

DEXTER Episode 801: "From the Same Father"

Written by

Matthew Floyd

Cast

"From the Same Father"

801

DEXTER.....Michael C. Hall (A serial killer who kills other serial killers)

DEBRA.....Jennifer Carpenter (Dexter's sister; she killed her superior, Captain Maria LaGuerta, to protect Dexter at the end of last season)

QUINN.....Desmond Harrington (A Detective; Deb's ex- and Jamie's current - boyfriend)

BATISTA.....David Zayas (A Detective who just returned from retirement; he was LaGuerta's ex-husband)

MASUKA.....C.S. Lee (The crass forensics officer)

JAMIE.....Aimee Garcia (Batista's sister; Dexter's nanny; Quinn's new girlfriend)

MATTHEWS.....Geoff Pierson (The Deputy Chief of the department)

HARRY.....James Remar (Dexter's dead father; he speaks to Dexter as a vision)

Guest Cast

Harrison (Dexter's young son with his now-deceased wife, Rita)

Man / Zito

Terry

Jonah (The son of the Trinity Killer, Season 4's antagonist)

Davis

Florencia

Sets

"From the Same Father"

801

INTERIORS:

Police Station

Demo Room (Day)

Bullpen (Day/Sunset)

Briefing Room (Day)

Dexter's Lab (Day)

Lieutenant's Room (Sunset)

Dexter's Apartment

Living Room (Day/Night)

Dexter's Car (Day/Night)

Deb's House (Night)

Batista's House (Night)

Man/Zito's House (Day/Night)

Gym (Night)

Apartment Building Complex (Day)

EXTERIORS:

Police Station (Day)

Slice of Life (Day)

Papa's Restaurant (Sunset)

Dexter's Apartment (Day)

Deb's House (Night)

Man/Zito's House (Night)

Gym (Day/Night)

Apartment Building Complex

Parking Lot (Evening)

Graveyard (Day)

Park (Day)

Beach (Day)

DEXTER

"FROM THE SAME FATHER"

FADE IN:

1 EXT. PARK - MONTAGE

In SLOW MOTION, HARRISON laughs as he rocks back and forth on a playground swing. DEXTER continuously pushes him forward as SOFT STRING MUSIC sighs in the background.

DEXTER (V.O.)
There is nothing like routine to
get us through times of crisis...

DISSOLVE TO:

2 EXT. BEACH - MONTAGE

Dexter chases Harrison along the sand, still with a big smile.

DEXTER (V.O.)
The things we do again and again
with family...

Dexter catches Harrison and swings him up in his arms.

DISSOLVE TO:

3 INT. POLICE STATION - DEMO ROOM - MONTAGE

Dexter smashes in one of the fake heads...

DEXTER (V.O.)
With our work...

A splash of fake blood splats against the white wall.

DISSOLVE TO:

4 EXT. SLICE OF LIFE - MONTAGE

Standing on his boat, the SLICE OF LIFE, Dexter pushes two plastic garbage bags into the sea. He closes his eyes and breathes as the tension is released.

(CONTINUED)

DEXTER (V.O.)
With ourselves...

DISSOLVE TO:

5 INT. DEXTER'S APARTMENT - LIVING ROOM - DAY 1

Dexter opens the door to the apartment and Harrison rushes across the room towards his toys. Dexter follows in slowly, his bag on his shoulder...

DEXTER (V.O.)
They are the things that remain
solid...

Across the room, the red-and-white PLANT that HANNAH left for Dexter, still in bloom, loses a petal. Catching Dexter's gaze, it gently descends to the ground.

DEXTER (V.O.)
When things out of our control slip
towards chaos.

PAN OFF the PLANT as JAMIE enters the apartment from the adjacent room, giggling as she spots Harrison. The two of them slide into an immediate embrace.

DEXTER (V.O.)
17 days, 16 hours, 36 minutes since
LaGuerta died... and life is almost
back to normal.

Dexter leans in close to his son, kissing him on the head.
Standing up, he waves to Jamie and exits the apartment.

DEXTER (V.O.)
A better person would feel bad
about what happened, but the truth
is it solved all my problems...

6 EXT. DEXTER'S APARTMENT - DAY 1

Dexter walks across the landing and closes his eyes...

(CONTINUED)

DEXTER (V.O.)
I'm a survivor.
(beat)
Now I just have to keep
surviving...

DISSOLVE TO:

7 EXT. GRAVEYARD - DAY 1

PAN OFF of Dexter's eyes, at NORMAL SPEED. The entirety of the police department is standing, grouped together by a cluster of tombstones. DEB is noticeably absent.

DEXTER (V.O.)
...this...

BATISTA is talking, indistinct at first.

In front of the characters is a TOMBSTONE that reads "*MARIA LAGUERTA, Respected Captain and Friend*".

BATISTA
Your respect for the service of law enforcement was an inspiration to all of us. As our boss, you showed us how to be good cops - with strength and perseverance...

The CAMERA quickly glances at Dexter, staring blankly and with no emotion, analyzing Batista with his eyes.

BATISTA
As captain, you showed us how to represent ourselves in the community - with civility and wisdom. And as my friend, you showed me how to be...

Batista is getting visibly choked up.

BATISTA
I miss you, Maria. We all do.
Gracias, amiga. Nunca te olvidaremos.

Several of the cops standing near Batista, including QUINN, MATTHEWS, and MASUKA, applaud and pat Batista on the back.

(CONTINUED)

Dexter nonchalantly joins in.

In the distance by the road, a single CAR is parked. Quinn spots it but says nothing.

The CLAPPING continues as Batista lays a small bouquet of red roses in front of LaGuerta's tombstone.

8 EXT. PAPA'S RESTAURANT - LATER - SUNSET 1

The CLAPPING swirls into sounds of ICE CLINKING as a bottle of scotch is poured into a glass.

QUINN

(to Batista)

She died the way she lived, man.

Batista is pouring glasses as he, Quinn, Masuka, Dexter, and a few unnamed cops are standing around a table.

Even though the seating is outside in the warm evening air, the dimly-lit restaurant has a close, intimate feel to it. Dexter and the others talk like they're the only ones here.

QUINN

Like it or not, LaGuerta always got her man.

MASUKA

Or in this case the man got her.

Batista looks up at Masuka as an awkward silence begins to fill the air.

MASUKA

I'm sorry, was that insensitive?

DEXTER (V.O.)

This is the part... I can understand the three different memorials or the community funerals... I just don't get why we have to get wasted after every one.

(beat)

Then again, I've never understood how we're supposed to grieve. I'd have to be human to be able to do that.

Batista finishes pouring the glasses and offers one to Dexter. He accepts and fakes a smile.

QUINN

So... what's it like being back as Lieutenant?

BATISTA

It's great... I could never do politics as well as she did, and the constant paperwork is an *hijo de puta*, but at least I'm part of it again, you know?

