

ELEMENTARY

"I.V. League"

Written by

Gustavo Lomas

TEASER

FADE IN:

INT. HOUSE - OPERATING ROOM - AFTERNOON

SHERLOCK is lying on a bare metal table with an analog clock to his left and an I.V. in his right arm.

ANGLE TO SHERLOCK'S FACE

SHERLOCK
(Confused) Well, this is new...

INT. HOUSE - STAIRWAY - NIGHT

JOAN is rushing up stairs. Her phone is at her ear. She is panting heavily.

JOAN
I can hear it...

Phone ringing (O.S.)

*

JOAN (CONT'D)
It's close...

Louder phone ringing (O.S.)

INT. HOUSE - OPERATING ROOM - NIGHT

The phone is ringing and vibrating on the floor next to the metal table.

ANGLE TO LIT UP PHONE

BACK TO SCENE

Sherlock lifts his head.

SHERLOCK
(Shaking the table) Come on... How
is it I can't even trust children
anymore?

*

ANGLE ON EMPTY BOTTLE

A bottle of a medical oral tranquilizer liquid is lying on the ground next to the door.

BACK TO SCENE

Sherlock jerks on the table after he hears a knock on the door followed by a THUD.

*

*

SHERLOCK
One moment please.

INT. HOUSE - UPSTAIRS HALLWAY - NIGHT

Joan is thrown against the door to the operating room.

ANGLE TO JOAN'S PHONE ON THE FLOOR

*

Sherlock's phone rings (O.S.)

*

INT. HOUSE - FRONT DOORWAY - NIGHT

DETECTIVE BELL walks in with his gun ready to shoot if needed.

DETECTIVE BELL
Joan! Joan, are you alright?

ANGLE ON LITTLE GIRL

The LITTLE GIRL approaches Detective Bell from behind. He turns to avoid her wild slash just in time.

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. BROWNSTONE - STUDY - AFTERNOON

Sherlock and Joan sit inside discussing the latest case.
Photos and letters sit in front of them.

SHERLOCK

Based on what we have found, what
could be said of the victim?

JOAN

Many things but what is important
is what cannot be said.

SHERLOCK

Very well, what is it that can't be
said?

JOAN

Well, you have continuously
badgered me to understand that the
clues come in the most obscure
details. For Mr. Parpreet it is his
unopened mail that caught my
attention.

*
*
*

SHERLOCK

I'm glad to see my lessons are
still holding in your head. What
about the mail Joan?

*
*
*

JOAN

For one, the seal tab is lifted up
on one side of all three letters
more than it should be. As if the
letters may have been resealed by
someone to hide that they had
really been open.

SHERLOCK

So then we can assume there is
something missing from inside the
letters. What may have been used to
reseal them?

*
*
*
*

JOAN

A number of things. A light glue of
some kind or double sided tape,
although tape would be much more
meticulous to use. It might even be
a homemade mixture of something.

*
*
*

SHERLOCK

There it is. Do you know of anything that could be made in a home that would qualify for the job?

JOAN

...I don't like when you do that.

*

SHERLOCK

Do what Joan?

Sherlock moves towards a letter to examine it a little more closely.

*

JOAN

Belittle my attempt at providing good clues to the case.

SHERLOCK

I do it to keep you on your toes Joan. We have to be sure you are remaining on top of your game. At all times.

JOAN

I see. What do you see?

*

ANGLE ON CLYDE

Joan slides CLYDE a piece of lettuce across the coffee table.

SHERLOCK

I don't much like it when you feed Clyde like that. It seems demeaning.

JOAN

Well I wouldn't know what that would feel like.

ANGLE ON SHERLOCK

Sherlock shoots Joan a dirty look. She shrugs it off.

SHERLOCK

This is interesting. Come look.

JOAN

What are you seeing?

*

SHERLOCK

Right here, see where I am holding it with the tweezers. Do you see the print?

*

JOAN

Yea. But...

