crack team is running them through AFIS [AY-Fiss] now.

GIBBS

Only prints in the room were hers?

ABBY

Afraid so. Found traces of cleansers on the furniture.

Gibbs considers this.

GIBBS

He's cautious.

ABBY

So am I when I chain up guys.

Gibbs throws her a look. Abby laughs. She got him.

INT. NCIS SQUAD ROOM - DAY - ON A PHOTO

Of a pretty brunette WOMAN. Despite the uniform and formal pose, she seems somehow vulnerable.

KATE (V.O.)

Victim is Carolyn Figgis. Petty Officer Third Class. Twenty-two.

WIDEN

Kate looks to Gibbs, who studies the picture. Tony and McGee at their desks.

KATE

Went missing eighteen months ago.

TONY

I pulled the file, Boss. It was a Pacci case. Didn't have much. She left for work one morning and...poof! Gone! No witnesses, case went cold.

CONTINUED:

GIBBS  
Just got hot again.

MCGEE  
Ducky estimates she's been dead  
about a year. That means she was  
in that bunker for six months  
before she died.

TONY  
Rules out the last tenants.

Gibbs turns to Kate.

GIBBS  
Kate?

Kate understands what he's asking for... Profiling.

KATE  
The basic pathology is obvious.  
Probably abused as a child. Dad  
beating on Mom, one or both  
beating on him, who knows.

MCGEE  
He's trying to create a perfect  
relationship.

KATE  
That's right. And control's the  
name of the game.

TONY  
This one didn't live up to his  
expectations.

KATE  
Why was I sure that you'd  
understand that part.

Tony gives her a smile.

GIBBS  
So he cut off her air supply,  
left her to die in an airtight  
chamber, and moved on.

KATE  
And that's the problem....

Gibbs, Tony and McGee look to her curiously.

CONTINUED: (2)

KATE

This kind of pathology is  
driven. He's not going to stop  
until he finds the perfect one.

Their expressions become concerned as they know where she's  
going.

GIBBS

He's playing house with somebody  
else out there.

Off this disturbing realization....

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FROM BLACK:

INT. SECRET CHAMBER - DAY

Kate walks around the room, examining the furniture, the carpet, the decorations, making notes on her P.D.A. as she goes.

GIBBS (O.S.)  
Something's off.

ANGLE - OUTSIDE THE SECRET CHAMBER

We realize that we are not at the crime scene at all...but a recreation of the crime scene, set up in the NCIS Garage. Visqueen sheeting makes up the walls.

Gibbs approaches.

KATE  
Gibbs, I recreated it from  
McGee's photos.

A look from Gibbs says it all. Kate becomes defensive.

KATE  
Gibbs, everything here was  
A-L-S'd, all pertinent forensic  
evidence was sent to Abby for  
analysis, and then I re-built it  
from photos.

Gibbs nods, but his demeanor suggests he's not convinced.

KATE  
This room and everything in it is  
exactly as it was when we found  
it.

Kate hands Gibbs the PHOTO from which she recreated the room.

A tense moment as he examines it, then hands it back.

ANOTHER ANGLE

as she watches him move over to the chartreuse lamp on the table. He moves it three inches to the right.

Kate shakes her head, she can't win.

CONTINUED:

GIBBS

What's with his Fifties thing?

KATE

The Fifties represent an idealized time when the rules between men and women were simpler.

GIBBS

Simpler is good.

Kate parrots it back to him....

KATE

If you say so.

Gibbs lets this pass.

GIBBS

This is an older guy.

KATE

Actually, I think he's younger.

Now Gibbs shakes his head.

GIBBS

Suddenly not so simple.

Kate points to the furnishings.

KATE

As Tony said, a lot of the stuff here is authentic Fifties. But a lot of it isn't. Some is Sixties. Some are reproductions. But it's not pure.

GIBBS

He couldn't get his hands on the real deal.

KATE

I don't think it mattered. I think he put this room together from his idea of a fantasy, rather than from a remembrance of an ideal experience.

GIBBS

Someone who grew up with it would be more 'pure.'

CONTINUED: (2)

Kate nods.

KATE

He'd want to get as close to what he actually experienced as possible. Plus, he didn't seem to have a problem picking up and leaving everything behind.

GIBBS

How do we know he didn't have to leave?

KATE

Transferred. It's possible.

GIBBS

Ducky said the wedding ring was removed.

KATE

It would make sense that it would be the one thing he keeps in common from one 'bride' to the next.

Kate looks over her recreated chamber.

KATE

It might help if I could observe a re-enactment of the victim's life inside the chamber.

GIBBS

Put someone in a wedding dress?

KATE

Tony would look cute.

GIBBS

Interviewing the victim's parents.

KATE

McGee, then.

GIBBS

With Tony.

KATE

Abby?

CONTINUED: (3)

GIBBS  
Up to her tats in forensics  
tests.

Gibbs is already starting out of the room. Kate doesn't let him off the hook.

KATE  
How about you?

Gibbs stops, finally turns....

KATE  
You won't have to wear the dress.

INT. NCIS SEDAN - DAY

Tony drives, McGee rides shotgun. McGee switches on the radio. A ROCK SONG fills the car.

Tony turns the radio off.

TONY  
Hate that song, McGee.

MCGEE  
I thought you bought tickets to see them next week.

TONY  
Changed my mind. Selling them on eBay.

MCGEE  
Oh.

Tentatively....

MCGEE  
Could we...hear something else?

TONY  
Sure.

Tony turns on the radio, switches the a country station, where an awful COUNTRY SONG whines through the speakers.

McGee looks at him a long beat.

MCGEE  
This isn't about music, is it?

CONTINUED:

TONY

Is what?

MCGEE

Whatever it is that isn't music.

TONY

This is your conversation, McGee.

McGee nods, not wanting to rile Tony. Tony bobs his head as if he's actually enjoying the music.

MCGEE

I'm not after your job, Tony.

This gives Tony a reason to turn off the horrible music.

TONY

Do you think I am actually worried about you taking my place, Probie?

MCGEE

No, I only meant...I mean, of course not. How could I? You're Gibbs' right-hand guy.

Tony takes a beat.

TONY

Did Gibbs say that?

McGee takes the opening to get himself off the hook.

MCGEE

Not directly.

TONY

Then why did you say it?

McGee is digging himself a hole, but doesn't know how to get out of it.

MCGEE

Well...ah...I've, you know, heard him say nice things.