(beat)

Mike Anderson's death made me want to hang everything up. Maria made me want to get back out there and chase bad guys.

There is a brief silence as Batista and Dexter lock eyes. It is only for a beat, but enough to make Dexter and Batista seem uncomfortable.

BATISTA

And I still own some shares here at Papa's, so I can come in part-time. But the department needs me more.

QUINN

Especially after what happened to Deb.

MASUKA

Yeah, she took LaGuerta's death pretty hard. I don't know, it didn't seem like they were that close.

QUINN

I don't know, Dexter, have you heard from her at all?

Dexter's eyes widen a little bit and his tone rises slightly.

DEXTER

Yeah, it's hard to say. I've been by her house a few times, she seems... fine, it's just... she had to get away from all of it.

QUINN

I heard from her a little bit after she went on leave. She kept calling, wanting to talk to me about something.

Dexter's eyes widen a bit.

QUINN

Then it just stopped. I figured... I don't know, she was spending her time working out at the gym or something.

DEXTER

(light chuckle)

Yeah, that would be Deb...

Dexter notices a settling, uncomfortable silence and tries to divert the subject.

DEXTER

(speaking quickly)

She tells me she'll try to be back soon.

BATISTA

That's good to hear, Dexter. She'll always have a place in the bullpen.

Batista fidgets with his glass of scotch. His emotions can be read on his slightly-reddened face.

BATISTA

But also tell her to take her time. I don't know how long it'll take for me to work through it. I have boxes of LaGuerta's things in my house. I have an office that used to be hers. It's not just something you can let go...

(CONTINUED)

Batista lowers his head.

MASUKA
I'm sorry, *hermano*.

Masuka leans over to give Batista a hug, but Batista shoos him away.

BATISTA
Don't speak Spanish, Vince.

Masuka seems confused, not knowing what to do or say next.

BATISTA
But I appreciate your sympathies...

Batista allows Masuka to wrap him in a bear hug, though his focus is elsewhere. He then raises his glass.

BATISTA
To Maria.

ALL
Maria.

They all drink, even Dexter in trying to blend in. Within seconds, all of their phones begin to go off.

MASUKA
Are they serious? It's after hours.

QUINN
(looking at his phone)
We're always on the clock.

BATISTA
(standing up)
Let's go.

All of them begin to disperse, moving towards their separate cars. Quinn follows Dexter.

QUINN
Hey man... if you do hear from Deb, tell her to come by, you know? Even if she's not ready to come back to work, just having her around, you

(MORE)

(CONTINUED)

(cont'd)

know... place isn't the same
without her.

DEXTER

Will do.

Quinn nods and briskly walks away from Dexter, who languidly paces past the tables of the restaurant. His feigned smile drops.

He begins looking around the area, with a longing expression, as if he were searching for something that isn't there.

DEXTER (V.O.)

The truth is I haven't heard from
Deb in more than a week.

(beat)

She works through things in her own
way, I know that. I just wish
she'd talk to me once in a while.

9 EXT. GYM - SUNSET 1

DEB'S EYES stare forward through the glass windows of her gym, a place where she used to find sanctuary.

She brings a small BOTTLE of LIQUOR up to her lips and drinks, otherwise not moving.

Her hair is slightly frizzy and unkempt; her eyes sullen. She looks like she's about to start shaking, but then refocuses and fakes a smile.

A MAN (Latino, mid-30s) exits the gym and embraces Deb in a kiss. The two of them hold on it, making out for a decent 6 to 7 seconds.

He is very fit, wearing a thin tank top that tugs at his muscular skin. His arms and chest are dotted with indistinct tattoos. On his right shoulder, a darker tattoo of an aggressive-looking SCORPION, with a blood-red mark on its forehead, stands out among the rest.

His face is softer, with thick eyebrows, a chiseled jaw, and a goatee compensating for a shaved head.

Clutching each other, they then walk away from the area

(CONTINUED)

together.

10 EXT. APARTMENT BUILDING COMPLEX - EVENING 1

Dexter's car comes to a stop at the side of a road next to a run-down, rough-neighborhood apartment complex in Downtown Miami. The buildings themselves are reaching towards the sky, at least 10 or 15 stories, yet the exterior walls are cracked and frayed. The blackened, slightly charred spots along the edges suggest that they have also sustained fire damage.

The buildings enclose a parking lot on every side other than the road side. Along one end of the parking lot, Quinn, Masuka, and a few others are encircling a dimly lit spot. Dexter exits his car, in SLOW MOTION, walking towards them. His mind is still on Deb as he approaches the dimly lit spot, where the body of a FEMALE VICTIM (Latino, late 40s) is splayed out.

DEXTER (V.O.)

I wonder if she also went
missing... were there people who
were looking for her?

Dexter kneels down, taking pictures of the body. Her legs are twisted around themselves, her arms sticking in unnatural directions against the ground. Where her face should be is instead a series of thick, irregular penetrations filled with blood.

DEXTER (V.O.)

Is this what's going to happen to
Deb? Dead in some rundown parking
lot?

Quinn and Masuka look on in depressed silence. Batista enters the scene.

BATISTA

What do we got?

QUINN

Her name is Esther Gutierrez. Her
mother reported her missing two
days ago, saying she went out for
groceries and never came back.

(CONTINUED)

MASUKA

(pointing at the facial
wounds)

A day's worth of decay here. She's
been dead at least 24 hours.

BATISTA

(curtly)

Dexter, what's the spatter say?

DEXTER

Umm... blunt force trauma to the
head... there's no spatter or blood
pooling on the ground here... and
the twisted knees and cracked bone
here... means she was thrown
postmortem.

QUINN

So someone crushes this girl's face
in, kills her, drives her all the
way out here and then throws her
from the building? Why would
someone do that?

DEXTER

(shrugging)

People are crazy.

MASUKA

And there's more than one weapon
that was used...

(pointing to her forehead and
eyes)

These contusions here... probably
coming from a pipe or crowbar...
but this orbital pattern... that
came from some sort of hammer.

Dexter stares forward, expressionless and taking more
pictures.

DEXTER

I can run some tests first thing in
the morning...

(CONTINUED)

BATISTA

That's very kind of you, Dexter.

Dexter eyes Batista, who, wearing sunglasses, is masking his expression.

QUINN

This is some serious overkill here...

MASUKA

If you're gonna do something naughty, might as well go all the way, am I right?

BATISTA

Now *that one* was insensitive... I think we're done here...

(turning to walk away)

Dexter, make sure to follow up with the body.

DEXTER

Will do.

Dexter backs away from the body as the group disperses.

11 INT. DEXTER'S CAR - EVENING 1

Dexter immediately brings his phone, dialing, up to his ear.

DEB

(on voicemail)

It's Deb. Do it.

VOICEMAIL

User mailbox full.

Dexter, scowling, closes the phone and drives off.