SHERLOCK

How could someone who so well hid the fact that they opened the letters leave a slightly obvious clue like that behind?

JOAN

Unless, it was on purpose?

*

SHERLOCK

Precisely. As you said Joan, the real clues are hidden by oddities.

ANGLE ON CLYDE EATING

BACK TO SCENE

Sherlock is examining the first envelope with gloved hands.

SHERLOCK (CONT'D)

(Without looking up) Joan, stop giving him lettuce. You will ruin his appetite.

JOAN

You are a puzzle Holmes. It's odd how you can go from not wanting Clyde to worrying about him spoiling his dinner.

SHERLOCK

It is only odd that I was able to do the same thing with you in nearly the same capacity.

*

JOAN

You care too much sometimes, you know that?

SHERLOCK

(Looking at Joan) Or maybe I only pretend to care about caring.

JOAN

Seems like a lot of work compared to your usual selfishness.

*

SHERLOCK
(Looking down at the envelope) It
is completely selfish for me to
only pretend to care. Completely
within my character.

Sherlock's phone rings. Joan sees the picture on the screen.

JOAN
If you say so Holmes. (Holding
Holmes' phone) It's the Captain.

SHERLOCK
Put it on speaker. (Still
tinkering) Hello Captain.

EXT. SLUM DISTRICT - ALLY - AFTERNOON

CAPTAIN THOMAS looks lost and hurt.

CAPTAIN THOMAS
A new case has come to our
attention and...

INT. BROWNSTONE - STUDY - AFTERNOON

SHERLOCK
And you're asking for my help on it
already? What makes you so sure you
need it?

EXT. SLUM DISTRICT - ALLY - AFTERNOON

CAPTAIN THOMAS
Call it a hunch.

INT. BROWNSTONE - STUDY - AFTERNOON

SHERLOCK
We will be there shortly. Joan, my
tools.

Joan grabs the digital camera off of the table.

Sherlock hangs up the phone.

ANGLE ON JOAN

JOAN
And what tools were you referring
to?

BACK TO SCENE

SHERLOCK

I wanted to sound as though the
Captain was in control of the
entire situation.

JOAN

That's no way to treat a colleague.

Joan's jacket is already on. She tosses Sherlock keys to the car.

SHERLOCK

Now you understand why I don't want
Clyde to be fed lettuce.

Sherlock tosses the keys back at Joan.

EXT. SLUM DISTRICT - ALLY - AFTERNOON

Sherlock and Joan arrive at the crime scene, Captain Thomas calls them over immediately. Sherlock greets the Captain and Joan nods respectfully.

ANGLE ON THE ALLY

CAPTAIN THOMAS (O.S.)

I have a feeling it is going to be
one of those days.

BACK TO SCENE

SHERLOCK

Looks can be deceiving Captain.

CAPTAIN THOMAS

Well from the looks of it, this one
is going to be one for the books.

JOAN

What are these markings on the
walls?

The three of them stare down the ally.

ANGLE ON ALLY WALLS

CAPTAIN THOMAS (O.S.)

Your guess is as good as mine. They
were the first things I saw and I
thought...

BACK TO SCENE

SHERLOCK
It would be right up our ally
Captain?

CAPTAIN THOMAS
Yeah...

*

Markings brand the walls on both sides. Joan begins to take pictures.

ANGLE ON JOAN TAKING PICTURES

*

JOAN
There's a time and a pace Holmes.

ANGLE ON SHERLOCK

*

SHERLOCK
I wanted to save Captain the
embarrassment of stating the
obvious.

BACK TO SCENE

*

Sherlock steps through the ally with his hands behind his back ordering some of the CSI team to stop what they are doing.

ANGLE ON SHERLOCK

SHERLOCK (CONT'D)
Odd.

JOAN (O.S.)
Which part?

SHERLOCK
The markings, they seem primitive
and almost child like.

BACK TO SCENE

CAPTAIN THOMAS
Sherlock, Joan, you need to see
this.