Tony doesn't want to give McGee the benefit of knowing he cares. But, of course, he cares much too much to pass up this opportunity.

TONY

What kind of things.

CONTINUED: (2)

MCGEE  
I don't remember.

TONY  
Remember.

McGee is now in too deep to back out.

MCGEE  
Take yesterday.

TONY  
Yeah?

MCGEE  
He said...something about filing  
your case report.

TONY  
What did he say exactly?

MCGEE  
I don't remember, exactly.

A look from Tony and McGee blurts it out....

MCGEE  
He said it wasn't late for once!

McGee tenses, waits for the fallout. Surprisingly, Tony seems to be mulling it over. After a moment....

TONY  
That was really nice.

Tony is smiling. McGee is confused. McGee nods in agreement, then tentatively reaches over and turns the radio back on.

KATE (O.S.)  
This was not what I had in mind,  
Gibbs.

INT. NCIS GARAGE - "SECRET CHAMBER" - DAY

In the recreated secret chamber room, Kate sits on the edge of the bed.

As she holds out her arm, Gibbs clamps a cuff which is attached to a chain...the chain attached to the wall.

Gibbs ignores the plea.

CONTINUED:

GIBBS

You wanted a re-enactment. Re-enact.

KATE

I wanted to observe.

GIBBS

I'm observing.

Kate sighs. She's not going to win this one.

KATE

She'd have to be able to reach the toilet and the washbasin.

INSERT FLASHBACK

*PETTY OFFICER CAROLYN FIGGIS stands at the small washbasin her eyes red from crying.*

*CLOSE - WOMAN'S FACE*

*As she splashes water, we are....*

BACK ON KATE

at the sink.

GIBBS

Now the other side.

INSERT FLASHBACK

*Petty Officer Figgis sits at the vanity, staring numbly into the mirror, a shell of a human. She picks up the powderpuff. As she dabs it on her face, we are....*

BACK ON KATE

Sitting at the vanity. Kate stares into the mirror. Looks over to Gibbs, who is fixated on something.

KATE

What?

INCLUDING GIBBS

Standing behind Kate. He is focused on the rug near the edge of the bed.

GIBBS

The rug. Look at the spots.

CONTINUED:

Kate looks down to see two very worn places, side-by-side in the rug.

KATE  
Someone stood there over and over again.

GIBBS  
No. The pattern's wrong. It's not from a shoe or foot. Too round and large.

Gibbs bends down, traces his hand back along the rug.

GIBBS  
She wasn't standing. She was kneeling.

Kate looks up to Gibbs.

KATE  
Enough to permanently wear an indentation in the carpet.

Gibbs and Kate come to the conclusion at the same time.

GIBBS  
Praying.

Kate nods.

KATE  
For her life.

As the grim thought sinks in....

A HUGE BUG WING

against a brightly-lit white background.

ABBY (O.S.)  
Polopinus Ingens. Commonly known as the Darkling Beetle.

WIDER to see we are....

INT. NCIS LAB - DAY

The reason the bug was so huge is apparent as we see Abby staring down the double barrels of a comparison microscope.

She looks up to face Gibbs, standing nearby with folded arms.

CONTINUED:

ABBY

As all beetles, the Darkling has two sets of wings. One set of hard front wings and a set of soft hind wings for flying.

GIBBS

This gonna be useful for something other than Trivial Pursuit?

ABBY

Gibbs, you know I know how I need a wind-up before I deliver the knock-out.

GIBBS

Just hit me, will ya?

ABBY

This particular Darkling species is indigenous only to extreme Southeastern Georgia and Northeast Florida.

Gibbs considers this.

GIBBS

What's it doing in Virginia?

ABBY

My guess? Somebody stepped on it. Part of it lodged in the sole of his shoe, where it was dislodged in Mister Sicko's Love Nest.

Abby smiles.

ABBY

Very 'Silence Of The Lambs,' don't you think?

INT. NCIS SQUAD ROOM - DAY

Tony, Kate and McGee hover over the PLASMA SCREEN, filling Gibbs in. On the Plasma we see a MAP of Georgia and Florida, with three RED DOTS.

CONTINUED:

TONY

Our nasty little critter could've called any one of three Navy Bases home: Jacksonville Naval Air Station and Mayport Naval Station in Florida, Naval Submarine Base Kings Bay, in Georgia.

KATE

We have a piece of a beetle that shouldn't be in Virginia Doesn't mean the guy who did this is there now.

GIBBS

Didn't say it did.

TONY

She's right, Boss. He could've just been there on vacation, who knows.

GIBBS

Could've been.

TONY

He still could be here.

MCGEE

Except nobody else is missing from Norfolk. Somebody is from Jacksonville.

All eyes turn to McGee, who is working his computer terminal.

MCGEE

The three local field offices forwarded their Missing Persons Reports for the last several months. One fits our profile.

McGee types commands into this computer.

CLOSER - PLASMA

The map changes to a PHOTO of PETTY OFFICER SECOND CLASS BARBARA SWAIN, in uniform. She is strikingly similar in appearance to Petty Officer Figgis. Same vulnerable quality.

MCGEE

Barbara Swain, Petty Officer Second Class at Jacksonville.

CONTINUED: (2)

KATE

Close in age to Carolyn Figgis,  
similar look.

MCGEE

Same deal, too. Never made it to  
work. Disappeared off the face  
of the earth.

Gibbs stares at the picture of the sweet-faced young woman.

MCGEE

No witnesses, no clues, case went  
cold.

GIBBS

Find out if there's any vacant  
housing at Jacksonville.

TONY

On it, Boss.

KATE

Pretty thin, Gibbs.

GIBBS

All we got, Kate.

A SEAHAWK SH-60B

screams overhead. It CLEARS FRAME and we are....

EXT. JACKSONVILLE NAVAL AIR STATION - BASE HOUSING - DAY

Rows and rows of look-alike houses.

COMMANDER SPENCER (O.S.)

You telling me I just put a  
Seahawk in the air because of a  
damn beetle?

WIDEN to find us....

EXT. JACKSONVILLE NAS - DAY

Gibbs walks along a chain-link fence with Base Operations  
Officer, COMMANDER SPENCER, the empty housing tract in the  
b.g.

GIBBS

Actually it was just a beetle's  
wing, Commander.

CONTINUED:

Gibbs offers a wry nod to the Commander, who isn't pleased.