12 EXT. DEB'S HOUSE - LATER - NIGHT 1

PAN OFF from Dexter's car, parked beside Deb's open beach house. Dexter, wearing his lab gloves, strides along the outer deck of the building, hurrying towards the glass doors.

Peering inside, there is no one there.

(CONTINUED)

Dexter moves instead to the side of the house, where days and days' worth of MAIL are piled in a heap next to the wooden door.

Dexter picks it up and starts banging on the door.

HARRY
(appearing)
What are you doing here, Dexter?

DEXTER
(picking the lock)
She could be here... after what she went through... someone should be checking in on her.

13 INT. DEB'S HOUSE - NIGHT 1

With a CLICK, the door opens and Dexter pushes inside.

DEXTER
Deb!

Dexter moves quickly around the house, laying the MAIL on the table beside Deb's couch.

DEXTER
Deb!

Dexter checks every location: the bedroom; the bathroom; the kitchen. There are strewn clothes in piles against the walls, an unmade bed, and a bathroom that hasn't been cleaned in a long time.

But no Deb.

HARRY
(appearing)
She's not here.

DEXTER
I can see that...

HARRY
Her car isn't here either, Dexter.
She could be anywhere. And she asked you to leave her alone.

(CONTINUED)

Dexter meanders back to the couch and slumps.

DEXTER

For how long?

HARRY

As long as it takes. I hope you understand just how much your sister gave up for you.

DEXTER

(raising his voice)

I haven't seen her since the night it happened. I haven't talked to her in more than a week. She's disappeared.

HARRY

And that's her choice. You're the cause of this problem, not the solution. The best thing you can do for Debra is stay away from her.

DEXTER

Well, if it wasn't obvious, Batista and the others are beginning to notice. The more Deb stays... gone, the more people are going to get curious.

HARRY

So this is about yourself?

DEXTER

Yes... and no...

Dexter leans forward in the couch with his head in his hands...

DEXTER

I can't let Deb be in pain like this... I'm the only one who saw what happened, so I'm the only one who can fix it... she needs me...

(beat)

But more than that, the Code is hers as well now...

(CONTINUED)

HARRY

Including the first rule.

DEXTER

The more Deb hurts herself, the more she is going to endanger both of...

Dexter pauses as he spots a handful of pill bottles on the table...

DEXTER

(picking them up one by one)
Paxil... Klonopin... Adderall...
Xanax... all from different
doctors...

Dexter's eyes wander from the pill bottles to a nearby tray containing some cigarettes, rollers, and a ziplock bag.

DEXTER

Pot... and...

Dexter lifts the bag up to his eyes, half-filled with a white powder.

DEXTER (V.O.)

(voice breaking)

Deb, where the fuck are you?

Dexter lowers the half-filled bag to the table and searches his own pockets. He pulls out his own small ZIPLOCK BAG, empty, and begins to transfer the contents of one to the other.

HARRY

What are you doing now?

DEXTER

I don't know where Deb is getting this shit, but if there are prints, any prints on this, maybe there's a who.

HARRY

Dexter, that's a stretch.

DEXTER
(loudly)
It's a start, isn't it!?

Dexter spills a small amount of the white powder as he finishes the transfer.

DEXTER
Shit.

Dexter puts the white powder (now in the new bag) back where he found it and begins wiping down the floor with his gloved hand. He sticks the old bag into his pocket and then turns to the pile of MAIL, perusing through it...

DEXTER
Yes...

Dexter holds up a bill for a GYM MEMBERSHIP that reads "Thank You for Renewing Your Account."

DEXTER (V.O.)
Dated three days ago, meaning that
Deb is still a member...

Dexter checks his watch and nods. He then drops the bill into the rest of the MAIL and hurries towards the doorway.

DEXTER (V.O.)
Hang on, Deb... I'll find you.

14 INT. GYM - NIGHT 1

Members of the gym are milling out. Dexter walks briskly through the long hallway up to the front desk and to the disengaged DESK ASSISTANT (Caucasian, late 20s, female).

DESK ASSISTANT
Can I help you?

DEXTER
Hi, I'm Dexter Morgan... I'm
looking for Debra Morgan.

DESK ASSISTANT
Who?

(CONTINUED)

DEXTER
(exasperated)
Umm... tall... long hair... foul
mouth?

The DESK ASSISTANT remains nonplussed and Dexter begins rummaging around for his wallet, when a gym member, TERRY (African American, mid-30s, male), spots him.

TERRY
Dexter!

Dexter fakes a smile as they shake hands. Terry's shake is firm, befitting his large build. He speaks with exuberance and with a high-energy smile.

DEXTER
Hey, Terry.

TERRY
Haven't seen you around much.

DEXTER
Yeah, I... switched to another gym
closer to work.

TERRY
That's a shame, man.

DEXTER
Yeah, it is. Have you seen my
sister?

TERRY
Deb? Yeah, I've seen her.

Dexter's eyes widen.

TERRY
It's weird, though. She doesn't
come inside, she just...
(pointing outside)
Stands there.

DEXTER
What do you mean?

TERRY

Well, she just stands outside, watches everyone, and then leaves with one of the guys. I asked her to come in once, but she said she was happy where she was.

DEXTER

(interrupting)

One of the guys, what do you mean?

TERRY

Oh, I don't know, one of the new members, I forget his name... Jay umm... Ziss or Zocco or something...

DEXTER

Do you know when she'll be back?

TERRY

Either the morning or late afternoon's when I've seen her... hey what's this about -

DEXTER

(walking away)

She was supposed to sit for my son... thank you very much!

Dexter quickly exits before Terry can ask him any more questions, pulling out his phone again as he does.

15 INT. MAN'S HOUSE - NIGHT 1

Deb's phone beeps and rings. Deb, ignoring it, is busy snorting a significant amount of white powder and licking her lips.

DEB

Ohhhh... fuck.

The MAN from the gym eases next to her. They are in a bedroom, with only a small coffee table and bedside table for company.

The white powder haphazardly dots the coffee table. It

(CONTINUED)

encapsulates the rest of the room, filled with clothes lying in different corners and dirt sticking to the wooden floor. Yet, the room is wide enough to give a feeling of space.

MAN

C'mon, baby, not too much. You're gonna use up all my best stuff.

Deb takes deep breaths as she tries to contain herself, getting high and tingly.

DEB

Well... it's not my fault that you can't find anybody to move this shit.

MAN

Hey, it's not shit!

DEB

(smiling)

Yeah, this is worst stuff I've ever tasted.

MAN

Wow, you just love causing trouble, don't you?

DEB

Oh absolutely... I can't help it...

The two of them move in to kiss as a phone rings. However, this time it's the Man's phone that's ringing. He reaches to pick it up, but Deb grabs his hand.

MAN

Debbie, it might be important.

DEB

Yeah? It can wait an hour...