SHERLOCK
Well this would explain the smell.

ANGLE ON CARDBOARD BOX HOUSE

The cardboard box is torn up. A woman's legs hang out of it.

BACK TO SCENE

JOAN

Where is the rest of her?

SHERLOCK

I have a feeling not too far off.
Awe see, right there.

ANGLE ON DUMPSTER

Her upper body hangs out of a dumpster.

CAPTAIN THOMAS

Just like I said. One for the
books.

*
*

SHERLOCK

Joan, what do you make of this?
Your medical opinion.

JOAN

A person would need to use more
than one tool to do something like
this. She also looks as though she
was a big woman so they most likely
had help.

SHERLOCK

And what is your hypothesis
Captain?

CAPTAIN THOMAS

We are looking for more than one
assailant, quite possibly a group.

ANGLE ON CATS

Clusters of cats are licking at the dead woman's bare feet.

JOAN (O.S.)

The cats seem to recognize her,
even though she is unrecognizable.

ANGLE ON DUMPSTER

One cat is lapping up blood falling from her finger near the
dumpster.

SHERLOCK (O.S.)

Either that or they are hungry and
taking advantage of an opportunity.

BACK TO SCENE

JOAN
Sherlock.

SHERLOCK
Just thinking about it from all
angles.

Captain Thomas excuses himself to take a phone call.

ANGLE ON CAPTAIN THOMAS' HAND

CAPTAIN THOMAS
Excuse me.

Sherlock nods in acknowledgement.

ANGLE ON CAPTAIN THOMAS

CAPTAIN THOMAS (CONT'D)
Hello?

CAPTAIN THOMAS (CONT'D)
Yes, I am aware of the situation. I
was told we would be having a
meeting tomorrow to discuss...

CAPTAIN THOMAS (CONT'D)
I understand that...

CAPTAIN THOMAS (CONT'D)
So, now there won't be a meeting?
What is going to happen to me in
the...

CAPTAIN THOMAS (CONT'D)
Oh, okay. No, he is a good choice.
Until things get straightened out,
I understand. Can I make the call
and let him know?

CAPTAIN THOMAS (CONT'D)
Thank you...

Captain Thomas puts his phone in his pocket, his face is
white. He sits down on a stoop next to the ally and puts his
head down.

INT. DETECTIVE BELL'S APARTMENT - LIVING-ROOM - AFTERNOON

DETECTIVE BELL
Yes, no, I understand. But they
have to know it wasn't you right?
(MORE)

DETECTIVE BELL (CONT'D)
I mean they have to know something
somewhere must have gotten mixed
up.

CAPTAIN THOMAS (V.O.)
I'm sure some of them think so. For
now I have been placed on
administrative leave until it can
be straightened out.

DETECTIVE BELL
Are you sure you're okay with this?

CAPTAIN THOMAS (V.O.)
What choice do I have? I'm glad
they have chosen someone I can
trust to stand in for me. I just
wanted to make the call personally.
Allow myself to have some dignity
while this whole thing is getting
straightened out.

*

*

*

DETECTIVE BELL
I understand. When will you tell
Joan and Holmes?

EXT. SLUM DISTRICT - STOOP - AFTERNOON

SHERLOCK
Captain, we have things we need to
discuss with you.

INT. DETECTIVE BELL'S APARTMENT - LIVING-ROOM - AFTERNOON

CAPTAIN THOMAS (V.O.)
Soon.

DETECTIVE BELL takes his phone away from his ear. He sets it
on the couch next to him.

EXT. SLUM DISTRICT - ALLY - AFTERNOON

JOAN
Captain look...
Is everything okay?

CAPTAIN THOMAS
I'm sure it will be soon enough.
Did you find anything else?

SHERLOCK
Yes, these markings are also on the
cardboard box she slept in. On the
inside of it.

JOAN

So either she is the one who put
the markings on the wall or...

CAPTAIN THOMAS

The person or people who put them
on the ally walls knew her.