INT. SEAHAWK - IN FLIGHT - DAY (STOCK)

Pilot and Co-Pilot, in front. In back, the thermal imaging CAMERA OPERATOR watches a real-time VIDEO SCREEN.

AGENT MELANKOVIC (O.S.)

They're still sweeping for  
thermal anomalies on the ground  
surface.

WIDEN to find us....

INT. JACKSONVILLE NAS - NCIS COMM/CONFERENCE ROOM - DAY

A glass-walled office within the bullpen. It has a plasma screen, a conference table, couple of other desks with monitors.

Tony, Kate and McGee sit with NCIS SPECIAL AGENT JANE MELANKOVIC [Muh-LINK-uh-vitch], 29, an attractive, seasoned, no-nonsense local Field Agent. They are watching the same real-image we saw in the helo.

TONY

We've been sweeping for a long  
time now, Agent Melankovic [Muh-  
LINK-uh-vitch] .

Agent Melankovic's body language conveys a little defensiveness about the "big boys" coming in and taking over.

AGENT MELANKOVIC

At this altitude, they're working  
hundred and fifty foot swatches.  
It's time consuming, but more  
accurate.

Kate looks over to Tony.

KATE

Hungry again, Tony?

TONY

Actually no, Kate. Just bored.  
I ate on the plane. Not sure  
what I ate, but it was filling.

McGee, trying to be helpful....

CONTINUED:

MCGEE

You had the chicken Singapore  
with port mushroom sauce.

TONY

Something you read about in  
Redbook?

MCGEE

Ladies' Home Journal, actually.

Tony looks at Agent Melankovic and shrugs, embarrassed for  
McGee. Instead of registering any kind of agreement with  
Tony....

AGENT MELANKOVIC

(to McGee)

The Food and Home section?

MCGEE

That's right.

AGENT MELANKOVIC

The best.

MCGEE

No question.

AGENT MELANKOVIC

McGee, right?

MCGEE

Timothy.

AGENT MELANKOVIC

Jane.

Agent Melankovic smiles warmly. McGee smiles back. Tony  
can't believe it. Then....

AGENT MELANKOVIC

(to the group)

Looks like they're picking up a  
thermal signature. It's warm.

ON THE SCREEN

A graphic depiction of the topography below. One small spot  
is glowing bright red.

AGENT MELANKOVIC

Warm is good.



CONTINUED:

GIBBS

What do you think?

TONY

Over two hundred plants, Boss.  
Gotta think he's spreading the  
love.

Tony raises a mischievous eyebrow.

TONY

I am pretty sure Darrell's been  
cutting into his profit margin.

Tony purses his lips, sucks in air. More of a question....

GIBBS

There's nothing here.

TONY

Doesn't look like it. Says he  
started about three months ago.  
Size of the weed indicates that  
would be right.

KATE

And you would know that  
because...?

TONY

Of my experience with the  
Baltimore P.D. Drug Task Force.

GIBBS

You were never on the Baltimore  
P.D. Drug Task Force.

TONY

I had friends, Boss. We shared  
experiences.

MCGEE

The story actually does seem to  
be on the level.

GIBBS

You know this from first hand  
knowledge, McGee?

McGee is suddenly rattled.

CONTINUED: (2)

MCGEE

Absolutely not. There was the usual innocent experimentation as a youth, of course. But nothing that....

AN M.P.

approaches Gibbs.

M.P.

Commander Spencer would like to see you, Sir.

Gibbs nods and leaves, as Tony turns to McGee.

TONY

Let me guess....you never inhaled.

McGee's manly youth is suddenly threatened.

MCGEE

I inhaled.

TONY

Yeah?

MCGEE

Once. A little bit.

TONY

How was it?

MCGEE

I didn't like it.

KATE

You didn't like it?

McGee shakes his head emphatically. Kate and Tony's eyes meet. For this one moment in time they are kindred spirits.

KATE/TONY

He didn't inhale.

As Tony nods in agreement....

EXT. JACKSONVILLE NAS - ABANDONED HOUSE - DAY

Gibbs stands before Cmdr. Spencer.

CONTINUED:

COMMANDER SPENCER  
All four hundred twenty-three  
houses have been analyzed, Agent  
Gibbs. No heat signatures other  
than this one have been recorded.

The Commander looks to him, with more than a hint of sarcasm.

COMMANDER SPENCER  
Okay with you if I recall the helo?

Gibbs holds his tongue...barely. As the Commander walks  
off....

ON THE SEAHAWK (STOCK)

It veers off, flying away from us. The SOUND FADES and we  
are....

EXT. JACKSONVILLE NAS - ABANDONED HOUSE - DAY

Tony, Kate and McGee, now with Gibbs, watch the helo move  
off. Their best shot now shot. Kate looks to Gibbs.

KATE  
What now, Gibbs?

In typical Gibbs fashion....

GIBBS  
(facetiously)  
I guess we just give up, Agent Todd.

Gibbs walks off. Kate takes a breath, feeling stupid for  
asking the obvious. BANG-BANG-BANG into....

INT. ANOTHER SECRET CHAMBER SOMEWHERE - DAY

PETTY OFFICER BARBARA SWAIN, in a bridal gown, lays chained  
to the bed, her eyes frightened. Off this pathetic image....

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FROM BLACK:

ON A LAPTOP SCREEN

Abby, in her lab, via the security camera.

ABBY

Shot the forensic wad, Gibbs.

WIDEN to find us....

INT. JACKSONVILLE NAS - NCIS SQUAD ROOM - DAY

Gibbs, Tony, Kate and McGee crowd around the small screen at one of the desks. Various Jacksonville NCIS PERSONNEL work at other desks nearby.

Tony rummages through the desk, coming up with a jar of nuts that he digs into. Via video conference on the laptop....

ABBY

Except for the prints, nothing's speaking to me. Carpet fibers indicate a cheap nylon product, available anywhere. Analysis of the accumulated dust only indicates he wasn't any better a housekeeper than he was a husband.

GIBBS

The clothes fibers.

ABBY

White cotton, probably socks, and purple silk. Don't know what that's about. Maybe a scarf or ascot kind of thing.

Kate shakes her head emphatically.

KATE

Don't think it's an ascot kind of thing, Gibbs.

There's a moment, then....

TONY

Briefs.

All eyes turn to Tony.

CONTINUED:

GIBBS  
We're all ears, DiNozzo.

TONY  
Some guys like to wear silk  
briefs.

KATE  
It's a memory I'd like to forget,  
Tony.