MAN

(smiling)

An hour?

DEB

And if any of those buyers try to
cause a scene, I'll back you up...

MAN

Baby, I have all the protection I
need...

The Man lifts a GUNBELT from his jeans and drops it on the
ground. The two of them continue kissing and moving deeper
onto the bed, Deb giggling. Neither of them can get enough.

The phone rings again. It's Deb's again this time.

16 INT. DEXTER'S CAR - NIGHT 1

Dexter watches the gym from his car. Terry is leaving,
happy and chipper, towards his own car. The phone dials.

DEB

(on voicemail)

It's Deb. Do it.

VOICEMAIL

User mailbox full.

Dexter growls and hurls the phone against the dashboard.

Trying to control himself, Dexter starts taking deep
breaths... and then sees a stray CAR across the street from
him. He can make out the clear shadow of a man.

DEXTER (V.O.)

Now what?

Feeling watched, Dexter ignites on his own engine, turns
around, and drives away.

The stray CAR follows.

As Dexter drives, his phone, now by his feet, begins to
ring. Unable to look at who it is, Dexter tests his
acceleration and eyes the stray CAR speeding towards him.

Dexter approaches an intersection. The light turns yellow.

Dexter guns the engine and speeds through traffic as the
light beams red. Looking back at the stray CAR, Dexter sees

(CONTINUED)

it stop at the light. He then makes a quick turn and out of sight.

After some time, Dexter grabs his phone.

DEXTER
(anticipating)
Hello?

JAMIE
(over phone)
Dexter? Where are you? It's past
9:00...

DEXTER
(sighing)
Sorry, Jamie. I'm coming home...

Jamie continues talking on the phone, but Dexter hangs up. He glances behind him one last time, but no one is there.

DEXTER (V.O.)
What the fuck was that?

He drives off into the distance.

17 INT. DEXTER'S APARTMENT - LIVING ROOM - NIGHT 1

Dexter's door opens and Jamie stands there, gathering toys and nuzzling Harrison on the floor. Her mannerisms are quick, almost apologetic.

JAMIE
You don't have to explain... I just
spoke to my brother, he told me
about the crime scene...

DEXTER
Yeah... it was a bad one this
time...

JAMIE
Tell me about it...

Jamie gathers the last of her things and prepares to leave.

JAMIE

Okay, Harrison's things are packed in his room, I already ran his bath so he's ready for his bedtime story... and I'm dropping him off after school tomorrow?

DEXTER

Yes, sounds good.

JAMIE

Okay... bye Harrison!

HARRISON

Bye Aunt Jamie!

Jamie giggles and exits the house. Dexter hurries over to his son and tousles his hair.

DEXTER

Have a good evening with Jamie tonight, buddy?

HARRISON

Yeah.

DEXTER

(exaggerating)

Yeah. You didn't get into trouble?

HARRISON

No. We played with Lamby and found all the chocolate!

DEXTER

(laughing)

That sounds good!

HARRISON

Daddy?

DEXTER

Yeah?

HARRISON

Is Aunt Deb mad at me?

(CONTINUED)

DEXTER

Oh, no no no, Aunt Deb loves you very much. She just... had to go away for a while...

HARRISON

Why?

DEXTER

Sometimes... people need to take time to... to fix themselves.

HARRISON

Aunt Deb is broken?

DEXTER

(whispering, to himself)

Maybe...

Dexter tousles his son's hair again and stands up to prepare for bedtime...

DEXTER (V.O.)

As children, we just want to believe that things will be alright.

(beat)

How old do we have to get to realize that's not always true...

18 INT. BATISTA'S HOUSE - NIGHT 1

From the SIDE OF THE FRAME, Batista enters his own house in a lumbering manner. He is tired. He drops his things onto a nearby kitchen table, on which a BOX is also sitting.

Batista meanders over to the refrigerator to grab himself a beer.

BATISTA

Jamie!

Batista closes the refrigerator and returns to the BOX on the kitchen table.

(CONTINUED)

BATISTA

(louder)

Jamie!

There is no answer from Jamie. She's not here.

Batista looks down at LaGuerta's folded uniform and badge. He lifts them up and places them to the side.

He then lifts from the box a copy of WARRANTS - the same warrants that LaGuerta ordered in the Season 7 finale to tap Dexter and Deb's phones.

Batista then moves a DVD out of the way and places it on the table.

Beneath these are a series of notes - LaGuerta's personal logs from her Season 7 investigation. We can make out words like "BAY HARBOR BUTCHER", "DOAKES ALWAYS KNEW SOMETHING WAS OFF ABOUT HIM", and "ESTRADA KILLED HIS MOTHER".

Batista grits his teeth as he pulls up the papers - he has looked at this evidence before. His features are softened, however - he is not proud of what he is reading.

Batista finally reaches the bottom of the BOX, and the evidence he was looking for - OLD NEWSPAPER CLIPPINGS of ESTRADA's arrest in 1973 and images of the crime scene that Dexter's mother died at.

BATISTA

(to himself)

Why did Maria meet you at *this* shipping yard, Estrada?

As part of these newspaper clippings, there are images of KNOWN ASSOCIATES OF ESTRADA - LIPSEY, WELSH, JUAN PABLO ALISO, and SANTOS JIMENEZ. There are red lines drawn through all these images except for LIPSEY. For him, the words "LIFE WITHOUT PAROLE" are written above his image.

But in addition to these associates is a picture of Estrada's wife, FLORENCIA.

Batista forces a smile and writes on her image 786-947-5446 in RED PEN... and then is jolted out of the moment by the CRACK of the door opening.

(CONTINUED)

Batista tosses the warrants, clippings, DVD, and papers into the box, putting the uniform and badge back on top.

He is lifting the box from the table as Jamie and Quinn enter the room.

JAMIE
(surprised)
Angel!

BATISTA
Hi guys.

JAMIE
I didn't think you'd be here; you said you had a case.

BATISTA
I decided to turn in early. It's been a long day.

JAMIE
Are those LaGuerta's things again?
Angel, you can't keep just...
looking at them every night...

But Batista has already walked away, disappearing into his room.

JAMIE
Do you think he knows about us?

QUINN
(kissing)
Oh, totally.

19 EXT. GYM - LATER - MORNING 2

Dexter sits in his car outside the gym, staring forward mournfully. A handful of gym members are entering the gym -

Deb and her Man walk along the sidewalk towards the entrance of the gym.

Dexter's neck tilts back as he breathes, taking in their appearance for the first time.

Deb and her Man have their hands all over each other. They

(CONTINUED)

seem to be talking, their faces intimately close. He kisses her, hands across her neck.

He seems to beckon her to come in with him, but she shakes her head. After the second time, he shrugs and enters. Deb stumbles upright in place, uncomfortable now that she's alone.

She lifts the BOTTLE OF LIQUOR from her purse to her lips. Her eyes meander over to her own car, parked on the other side of the street.