*

JOAN

Now we just need to find out why.

SHERLOCK

That is always the best question to
answer. It is so simple, but the
answer to why is rarely as simple
as the question "why" itself.

*

JOAN

To the study?

SHERLOCK

Of course. This case can be your
focus while I continue to work on
the other.

*

*

Joan walks out of the ally way.

JOAN

Captain, hope everything is
alright.

Sherlock follows. As he passes the Captain he nods.

ANGLE ON CAPTAIN THOMAS

Captain Thomas holds his badge in his hands. He shakes his
head and places it in his coat pocket.

INT. BROWNSTONE - LIVING-ROOM - EVENING

Joan sits on the couch with her camera in her hand looking
through pictures.

JOAN

You're right, the more I look at
the writing on the walls the more
child like it appears.

SHERLOCK

Could it be possible that the woman
was child minded?

JOAN

(Not looking up from the camera)
Possibly. Decorating her room like
a five year old might and writing
on the walls of the ally because
she could. The thing is...

SHERLOCK

(Not looking up from his table)
Hmm?

JOAN

Young children often draw pictures
that mean something to them and I
can't help but think these drawings
didn't mean anything to her.

*

SHERLOCK

What do you mean?

JOAN

(Looking up at Sherlock) Well, from
where the woman was presumably
living, she had views of the street
and park across the way. So if she
is the one who drew the pictures,
we would see her interpretation of
the things closest to her home. We
would see and understand some of
the things that made her feel safe
and at home.

*

SHERLOCK

I agree with you, so then she was
not the artist.

JOAN

No. These are pictures of, what
look like a family and small toys
of some kind. No, wait, tools. I
think this one is a hammer...

SHERLOCK

Interesting.

*

JOAN

I need to go back to the ally and
see what more we may have missed.

*

*

SHERLOCK

Remember, we have been away from
the scene and many things could
have changed since we were there.

*

*

JOAN

I know, so I need to be extra vigilant.

SHERLOCK

And cautious. No doubt the killer may have been close by earlier this afternoon. And if they were, they may return to the scene.

*

JOAN

To reclaim something the police may have missed or claim a souvenir if they haven't already gotten one.

SHERLOCK

Exactly. Would you company?

*

JOAN

No, I will be fine. A lot has happened since we first started. You should know better than anybody that I am able to take care of myself pretty well.

SHERLOCK

Be careful not to be over confident Miss Joan. That is often the downfall of promising human beings.

*

EXT. SLUM DISTRICT - ALLY - NIGHT

Joan walks towards the alley from her car with a flashlight in hand.

Trash cans fall in the distance.

ANGLE ON ALLY WALL

Joan holds the flashlight up studying one of the pictures on the wall.

BACK TO SCENE

JOAN

I know it's a tool of some kind but, what is it? A lock pick? It's sharp and rigid.

ANGLE ON TEEN GIRL

She studies Joan from a distance.

*

BACK TO SCENE

JOAN (CONT'D)
The angle is weird. Almost as if,
as if were being held with the
ridges out, away from the body. A
knife!

A trash can falls closer to Joan. She jumps and drops the
flashlight.

ANGLE ON ROLLING FLASHLIGHT

JOAN (O.S.) (CONT'D)
Don't move, I know you're here. I
will only hurt you if I have to,
come out nice and slow.

BACK TO SCENE

Joan picks up the flashlight. She keeps it pointed in the
direction of the trash can. The teen girl slowly steps out.

JOAN (CONT'D)
What are you doing here? Do you
live here?

ANGLE ON TEEN GIRL

She shakes her head no in response.

BACK TO SCENE

JOAN (CONT'D)
I'm not going to hurt you. What is
your name?

ANGLE ON TEEN GIRL

TEEN GIRL
Dani.

BACK TO SCENE

JOAN
Hi Dani, I'm Joan. I work with the
police.

Dani begins to make her way closer. Joan uses the light to
help her find her way.

DANI
I saw them here earlier. They were
here for Margaret. They took her
and the cats.