TONY  
(suddenly interested)  
We'd like to hear about that,  
right, McGee?

McGee suddenly thrusts both hands, palms up, indicating he  
wants nothing to do with this line of reasoning.

GIBBS  
Alright, Abby. Thanks.

ABBY  
Anything for you, Oh Wonderful  
Wizard. By the way, Tony....

TONY  
Yeah?

ABBY  
Need it back when you're done.

As everyone looks to him curiously, Tony is saved from  
questions as....

SPECIAL AGENT MELANKOVIC

approaches. She holds a stack of files toward Gibbs.

AGENT MELANKOVIC  
Files you requested. All  
transfers from Norfolk over the  
past six months.

Gibbs motions for her to set them on the desk.

GIBBS  
Put 'em there, Agent Melankovic.  
Appreciate the use of your desk.

Although it kind of is....

CONTINUED: (2)

AGENT MELANKOVIC

Not a problem.  
(then)  
Finding everything alright?

GIBBS

Agent DiNozzo found the nuts  
without much trouble.

Tony looks to Melankovic and shrugs.

TONY

Haven't eaten since the plane.  
Hope you don't mind.

AGENT MELANKOVIC

I do, actually. They're for my  
sister.

TONY

Sorry.

Tony smiles weakly, trying to make a joke.

TONY

Probably for the best. So  
fattening. Sure you know that  
with all your food reading.

Agent Melankovic deadpans him.

AGENT MELANKOVIC

She's anorexic.

Tony sheepishly screws the lid back on.

GIBBS

(To Melankovic)

According to the missing person's  
report, the last person to see  
Petty Officer Swain was her  
roommate.

AGENT MELANKOVIC

That's right. Petty Officer  
Debra Marshall.

GIBBS

Still on base?

AGENT MELANKOVIC

Mechanic in Motor-T.

CONTINUED: (3)

Gibbs gets up.

GIBBS  
Kate, with me. DiNozzo,  
you're....

Tony, unfortunately, knows the drill too well by now.

GIBBS/TONY  
...with McGee.

GIBBS  
Work with Agent Melankovic on the  
transfers.

In a bid to go with them....

AGENT MELANKOVIC  
I did the initial interview with  
the roommate, Agent Gibbs.

Gibbs nods.

GIBBS  
I know.

And the discussion is over.

EXT. JACKSONVILLE NAS - MOTORPOOL - DAY - ON A HAND HOLDING  
A WRENCH

working on a vehicle.

KATE (O.S.)  
Petty Officer Marshall?

PETTY OFFICER MARSHALL (O.S.)  
Yeah.

KATE (O.S.)  
NCIS.

The hands clenches the wrench tightly.

WIDER

PETTY OFFICER THIRD CLASS DEBRA MARSHALL anxiously looks up  
to see Gibbs and Kate -- Kate with her badge out.

PETTY OFFICER MARSHALL  
It's about Barbara, Ma'am?

CONTINUED:

KATE

Yes.

PETTY OFFICER MARSHALL

Have you found her?

KATE

No.

P.O. Marshall's hand relaxes.

GIBBS

You don't expect her to be found  
alive?

PETTY OFFICER MARSHALL

I was told the odds get worse the  
longer a person goes missing,  
Sir.

GIBBS

That's true, unfortunately.

PETTY OFFICER MARSHALL

Barbara's been missing a long  
time.

KATE

We do have new information.  
Agent Melankovic might have gone  
over this ground before, but....

PETTY OFFICER MARSHALL

Not a problem, Ma'am.

GIBBS

You last saw your roommate when  
she left for work four months  
ago.

PETTY OFFICER MARSHALL

(nods)

It was Zero-six hundred, Sir.  
She worked in Admin here. That's  
how we met.

KATE

Was there anyone acting strange  
around her, any arguments or  
disputes you knew about?

P.O. Marshall shakes her head.

CONTINUED: (2)

PETTY OFFICER MARSHALL  
No, Ma'am. Everybody liked  
Barbara.

GIBBS  
Even likeable people have beefs.  
(wry)  
So I'm told.

KATE  
It might be something that seemed  
insignificant at the time.

Again, she shakes her head.

PETTY OFFICER MARSHALL  
I'm sorry, Ma'am.

KATE  
Anything particular on her mind  
at the time?

PETTY OFFICER MARSHALL  
Nothing other than what was  
always on her mind.

Kate makes an educated guess.

KATE  
Guys.

PETTY OFFICER MARSHALL  
She was hung up that she couldn't  
find the right one.

GIBBS  
She wanted to get married.

PETTY OFFICER MARSHALL  
In the worst way, Sir.

Gibbs and Kate exchange a look.

PETTY OFFICER MARSHALL  
Except the guys she met were all  
losers. She thought something  
must be wrong with her. Even  
mentioned she might even see  
someone about it.

KATE  
Did she?

CONTINUED: (3)

PETTY OFFICER MARSHALL  
Don't know. She was really a  
private person.

GIBBS  
Ever meet any of the losers?

PETTY OFFICER MARSHALL  
(shakes her head)  
No, Sir. Couldn't even tell you  
their names.  
(beat)  
Doubt that Barbara could either.

As Gibbs and Kate take in this new piece of data....

INT. JACKSONVILLE NAS - NCIS SQUAD ROOM - DAY

Agent Melankovic reads from a file.

AGENT MELANKOVIC  
C.P.O. Alan Drewe. Transferred  
from Norfolk two months ago.  
Left-handed. Father was a  
drywall sub-contractor.

QUICK PAN TO MCGEE

reading from another file.

MCGEE  
Captain Marshall Buckner. Right  
handed but heads up a SeaBee  
crew, and has a domestic  
disturbance charge on his record.  
Transferred last May.

QUICK PAN TO TONY

also reading.

TONY  
Always respond enthusiastically  
to your husband's amorous  
advances. It's a wife's duty to  
make sure his physical needs are  
met.

As Tony looks up, we WIDEN to see he is holding "The Good  
Wife's Guide."

CONTINUED:

TONY

You know, except for the abduction/murder part, this guy could be onto something.

Agent Melankovic looks up.

AGENT MELANKOVIC

I can't believe you said that.

TONY

Why?

AGENT MELANKOVIC

It was sexist and insensitive and what the hell does it have to do with our investigation.

(beat)

Do you know, Timothy?

McGee is a deer in the headlights. Tony turns to him.

TONY

Answer Jane, Timothy.