Dexter exits his car and strides over to his sister.

She spots him.

DEB

What the fuck?

There is a long beat before Dexter speaks.

DEXTER

Deb, what's going on?

DEB

I'm working out, you should leave.

DEXTER

Terry said that you don't even go inside.

DEB

(louder)

What, are you following me now?

DEXTER

Deb, I haven't heard from you in more than a week.

DEB

(interrupting)

Yeah... I wonder why...

DEXTER

(interrupting)

You're not in your house at night... your answering machine is completely full; you have to take

(MORE)

(CONTINUED)

(cont'd)

care of that, no one can reach
you...

(leaning closer, more softly)
And you missed LaGuerta's service
again... now you've missed all of
them, I'm worrying that something
happened...

DEB

Oh right...

(beat)

You can't give a fuck unless you're
helping yourself.

DEXTER

(defensive)

No I don't.

DEB

(sarcastic, exaggerated)

Yeah? What, are Quinn and Batista
asking questions? Are they worried
about me too?

DEXTER

Deb, we talked about you getting a
cover job if you were going to
leave Miami Metro... you can't
spend your time doing...

(pauses, thinks for a beat)

I mean... are you having sex with
that guy?

DEB

Jesus fucking christ, Dexter, my
personal life is none of your
business.

(beat)

If I wanted to talk to you, I would
fucking talk to you. And I don't.
I certainly don't want to see you.

DEXTER

Deb, you don't mean that.

(CONTINUED)

DEB

No?

(getting angrier)

You made me compromise everything
about myself that I care about.
And I hate you for it.

Deb takes a long sip of LIQUOR as she gathers her thoughts.

DEB

You care so much about yourself,
you should get the fuck out before
he fucking sees you.

Dexter stares forward, not knowing what to say or do.

DEB

Go. Now.

Spotting her Man from inside the gym, Deb *actually goes inside* to hug him, feigning affection in order to get away from her brother.

Dexter dejectedly goes back to his car, hands stiff in his pockets.

20 INT. DEXTER'S CAR - MORNING 2

Dexter drives, now with Harry sitting in the passenger seat next to him.

HARRY

I told you not to go bothering her.

DEXTER

She doesn't know what she's doing.
She's lost, Dad.

HARRY

(angrily)

Because of you, Dexter. You got
her into this. *Don't* make it
worse!

DEXTER

Maybe if I get her off the drugs
to-

(CONTINUED)

HARRY

No!

DEXTER

Just get her to actually fucking think straight and listen, she'll-

HARRY

Dexter, stop!

DEXTER

Because she doesn't hate me, she-

HARRY

Stop!

Dexter finally sees a thick, looming intersection and jams on the brakes. His car screeches to a halt just before a red light and oncoming traffic.

He brings his arm up to his forehead, shaking. The phone rings again.

DEXTER

(answering)

Yeah?

There is a voice, muffled, on the phone, that we can't hear.

DEXTER

Yeah, on my way.

HARRY

What is it?

DEXTER

It's the station, they want me to check for blood at the top of those buildings... maybe find out where that woman was thrown. And do a last forensic sweep.

HARRY

Can you?

Dexter briefly glares at his father. The light turns green and he drives forward.

(CONTINUED)

DEXTER

A crime scene might be the only
place for me to control the chaos
right now.

HARRY

Good.

21 EXT. APARTMENT BUILDING COMPLEX - DAY 2

Dexter stands in the parking area where they found Esther Gutierrez's body the day before. He looks up towards the buildings sandwiched around the lot.

His eyes lock onto a specific section of the apartment complex.

22 INT. APARTMENT BUILDING COMPLEX - DAY 2

Dexter strides through the hallway on one of the top floors in the building. At the end of the hallway, he begins to lockpick one of the doors.

He pauses, seeing a small patch of BLOOD at the footing of the doorway.

DEXTER (V.O.)

Hello...

He bends down, opening up his TOOLKIT to grab a swab of the newfound evidence.

But as he stands up, a shadowy figure approaches from the distance.

Dexter turns to face him.

The figure steps into the light, revealing himself to be JONAH MITCHELL, the son of the Trinity Killer. We haven't seen him since the Season 6 episode "Nebraska".

JONAH

Hello Dexter Morgan.

Dexter is completely nonplussed for a few seconds, not knowing if he needs to defend himself.

(CONTINUED)

DEXTER

So you're the one who's following me?

JONAH

I wouldn't know anything about that.

Jonah looks the same as he did when Dexter last saw him, though this time with a light stubble growing underneath his big blue eyes. Dressed in a casual shirt and jeans, he is exuberant, speaking clearly and purposefully, but remains restrained in his choice of words.

Dexter is still silent, like a coiled serpent ready to strike if provoked.

JONAH

I'm not here to hurt you if that's what you're thinking.

DEXTER

Then why are you here?

JONAH

The victim was thrown from this building, right?

(beat)

With her face bashed in as well?

(beat)

Did you confirm a murder weapon?

DEXTER

(slowly)

Two in fact... some sort of solid steel pipe... and a hammer.

JONAH

(nodding, smiling)

That's what I thought...

Jonah continues to walk towards Dexter, strolling almost. He knows why he's here and his suspicions are being confirmed, to his delight.

(CONTINUED)

DEXTER (V.O.)

He's going to be disappointed if
he's looking for information about
his father... that can't be why
he's here...

Dexter eyes a small black dot underneath Jonah's shirt.

DEXTER (V.O.)

No fucking way...

Instinctively, Dexter lunges forward and grabs Jonah by the
shirt, ruffling his chest and the sides of his back.

The dot is just a piece of a belt.

Jonah's "friendly" demeanor shifts as Jonah pushes Dexter
off of him. The two men remain staring at each other.

JONAH

I'm not wearing a fucking wire, Mr.
Morgan.

DEXTER

And I wasn't born yesterday.
(beat)
Your father's dead, Jonah.

JONAH

(breathless)
Is he?

DEXTER

Yes.

Dexter is locked onto Jonah's eyes, deciphering his every
move.

DEXTER

But you already knew that... and
you wouldn't come all this way just
to ask me about some crime scene
that doesn't even have the same
pattern as your father.

JONAH

(head lowering)

You're the only killer I know.

(beat)

You're the one who told me that I could forgive myself, so... thanks.

(beat)

But now I think I'm in trouble... I feel like you're the only person who can help me.

Dexter's phone goes off before he can answer. He and Jonah stare at each other wordlessly.

DEXTER (V.O.)

I should tell him to leave.

The phone continues to ring.

DEXTER

I have to take that.

JONAH

I know.

Jonah reaches into his pocket and hands Dexter a MOTEL CARD. Dexter hesitates, but takes it.

JONAH

It's a long way from Nebraska, Mr. Morgan... but you can find me there.