JOAN
Were you and Margaret close?

ANGLE ON DANI

She shakes her head yes.

BACK TO SCENE

JOAN (CONT'D)
Are you worried about the cats?

DANI
She let us play with them and pet
them when we came to see her. She
was nice.

JOAN
Do you have brothers and sisters?

DANI
Yea. A twin brother and a little
sister. *

JOAN
Is he here with you? *

DANI
No, it's just me. I wanted to come
back and maybe take one of the cats
home for my little sister.

JOAN
Well I think the police just have
to make sure none of the cats are
sick. I could try to get it to you
once they are done though. Would
that be okay?

Dani shakes her head yes.

JOAN (CONT'D)
Alright, which one was it?

DANI
It is the orange one, my sister
calls it Plaid.

JOAN
Okay, I will be sure to go and
check to see if it is okay to be
taken home tomorrow.

DANI

Thank you, shes a girl.

JOAN

You're welcome. Where do you live... What's that you are holding in your hand?

DANI

It's my protection. The streets aren't safe. That's rule number one from our papa. So he gives me this when he asks me to go places for him after dark.

JOAN

Don't you have school to go to?

DANI

No, papa says it's a waist of time. He reads to us at home and says the best way to learn is to go out and see what people do when they think they aren't being watched.

JOAN

I see. And what does he give you to protect yourself?

DANI

He says its name is Bucky. It's his lucky knife.

ANGLE ON HUNTING KNIFE

INT. BROWNSTONE - LIVING-ROOM - EVENING

Sherlock stands in the center of the room concentrating on a painting. His violin sits on the couch. Music plays in the background.

EXT. BROWNSTONE - FRONT DOOR - EVENING

Detective Bell stands at the door adjusting his jacket. He knocks.

SHERLOCK

Come in.

DETECTIVE BELL

Holmes. Where is Joan?

SHERLOCK

Out working a case. We have two going at the moment so we need to split the work. How can I help you Detective?

INT. JOAN'S CAR - EVENING

Joan sits in the car outside of Brownstone.

ANGLE ON CAMERA SCREEN

Joan scrolls through numerous pictures of Bucky she took.

BACK TO SCENE

JOAN

This has to be the same knife. It's this angle that convinces me.

*

ANGLE ON KNIFE PICTURE

INT. BROWNSTONE - LIVING-ROOM - EVENING

Joan enters. She greets the detective.

JOAN

Detective Bell, nice to see you. Do you have a case for us too?

DETECTIVE BELL

No, I'm here on kind of a personal matter.

SHERLOCK

How was your outing, Joan? Did you find anything useful?

*

JOAN

Yes, I think I may have found the murder weapon.

SHERLOCK

And where is it?

JOAN

In the hands of a teenage girl.

SHERLOCK

Interesting. Is she the killer?

JOAN

Doubtful. She seemed to be holding onto it as instructed by her dad.

SHERLOCK

Anything new to say about the pictures on the walls?

*

JOAN

I don't think they were done by the victim. The girl, Dani, told me her and her siblings would visit the lady and play with her cats on occasion. She has a twin brother and one younger sibling. She told me that her little sister, Emmi, is six years old and has gotten in trouble for drawing on the walls at home.

*

*

*

*

SHERLOCK

So then the homeless woman provided an escape for her to do so.

JOAN

Margaret. That was the woman's name, Margaret.

SHERLOCK

Thank you Joan. Now Detective, what is this personal matter?

DETECTIVE BELL

I have been asked to take over any of the Captain's cases.

SHERLOCK

Why is that?

DETECTIVE BELL

He failed a random drug test. I don't believe it though, there has to be something else going on.

SHERLOCK

(Not looking away from the painting)
What did he test positive for?

*

DETECTIVE BELL

Heroine.

SHERLOCK

Didn't think the Captain had it in him.

Sherlock continues to observe the painting--

20.

CUT TO BLACK.

END OF ACT ONE