McGee doesn't want to lose face with Agent Melankovic, yet he's afraid of going toe-to-toe with Tony. Walking on eggshells and being very political....

MCGEE

The real question is, do you find it pertinent?

No way Tony's going to back down in front of Agent Melankovic.

TONY

Every bit as pertinent to the investigation as those files, Probie.

MCGEE

It is?

TONY

It speaks to the suspect's state of mind.

MCGEE

(sucking it up)

With all due respect, Tony, I think it speaks to the state of your mind, more than....

CONTINUED: (2)

TONY  
(all over him)  
With all due respect! How much  
time do you have in the field,  
Probie?

MCGEE  
Not a lot, of course.

TONY  
(point made)  
Exactly. You're a probationary  
Field Agent. I know how  
confusing it can be sometimes.

MCGEE  
I'm actually not confused.

TONY  
You just think you're not  
confused. In reality, you're  
very confused. And that  
contradiction is what makes the  
whole situation seem all the  
more....

Tony motions for him to complete the thought.

MCGEE  
(tentatively)  
Confusing.

TONY  
Exactly.

Agent Melankovic just shakes her head and picks up another  
file.

EXT. JACKSONVILLE NAS - HOSPITAL - DAY

Gibbs and Kate are exiting a door marked "Psychological  
Services." Their silence and demeanor indicate they've had  
no success. Finally....

KATE  
Just because she didn't see a  
Navy therapist doesn't mean she  
wasn't seeing someone off base.

GIBBS  
She's a Petty Officer. Civilian  
shrinks are expensive.

CONTINUED:

KATE  
Private people go to long lengths  
sometimes.

GIBBS  
Sometimes.

As they continue on, we see that Gibbs seems to be working  
something out in his mind.

GIBBS  
Sometimes they don't have to.

Kate looks to Gibbs, who doesn't seem to be offering anything  
further.

KATE  
Bit's in your mouth, Gibbs.

GIBBS  
She didn't have to see a shrink.

KATE  
Okay.

Kate waits. Finally....

GIBBS  
Second divorce. Saw the Padre.

Kate gets where he's going.

KATE  
Chaplains don't keep records.

GIBBS  
So?

The ECHO of hard soles against a stone floor takes us to....

EXT. JACKSONVILLE NAS - CHAPEL - DAY

CHAPLAIN EVANS (O.S.)  
Yes, I saw her.

INT. JACKSONVILLE NAS - CHAPEL - DAY

A Navy Chaplain, LIEUTENANT BRETT EVANS, 29, collects hymnals  
from the pews.

CHAPLAIN EVANS  
Only once.

CONTINUED:

The Chaplain seems reluctant to go further.

KATE

We know whatever you discussed is confidential, but her life could hang in the balance.

GIBBS

What happened to the woman in Norfolk could be happening to her.

The Chaplain understands the situation. Reluctant as he is....

CHAPLAIN EVANS

She didn't say much. In fact I did most of the talking.

KATE

What were her issues?

CHAPLAIN EVANS

She was attracted to men who fulfilled her needs on a physical level, but not on a spiritual one. I tried to make her see they didn't have to be mutually exclusive.

The Chaplain looks them in the eye.

CHAPLAIN EVANS

Difficult concept in today's world.

GIBBS

She mention any of those men by name, Padre?

The Chaplain shakes his head.

CHAPLAIN EVANS

She met them in bars. I got the impression they weren't around very long.

The Chaplain has a far away look in his eye.

CHAPLAIN EVANS

She was going to call and set up another appointment. Never did.

INT. JACKSONVILLE NAS - NCIS SQUAD ROOM - DAY

Tony sits, his feet up on a desk, reading, as McGee hands him a file.

MCGEE

This one's not left-handed  
either, but everything else fits.

Tony looks it over, then puts it on top of a small stack. As he goes back to his reading, his cell RINGS.

TONY

(into phone)  
DiNozzo.

INTERCUT WITH:

EXT. JACKSONVILLE NAS - CHAPEL - DAY

Gibbs and Kate head toward the NCIS sedan. Gibbs on his cell.

GIBBS

How's it going with the  
transfers?

Tony smiles proudly.

TONY

Almost finished, Boss. We've  
I.D.'d fifteen that fit a  
substantial part of the profile.

GIBBS

Good. Put down 'The Good Wife's  
Guide' and listen up.

Tony sets the guide down...how does Gibbs know?

GIBBS

Padre says she might have met  
this guy at a local bar. Split  
up and canvas the area.

TONY

(gets it)  
See if a bartender can make a  
connection to one of them. I'll  
make copies of their service  
photos.

CONTINUED:

Tony picks up his stack of files and holds them up for McGee to take.

GIBBS  
DiNozzo?

TONY  
Yeah, Boss?

GIBBS  
Make the copies yourself.

Gibbs clicks off.

END INTERCUT

INT. XEROX ROOM - DAY - ON XEROX FEEDER TRAY

as it spits out copies of the men's service photos, a HAND removes them.

WIDEN

Tony removes the photocopies, begins sorting them into three different piles for himself, McGee and Agent Melankovic. After setting one down, he picks it up again.....looks at it curiously.

GIBBS (V.O.)  
You're sure about this, DiNozzo?

INT. NCIS SEDAN - DRIVING - DAY

Kate riding shotgun, Gibbs driving - one hand on the wheel, one holding his cell to his ear.

INTERCUT WITH:

INT. JACKSONVILLE NAS - NCIS SQUAD ROOM - DAY

We hear Gibbs on the speakerphone as Tony stands next to Agent Melankovic, who holds a file. McGee works on a computer.

TONY  
All in his S-R-B, Boss. Left-handed. Transferred six months ago.

GIBBS  
From where?

CONTINUED:

AGENT MELANKOVIC  
Norfolk.

McGee looks up from his screen.

MCGEE  
Remember what Abby said about the  
clothes fibers, Boss?

FLASHBACK

*Abby in her Lab.*

ABBY  
*'...and purple silk. Don't know  
what that's about.'*

ON MCGEE

We see that McGee is online, researching. On the screen is a  
Chaplain's "stole."

MCGEE  
Chaplains sometimes wear a  
vestment called a 'stole' over  
their uniform. It's a band of  
silk cloth hung around the neck.

The significance registers on Gibbs.

GIBBS  
Silk.

MCGEE  
The color of the stole depends on  
the liturgical season. It can be  
red, or green, or white....