Dexter stands like a statue as Jonah rushes off towards the opposite end of the hallway and out of sight. The phone continues to ring.

DEXTER

(to phone)

What?

Dexter opens the door to the room he was about to enter before Jonah showed up.

He steps around the room while talking to Masuka on the phone, unable to find any additional evidence.

(CONTINUED)

MASUKA

(on phone)

Dude. You have to get back here.

DEXTER

What happened? Is someone hurt?

MASUKA

(on phone)

No. But you have to see this.

From the window, Dexter tracks a running Jonah across the parking lot to a car. Dexter focuses his camera on the license plate - N3BN5SA - and snaps a picture.

DEXTER

Will do, Vince.

We hear the sound of a CLICK as the phone hangs up and Jonah drives away.

23 INT. POLICE STATION - BULLPEN - LATER - DAY 2

Dexter exits the elevator of the station and is greeted by Masuka.

MASUKA

Where've you been?

DEXTER

(defensive)

I was doing that last sweep like you guys asked me to...

MASUKA

Yeah... fucking overtime, man... she's about to give the briefing...

DEXTER

She?

Dexter peers into the briefing room, where a tall, thin, well-postured woman with long brown hair, pulled back in a ponytail, is standing next to Matthews and looking at papers. She appears to be in her late 30s-early 40s.

(CONTINUED)

MASUKA

Agent Melanie Davis... she became the FBI's top serial killer hunter after Lundy died... the smartest woman in the service, and the sexiest... think I could get a woman like her?

DEXTER

No.

MASUKA

Yeah... me neither... but listen to what she has to say... it's fucking huge...

The two of them push forward into the briefing room.

24 INT. POLICE STATION - BRIEFING ROOM - DAY 2

Dexter and Masuka quickly take their seats as Matthews continues to talk.

MATTHEWS

...And we thank her for offering her time and support in consulting this new case. It is a difficult time for this department. But this might be our chance to make everything right. Ladies and gentlemen, Special Agent Melanie Davis.

There is scattered applause as AGENT DAVIS steps up to speak. She pauses for a few moments, observing everyone in the room for a period of time that seems longer than necessary.

AGENT DAVIS

Thank you, everyone. You all knew my mentor and boss, Frank Lundy.

She speaks softly yet firmly, with importance on every word and with a large number of pauses between them.

A picture of FRANK LUNDY pops up on the projector.

(CONTINUED)

AGENT DAVIS

Agent Lundy dedicated his life to hunting the worst of the worst. As you are well aware, he didn't catch them all... one or two got away.

She peruses over the seated police officers. Most of them, including Quinn and Masuka, are leaning forward and still, simultaneously engaged and unnerved by Davis's soft, yet commanding demeanor.

She seems to focus her eyes on Dexter for a split-second, but it is hard for us to tell.

A picture of ARTHUR MITCHELL, the Trinity Killer, appears on the screen.

AGENT DAVIS

Since the Trinity Killer, Arthur Mitchell, fled Miami more than two years ago, we have observed many possible links to new killings or new patterns.

DEXTER (V.O.)

And did you think "he got himself sliced up into neat little pieces and dumped along the Gulf Stream?"

Pictures of the bodies of SALLY MITCHELL, his wife, and REBECCA MITCHELL, his daughter, appear on the screen. Sally was bludgeoned to death on a stairwell. Rebecca was found dead in a bathtub, as seen in Season 6.

AGENT DAVIS

The only leads we had up until this month were the murders of his wife and daughter, which we believed were inflicted by Mitchell personally and singularly.

DEXTER (V.O.)

But Rebecca killed herself... and Jonah killed his mother... not Trinity...

AGENT DAVIS

Until we looked closer into the evidence... and realized that these murders were sloppy, rushed even... the sheer number of penetration wounds on Sally Mitchell's skull show a fledgling killer overcome with emotion...

The rest of the police officers are nodding along, in full seriousness and engagement. Dexter's eyes wander, almost bored.

Pictures of new victims, a BOY, early teens, and a WOMAN in her mid-20s, appear on the screen.

AGENT DAVIS

These were our only leads until Matthew Woode, age 11, went missing two weeks ago in the small town of Lenox, Georgia. His body was later found buried in an abandoned church.

(beat)

And then a few days later, Laura Shephard, age 27, found dead in a bathtub in Tampa. Authorities ruled it a suicide.

A picture of Jonah Mitchell appears on the screen. Now Dexter starts to pay attention...

AGENT DAVIS

For years, we have been operating under the belief that Jonah Mitchell, Trinity's son, was gone and dead as well. Until...

A GAS STATION SCREENSHOT of Jonah, filling up his N3BN5SA car IN BLACK-AND-WHITE, appears on the screen.

AGENT DAVIS

Jonah was spotted here in Miami not two days ago, which, as it happens... coincides with the death of your Esther Gutierrez... who, as it happens, bares the last two

(MORE)

(CONTINUED)

AGENT DAVIS (cont'd)
Trinity signatures - a bludgeoning,
and a fall.

Agent Davis, standing confidently, pauses to let this new information settle.

Dexter finds himself leaning forward in his chair without even thinking about it.

AGENT DAVIS
I am now operating under the belief that Trinity has been working together with his son for at least the past year. And now they've returned to Miami. The murders are too imprecise to be done by a master, but too calculated to be done by someone without... help.

Once again, Davis's gaze seems to catch Dexter's eye for a split-second. He diverts his own gaze to the image on the screen.

AGENT DAVIS
The Bureau happens to disagree with this theory, but even so, I will be here in Miami until the Gutierrez case is closed. It's possible that she died by some act of... random violence.

(beat)

It's also possible she could lead us directly to, as Lundy used to say, that one twisted son-of-a-bitch who got away.

(beat)

We're focusing now on finding Jonah Mitchell's car. Any leads you have go through me from now on. Thank you very much.

Another round of scattered applause echoes in the room as Dexter looks around again, trying not to make eye contact with anyone, especially Davis.

Masuka leans over.

MASUKA

See? It's huge.

DEXTER

Yeah...

Masuka gets up to file out with the others, talking indistinctly about being Lead Forensic Investigator (LFI) again. Batista stares forward for a while, the same somber look on his face as Dexter's.

DEXTER (V.O.)

Fuck.

25 INT. MAN'S HOUSE - DAY 2

Deb and her Man lie in bed together, under the covers, up to their waists. He is shirtless and she is wearing only her bra. They cuddle as sounds of gunfire emanate from the television.

26 INT. POLICE STATION - DEXTER'S LAB - DAY 2

Dexter sits in his lab, staring intensely at his computer. He is looking up information on Agent Davis.

DEXTER (V.O.)

Agent Melanie Davis. Awarded the Shield of Bravery and the Medal of Valor at the FBI. Lecturer at the Academy and successful hunter of at least 14 known serial killers. The last person I need looking in my direction.

HARRY

(appearing)

Jonah said that he was in trouble. Do you think this is what he meant?

DEXTER

Jonah seemed scared... almost too scared to be a killer... then again, blood never lies...

PAN OFF to reveal that Dexter is running a forensic match analysis on the BLOOD swab he got from the building complex.

(CONTINUED)

HARRY

What do you plan to do about Davis?

DEXTER

She can hunt Jonah. I have to keep her away from me... Deb... the more she's focused on her fake Trinity case, the more protected we are.

The computer pops up "NO MATCH FOUND".

DEXTER

Blood never lies... Jonah was in protective custody for months... his DNA would be on file... it's not his blood...

HARRY

That doesn't prove he's innocent.

DEXTER

It proves someone else was there... now I get to find out who it was... my perfect distraction after... Deb... fuck I completely forgot.

Dexter reaches into his bag and pulls out the ZIPLOCK BAG that he took from Deb's house.

HARRY

I thought I told you to leave this alone.

DEXTER

It's evidence. I'd be a bad forensics expert if I ignored it...

Dexter begins running the bag for prints...

27

INT. MAN'S HOUSE - DAY 2

Deb lies in her Man's bed. He has gone. She rolls over and stumbles out, uncoordinated once again. She turns toward the bedside table where a line of white powder is, but then stops.

Getting up and moving towards the window, she eyes her Man and another guy, MAN #2 (Caucasian, early 40s), standing

(CONTINUED)

outside and talking.

Looking even more closely, she can see that Man #2 has a SCORPION TATTOO on his shoulder - *just like her Man does.*

She still has a glazed-over look and watery eyes, but she leans down. One of her Man's GUNS is lying on the ground. She picks it up and places it carefully in one of the bedside desk drawers.

Additionally, she takes out a vial of PEPPER SPRAY from her purse and hides it underneath one of the bed pillows.

She then takes the BOTTLE OF LIQUOR out of her purse and takes another drink, shaking more noticeably this time.

28 INT. POLICE STATION - DEXTER'S LAB - DAY 2

The door to Dexter's lab opens with a CREAK and Dexter clicks off his running analysis of the drug bag. He pulls information on Davis back onto the screen.

It is Batista.

BATISTA

Hey, Dex...

DEXTER

Angel... what's up?

BATISTA

Rotten luck this whole Trinity business coming back now, eh, hermano?

DEXTER

Hmmm... yeah...

BATISTA

I'm talking to you as a friend, Dexter... it's been two weeks and I still see Maria's face everywhere I go...

(beat)

I don't know how you do it, since Rita... but... I'm trying to say if you ever want to talk...

(CONTINUED)

DEXTER

Thanks, Angel... but I'm fine...
never better, actually...

BATISTA

Yeah... then, um... if you'll
permit me...

Angel reveals to Dexter that he's been holding a small
stuffed bird in his hands. He offers it to Dexter.

BATISTA

It's a Cuban Trogon, you see...
it's our national bird... Maria had
one of these among her things
and... well, she always wanted
kids...

(handing it to Dexter)

I thought Harrison might like it.

Dexter's are wider than they would be if he were
comfortable, but Dexter accepts the gift nonetheless.

DEXTER

Gracias... yeah, Harrison's at that
age... all he talks about are his
"friends"...

BATISTA

I'm glad...

Batista peers over to Dexter's computer and sees the
information on Davis.

BATISTA

She's something, isn't she?

DEXTER

Yeah.

BATISTA

She'll catch him.

There is an uncomfortable silence before Batista finally
turns to leave.

BATISTA
(leaving)
Hang tough there, Dexter.

As soon as he's gone, Dexter turns back to the analysis on the bag. It reads "MATCH FOUND".

DEXTER (V.O.)
Terry was close... James Zito... he was arrested six months ago running cocaine in Fort Lauderdale...

Dexter's eyes pan to read Zito's listed address: 401 SW 9th Ave, Fort Lauderdale, FL

DEXTER (V.O.)
Listed by the Parole Board... that is where she is...

Dexter breathes a huge sigh of relief...

But it doesn't last long.

DEXTER (V.O.)
Hang on...
(beat)
James Zito was released from prison for good behavior... and for helping to indict five members of his former crew...
(beat)
He's a snitch... and the bag means that he's dealing again...
(beat)
If potential buyers find out that he broke the criminal code, they'll kill him...
(beat)
I have to get Deb out of there.

Dexter closes his screen, grabs his bag, including the new BIRD toy, and rushes out of his lab.

29 INT. POLICE STATION - BULLPEN - DAY 2

Dexter finds Batista standing over some paperwork.

(CONTINUED)

DEXTER

Angel... I just got a call... Deb was in a car accident.

BATISTA

Oh my God, is she alright?

DEXTER

She's fine... it was a minor fender bender... I just need to go pick her up...

BATISTA

(shrugging)

Sure, Dexter. Anything you need.

Dexter nods and then hurries out of the bullpen, passing Quinn on the way.

As Dexter, in the background, enters the elevator to leave, Quinn wanders over to Batista, sitting on one of the desks and holding a cup of coffee.

BATISTA

Where do you think he goes?

QUINN

Dexter? Probably something with his sister.

BATISTA

Good guess...

QUINN

It's funny I... I thought I saw her last night at the memorial...

(beat)

There was this car... it was just sitting there by the graveyard; it was just... watching us... and it never moved... it stayed there until after we were gone... I thought about calling her, but... figured she just wouldn't pick up...

(CONTINUED)

BATISTA

That's bad, man... looking for your
ex while you're dating my sister...

QUINN

(smiling)

I knew that you had figured that
shit out...

BATISTA

I'm a cop, remember?

(beat)

Treat her right and don't break her
heart. We won't have a problem.

QUINN

Thanks, Angel.

BATISTA

And fix yourself up, man... this
new case, it could be big for the
department... I want you to take
point on it...

QUINN

Crazy stuff, Trinity coming back
now, huh?

BATISTA

(distant)

Yeah...

There is a long pause as Quinn eyes Batista, hoping he'll
speak first.

QUINN

What?

BATISTA

I don't know... it's this LaGuerta
thing... it just... it still feels
too neat...

QUINN

That's what you were saying about
Mike Anderson's murder...

BATISTA

It doesn't mean I'm wrong...
look... she got Estrada out of
prison by herself... there's no
reason for him to want her dead...

QUINN

People do crazy shit, man... cop
meets an informant... there's a
disagreement... shit happens...
meeting Estrada alone, that's what
got her killed.

BATISTA

Maybe...

Batista's eyes open wide and turn towards the elevator -
Florescia Estrada has just exited, entering the bullpen.

QUINN

Estrada's wife... really?

BATISTA

I just want to ask her some
questions of my own... close the
case before this Trinity stuff
takes over...

QUINN

Whatever, man... but if this turns
up nothing, you have to let it all
go... ok?