All falling in place now as Gibbs finishes the thought.

GIBBS  
Or purple.

MCGEE  
(nods)  
Or purple.

Gibbs clicks off, tosses the cell and grips the wheel tight.  
Kate sees the look in his eyes, and reaches for something to  
hang onto.

END INTERCUT

EXT. JACKSONVILLE NAS - BASE ROAD - DAY - ON THE NCIS SEDAN

The car brakes hard and fishtails into a sliding one-eighty stop.

INT. NCIS SEDAN - DAY

Kate has worked it out.

KATE

It wasn't Petty Officer Carolyn Figgis who was praying, was it?

BEGIN FLASHBACK

INT. NORFOLK BASE HOUSING - SECRET CHAMBER - DAY

*CHAPLAIN BRETT EVANS, wearing a purple stole, kneels in prayer at the bedside of his "bride," Petty Officer Carolyn Figgis, who whimpers helplessly.*

END FLASHBACK

INT. NCIS SEDAN - DAY

As Gibbs floors the accelerator....

GIBBS

No.

EXT. JACKSONVILLE NAS - CHAPEL - DAY

BANG-BANG-BANG

into the Chapel door.

WIDEN

Gibbs and Kate approach, their Sigs drawn. They reach the door, slowly open it, and disappear inside.

INT. JACKSONVILLE NAS - CHAPEL - DAY

Chaplain Evans is sitting in a chair at the raised altar, as Gibbs and Kate approach.

He makes eye contact, raises a 9-mil to his mouth and pulls the trigger.

CONTINUED:

As the back of his head BLOWS OFF, we....

BANG-BANG-BANG into....

INT. ANOTHER SECRET CHAMBER SOMEWHERE - DAY

P.O. Swain lays on her bed, her eyes closed. Is she  
sleeping, or is she dead?

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FROM BLACK:

INT. JACKSONVILLE NAS - CHAPEL - DAY

Now a crime scene. Two Jacksonville NCIS SPECIAL AGENTS photo and sketch, as Kate interviews an OLDER CHAPLAIN.

ANGLE ON THE ALTAR

Gibbs and Cmdr. Spencer stand on each side of Chaplain Evans' corpse, which still sits grotesquely upright.

COMMANDER SPENCER

After your interview, he must have sensed it was just a matter of time.

GIBBS

What do you know about him, Commander?

COMMANDER SPENCER

Not much. He was Episcopal, I'm Catholic. Only time I met him was at the Navy Ball. Seemed normal to me.

GIBBS

Usually do.

Cmdr. Spencer takes another look at the dead Chaplain, then....

COMMANDER SPENCER

(then)  
M.E.'s on the way.

As the Commander heads off....

FOLLOWING KATE

as she reaches Gibbs.

KATE

Ducky always talks to the body before removal. Wonder what he'd say to this piece of work.

CONTINUED:

GIBBS

Wish he could ask Evans where  
he's keeping Petty Office Swain.  
What did you get?

KATE

According to the Senior Chaplain,  
Chaplain Evans was a 'peach of a  
fella.' Quiet, caring and  
gentle. He can't believe it.

GIBBS

Yeah.

Gibbs shake of the head says, "They never do."

KATE

Find a suicide note?

GIBBS

Nope.

Kate looks to the bizarre sight in the chair.

KATE

The guilt must've been crushing.  
A servant of God who couldn't  
stop acting on his evil  
compulsion.

GIBBS

Anything else from the head  
peach?

Gibbs nods toward the distraught Senior Chaplain.

KATE

Chaplain Evans shared a desk and  
computer with two other  
Chaplains.

GIBBS

Would've been too smart to leave  
anything at work.

KATE

(agreeing)  
I gotta think the better odds are  
at his quarters.

GIBBS

Tony and McGee are there with  
Agent Melankovic now.

CONTINUED: (2)

Tongue firmly in cheek....

KATE

Well, with Tony in charge, I'm  
sure the investigation's in good  
hands.

INT. CHAPLAIN EVANS' QUARTERS - LIVING ROOM - DAY

BANG-BANG-BANG into a....

1950'S BLACK AND WHITE TELEVISION SET

On the screen is an episode of *Ozzie and Harriet*.

*Ozzie and Darb react to the news that Bachelor "John" has  
announced he is getting married.*

OZZIE

*John said he's gonna get married!*

DARB

*That's great!*

OZZIE

*That's wonderful!*

WIDEN

The room is a more glorified version of the secret bunker;  
total homage to the Fifties.

Tony stares at the screen, with the look of someone watching  
his favorite show. The clip continues:

JOHN

*You're the one who convinced me,  
Oz. Why this delightful home,  
wonderful family, devoted wife.  
Ah, this is the way a man should  
live. I didn't realize what I'd  
been missing all these years!*

McGee makes his way over to Tony, carrying a stack of bundled  
envelopes. He can't believe how Tony's mesmerized by the TV.

MCGEE

What are you watching?

TONY

*Ozzie and Harriet. Ran for  
Fourteen years. Four hundred and  
thirty-five episodes.*

CONTINUED:

MCGEE

Why am I not surprised you would know that?

TONY

I've got the same 'best of' box set.

(sees letters)

Where'd you find those?

McGee holds up the envelopes.

MCGEE

Stashed under the divan.

TONY

(not a clue)

The divan.

MCGEE

It's a backless couch, sometimes used as a bed.

TONY

Have one of these, too?

MCGEE

Sold mine at a garage sale last year.

(beat)

Are you gonna watch the whole hour?

TONY

They were half-hours, McGee. And what if I do?

McGee hesitates, then....

MCGEE

I guess it means...you're trying to figure the suspect's state of mind.

TONY

You just might make a Field Agent yet, Probie.

As McGee heads off with the laptop....

AGENT MELANKOVIC

Agent DiNozzo!

CONTINUED: (2)

ANGLE ON THE CLOSET

Tony joins Agent Melankovic at a small closet nearby. A bare red bulb glows in the ceiling fixture.

AGENT MELANKOVIC

Flipped the light switch on, look what I got.

TONY

Either a darkroom, or really small bordello, what's your call?

AGENT MELANKOVIC

Have you always been a smart ass, Agent DiNozzo?

TONY

Tony. And probably as long as you've been an overachiever, Jane.

Tony pushes the clothes aside, exposing an enlarger, trays and chemicals.

AGENT MELANKOVIC

He might have the pictures here. To remind him.

TONY

He might. Ready to start getting under 'Pleasantville's' skin instead of mine?

As Tony breaks into an easy smile, Agent Melankovic offers the hint of one back. In spite of everything, there is something about Tony she is attracted to.

A LARGE MAP OF JACKSONVILLE NAS

A hand points to an area.

COMMANDER SPENCER (O.S.)

...as well as Boiler Rooms here and here, all underground.

INT. COMMANDER SPENCER'S OFFICE - DAY

Cmdr. Spencer stands at the large map on the wall, as Gibbs and Kate look on. The Commander points to another area.

CONTINUED:

COMMANDER SPENCER

Base housing storage is another possibility. Three floors. One above ground, two subterranean.

The Commander moves to a far side of the map.

COMMANDER SPENCER (O.S.)

Several abandoned ammo dumps are in this quadrant, abandoned ammo bunkers in this one here.

Cmdr. Spencer looks over to Gibbs and Kate.

COMMANDER SPENCER

Those are just the large identifiable spaces. We also have basement facilities scattered throughout, approximately thirty percent of it unused.

The looks on Gibbs and Kate register the futility of the situation.

COMMANDER SPENCER

N.A.S. Jacksonville is almost four thousand square acres with hundreds of buildings.

(beat)

She could be anywhere.

Their mood is glum as Gibbs and Kate stand.

GIBBS

Then we'd better start searching.

COMMANDER SPENCER

How much time does she have?

GIBBS

If he's cut off her oh-two like he did the others...a few hours.

The Commander nods, appreciating the grave situation Gibbs is facing.

INT. CHAPLAIN EVANS' QUARTERS - DAY

It now looks like the 50's after the tornado. The quarters have been tossed; everything is out of drawers, furniture pulled out from the wall.

CONTINUED:

As Tony and Agent Melankovic work the last of it, McGee sits amid the chaos, reading Chaplain Evans handwritten letters.

MCGEE

Here's another one...  
(reads off screen)  
'My Darling, my betrothed...I  
long for the day we will be  
together always....'

McGee looks up.

MCGEE

Must be more than fifty of these  
love letters.

TONY

All sounding like a Nelson Eddy  
song.

McGee looks to the TV where Ozzie and Harriet are still playing.

MCGEE

(amazed)  
That guy was on the air for  
fourteen years, singing lyrics  
like that?

TONY

Different Nelson. Not Ozzie  
Nelson, Nelson Eddy.

MCGEE

You have his collection, too?

TONY

(nods)  
'The Forgotten Recordings.'

MCGEE

You seem to have an awful lot in  
common with this....

Tony looks up sharply.

TONY

This what?

MCGEE

(backpedaling)  
This...ah...Fifties period.

CONTINUED: (2)

FAVORING TONY

He eyes McGee for a second, then turns to a vintage 50's record player, the kind that looks like a suitcase, with carrying handle. As he opens it....

Tony fiddles with the record player. The turntable is loose. Tony pulls on it, and the turntable and arm unit lift easily out of the box.

BANG-BANG-BANG

into the record player. In the space where the guts of the electronics would have been is a PHOTO ALBUM. On the cover, in fancy script... "OUR WEDDING MEMORIES."

SERIES OF CLOSE-UPS OF PHOTOS

They are 3x5 black-and-white prints, with a white border. All are of "Brides" on beds, in crude 50's settings. The women have a similar physical appearance, all in a wedding gown, all terrified and emotionally exhausted.

In some of them, Chaplain Evans sits with them on the bed, his arm around them, smiling happily.

WIDEN

Tony, McGee and Agent Melankovic examine the photo album. The reality is numbing.

AGENT MELANKOVIC

There were two others before  
Petty Officer Figgis.

The reality that those women are long dead is not lost on them.

McGee turns another page.

THE ALBUM

We see photos of our first victim, P.O. Figgis. The next page is turned and we see photos of the woman we are looking for - Petty Officer Swain.

BACK TO SCENE

MCGEE

I'll scan the prints, upload them  
to Abby. Wish we had the negs.

CONTINUED: (3)

McGee stands with the photo album, and a small envelope falls out of the album, to the floor. Tony picks it up, looks inside.

Probie McGee, embarrassed again.

MCGEE

Negs.

INT. NCIS LAB - DAY

Abby is at her computer, online with Jacksonville NAS.

ABBY

Some of these prints are enlarged from the negative.

INTERCUT WITH:

INT. JACKSONVILLE NAS - NCIS SQUAD ROOM - DAY

Gibbs, Tony, Kate, McGee and Agent Melankovic watch the images on the plasma.

ABBY

I think you'll find this one really interesting. This is what you saw in the album.

ON THE PLASMA

We see a picture of P.O. Swain on the bed.

ABBY

Now look at the full negative. The image reduces. There is much more visible in the background now around the bed. There's some kind of door to the right.

GIBBS

Can you blow that area up and lighten it?

ABBY

Oh, yes!

BANG-BANG-BANG into what looks to be a METAL DOOR. STEEL RIVETS line the edges.

ON GIBBS

as he studies it closer.

CONTINUED:

END INTERCUT

EXT. JACKSONVILLE NAS - AMMO BUNKER - DAY

Below ground level, we see a concrete pit with a row of entrances to vintage bunkers which tunnel into a grassy hillside. Two sedans pull up on a road, topside. Gibbs, Tony, Kate, McGee and Melankovic emerge and descend.

CLOSER

as the NCIS Agents move up to Cmdr. Spencer, standing before one of the entries. Behind him are several ENLISTED PERSONNEL.

COMMANDER SPENCER

These ammo bunkers are the only underground structures on the base with riveted doors.

GIBBS

(looking about)

How many?

COMMANDER SPENCER

Six bunkers, all with multiple corridors and up to a hundred compartments each. Some units have bar locks, other padlocks. They've been vacated so long, I couldn't secure a master key.

GIBBS

We'll need boltcutters.

COMMANDER SPENCER

Not a problem. The search dogs won't be here for another half-hour.

GIBBS

We can't wait.

INT. JACKSONVILLE NAS - AMMO BUNKER - DAY

While there's no lack of exposed electrical conduits and light fixtures, the power has long been turned off. BACKLIT SILHOUETTES APPEAR in an archway.

BANG-BANG-BANG in on McGee and Kate as they enter, holding FLASHLIGHTS and BOLT CUTTERS.

CONTINUED:

She moves up to a riveted door; McGee to one further down the corridor.

CLOSE ON A PADLOCK

It's old and rusted. A BOLT CUTTER ENTERS FRAME, takes a bite, SNAPS it open. When the door is pushed open....

INT. SECOND AMMO BUNKER - DAY

...WE SEE GIBBS peering inside the windowless compartment. He shines his flashlight around. It's empty except for litter.

INT. THIRD AMMO BUNKER - DAY - ON TONY

turning into a bisecting corridor. The only illumination is from his flashlight, its beam dancing on the door he approaches.

INT. AMMO BUNKER - DAY - ON MCGEE

reacting to a TAPPING SOUND. He cocks his head as the CAMERA PANS HIM to a door. He listens. TAP, a beat, TAP, a beat. He turns excitedly....

MCGEE

Kate!

UP THE CORRIDOR

Kate looks back as McGee's voice REVERBERATES off the hard walls.

MCGEE (O.S.)

I hear something.

BACK TO SCENE

as McGee puts his ear to the metal door. Kate moves up and listens to the steady TAPPING and then:

KATE

Petty Officer Swain?!

No response. Just the TAPPING.

KATE

Open it.

She holds her light on the lock as McGee applies the bolt cutter. When the metal SNAPS, Kate pushes the door open, and they both peer in.

INT. WINDOWLESS COMPARTMENT - DAY - THEIR POV

The CAMERA SUBJECTIVELY PANNING the space, finding a rusted 50-GALLON DRUM, a DRIP from an overhead fissure hitting the metal top... TAP, beat, TAP.

KATE AND MCGEE

exchange looks.

EXT. JACKSONVILLE NAS - AMMO BUNKER - DAY - LATER

Gibbs emerges from a bunker, his eyes adjusting to the light. Behind him, TWO LOCAL NCIS AGENTS. Into his walkie....

GIBBS

Cleared bunker one. What's everyone's status?

KATE (V.O.)

(filtered)

McGee and I are almost done in two.

INT. THIRD AMMO BUNKER - DAY - ON TONY

He raises his walkie as he walks up to a red door.

TONY

Couple more here, Boss.

He props his flashlight and cuts the lock off. When he pushes the heavy metal door open....

BANG-BANG-BANG

into PETTY OFFICER BARBARA SWAIN, sitting on a filly bed.

TONY

is shocked. We follow him into....

INT. SWAIN'S COMPARTMENT - DAY

Once again, the space has been made over by Chaplain Evans. Floral wallpaper. Fifties furniture. Lacy curtains framing a faux window. And, unlike the rest of the abandoned tunnels, an electrical source has been tapped to illuminate the room with lamps.

TONY

Petty Officer Swain. You all right?

CONTINUED:

She's bewildered and frightened.

PETTY OFFICER SWAIN  
Where's Brett?

TONY  
You don't have to worry about  
him.  
(beat)  
He's dead.

P.O. Swain reacts to the comment. Tony tries reassuring her.

TONY  
You're safe now.

Pulling out his radio, he moves to the door to get better reception:

TONY  
Boss! DiNozzo. Got her. Bunker  
Three, Corridor C. She's okay.

Unseen by Tony, P.O. Swain - behind him - picks up a lamp. When Tony finishes the call, she SMASHES the lamp over his head and he crumples to the floor.

EXT. THIRD BUNKER ENTRANCE - DAY - MOMENTS LATER

The backlit figures of Gibbs, McGee, Kate and Melankovic rush in. As they MOVE PAST CAMERA....

KATE  
Thank God we weren't too late.

PANNING WITH THE NCIS SPECIAL AGENTS

as they run down a bisecting corridor.

ANOTHER ANGLE

Reaching the illuminated doorway of Swain's compartment, they slow at the sight -- the Fifties interior, and Tony sitting on the bed, a dazed look on his face. He nods to something off screen, and Gibbs steps into....

INT. SWAIN'S COMPARTMENT - DAY

where he sees P.O. Swain holding Tony's Sig.

PETTY OFFICER SWAIN  
(softly)  
Is it true? Brett is dead?

CONTINUED:

GIBBS  
(calmly)  
Put down the gun, Petty Officer.

PETTY OFFICER SWAIN  
We were supposed to get married.  
I can't go on without him.

She turns the gun toward her head.

Gibbs turns to Kate. She steps into the room. The profiler, Kate quickly assesses the situation....

KATE  
You've done everything Brett's  
asked, haven't you?

P.O. Swain nods.

PETTY OFFICER SWAIN  
I have.

Kate's eyes go to a copy of "*The Good Wife's Guide*" beside the bed.

KATE  
You wouldn't want to disappoint  
him, would you?

PETTY OFFICER SWAIN  
No.

KATE  
Doesn't the guide say the good  
wife must carry on in her  
husband's absence?

P.O. Swain ponders the question, trying to remember.

KATE  
Let me show you.

As Kate moves for the book, P.O. Swain's eyes go to Kate. Gibbs knows this is the moment....

ANGLE ON GIBBS

as he takes advantage of the distraction, and in a quick move, disarms her. P.O. Swain is too numb to fight back.

She starts to break down, tears of grief running down her cheeks. As our team takes in this bizarre sight....

INT. NCIS SQUAD ROOM - NIGHT

Tony is at his desk, popping pain relievers. McGee notices.....

MCGEE

How's your head?

TONY

Still throbbing. You know what bongos are?

MCGEE

Yeah.

TONY

Well a beatnik is playing them in my head.

Kate shakes her head.

KATE

You finally met the perfect Fifties woman and she almost kills you, DiNozzo.

Tony is still amazed.

TONY

She was so obedient.

KATE

Scary how impressed you are by that.

Even in his pain, Tony is smart enough not to reply.

MCGEE

I find it hard to believe Chaplain Evans could have such power over her.

KATE

Classic Stockholm Syndrome. She formed an emotional attachment to her captor. It'll take time, but she'll recover.

ON GIBBS

coming through.

CONTINUED:

GIBBS  
DiNozzo, Kate, McGee. M-TAC now!

Tony nods wearily...then it suddenly sinks in, and he mouths the words almost outloud.

TONY  
'DiNozzo, Kate, McGee.' DiNozzo -  
Kate - McGee.

Tony springs out of the chair. Kate notices.

KATE  
Beatnik gone?

TONY  
Yeah.

KATE  
(snaps her fingers in front  
him)  
Cool.

As the three Agents follow after Gibbs, we....

CUT TO BLACK.

END OF SHOW