BATISTA

Ok.

QUINN

Seriously, I worry about you, man.

BATISTA

(joking)

Fuck you.

Quinn laughs and gets up from the desk as Florescia gets
closer to Batista. Timidly, she slinks toward him, taking
very small steps. Late 50s, slightly plump, and with dark,
shoulder-length hair, she is as we last saw her in Season 7.

(CONTINUED)

Head hung down, she's scared to be here.

FLORENCIA

You called... Lieutenant Batista?

BATISTA

Si, Senora Estrada... I just have a few questions... it won't take long...

(beat)

I'm trying to close your husband's case... you are not in trouble at all...

(beat)

May we speak in my office?

Florencia pauses but gives a tiny, flapping nod.

30 EXT. POLICE STATION - DAY 2

Meanwhile, Dexter quickly rushes out of the station. He nearly bumps into Agent Davis, walking in the opposite direction carrying an aluminum-wrapped sandwich.

DEXTER

Sorry!

AGENT DAVIS

No worries... Dexter, right?

DEXTER

Yes... yes... Dexter Morgan.

AGENT DAVIS

Right... the blood guy... Lundy talked about you a lot...

DEXTER

(hurriedly)

That's great, miss...

AGENT DAVIS

It's like Miami is crawling with serial killers, you ever think about that?

She doesn't expect an answer, yet continues to hold eye contact with Dexter.

(CONTINUED)

AGENT DAVIS

We need the best men on the job to catch them...

Another deliberate pause.

AGENT DAVIS

And he used to say you are the best... right?

DEXTER

(interrupting)

Yes, I do... I am... I'm sorry, I have to run, my sister was in a car accident, I just need to...

AGENT DAVIS

Say no more... anything for Debra.

DEXTER

Thank you.

Dexter turns and begins walking fast.

AGENT DAVIS

(calling out as Dexter walks away)

I look forward to working with someone of your caliber!

Dexter hurries off without looking back.

31 INT. DEXTER'S CAR - LATER - SUNSET 2

Dexter's face, illuminated by the red-orange of the setting Miami sun, contorts as he speeds down the highway.

DEXTER (V.O.)

It's 27-and-a-half miles to Fort Lauderdale... if I move fast, I can make it there by nightfall...

The phone rings. Dexter looks like he wants to hurl it through the window.

(CONTINUED)

DEXTER
(aggressively)
What?

JAMIE
(on phone)
Dexter, what's going on? I was
supposed to drop Harrison off at
work.

DEXTER
Jamie... I'm sorry... Deb needs my
help... I'll make it up to you...

JAMIE
Make it up to Harrison, Dexter!
He's asking for Daddy.

DEXTER
Tell him I'll see him tonight...

HARRISON
(on phone)
Daddy!

DEXTER
(feigned jubilation)
Hey buddy! What's up?

HARRISON
Where are you?

DEXTER
I'll be home soon, Harrison.
Remember last night you asked me
about Aunt Deb?

HARRISON
Yeah?

DEXTER
I'm gonna bring her home. That
sound fun?

HARRISON
(somber)
Yeah I guess... come back soon

(MORE)

(CONTINUED)

(cont'd)

though...

DEXTER

I will... love you...

Dexter hangs up and returns to driving, tossing the phone off to the side.

32 INT. POLICE STATION - BULLPEN - SUNSET 2

Jamie takes the hung up phone from Harrison, who stares timidly at her with a slightly puffed up lip.

She grits her teeth as if she were just told she was cheated on, and then pokes her head in to the Lieutenant's Room. Angel, partially shrouded by the blinds on the room, is staring forward, motionless, towards Florencia.

Quinn, wandering over from the elevator holding some paperwork, spots her.

QUINN

Hey, what's wrong?

JAMIE

Oh hey... nothing, just... Dexter bailed on Harrison again...

33 INT. POLICE STATION - LIEUTENANT'S ROOM - SUNSET 2

Through the blinds of the room, Batista shakes his head as he watches Quinn and Jamie talk in the bullpen, visibly exasperated yet inaudible from Batista's point of view. Batista glances away from them and gathers more papers in his lap.

Florencia isn't talking.

Batista stares at her, taking in her expression.

BATISTA

Did you love Hector?

No response.

(CONTINUED)

BATISTA

I don't blame you if you helped him.

No response.

BATISTA

When you...

(flinches)

Love someone... you stand by them... no matter what they did or didn't do...

No response, but she at least looks in his general direction.

BATISTA

Don't you want... don't you want to know why?

FLORENCIA

Every day.

(beat)

But it doesn't bring him back.

Batista looks up from his notes. He hesitates as Harrison's innocent exuberance catches his eye through the blinds.

Florencia stands up.

FLORENCIA

I'm sorry. This makes me too uncomfortable.

BATISTA

Florencia?

FLORENCIA

Lo siento... lo siento...

Florencia rushes out of the Lieutenant's Room, hurrying towards the elevator without looking back.

Quinn and Jamie, standing closer to each other than before, jerk forward as Florencia pushes past them.

Batista waves them off, as if to say "don't worry about it, it's nothing."

(CONTINUED)

Hand-in-hand, Quinn and Jamie walk towards the elevator with Harrison in toe, leaving Batista to sit alone with his notes.

34 INT. ZITO'S HOUSE - SUNSET 2

Deb and her Man - now known as JAMES ZITO - are lying in bed together. Zito is stroking her hair.

ZITO

You didn't tell me you were a cop.

Deb's head lifts up as she leans away from him, ever so slightly. She is alarmed, but composed.

DEB

Was... I quit.

ZITO

That's not what one of my boys said.

DEB

(playing along)

What did he say?

ZITO

That he saw us outside earlier... said I was sleeping with the Lieutenant of Homicide...

DEB

Do I look like a Lieutenant right now to you?

ZITO

Funny... I didn't believe it either... until my Smith & Wesson... went missing... just vanished...

(threatening laugh)

You wouldn't know anything about that, would you?

DEB

Zito, cut it out.

(CONTINUED)

ZITO

And then I got to thinking... are
you fucking me... just to bust me?
I mean... the thought... right?

He begins squeezing the back of her neck... the pressure is
seen vividly in her expression...

DEB

You're hurting me. You're hurting
me...

ZITO

Where's my fucking gun, Deb?

Deb's hands inch closer and closer to the underside of the
pillow.

DEB

Zito, stop!

ZITO

Where is my fucking...

Deb gets free for a brief second and elbows Zito in the gut.
He lets out a hard grunt as he tips forward.

Deb reaches underneath the pillow, pulls out her PEPPER
SPRAY, and spins upright in one motion.

Deb sprays Zito square in the eyes.

ZITO

Ahhhhhhhhh! You bitch! You
fucking bitch! You fucking sprayed
me! I'm going to gut you for this!
I'm going to fucking murder you!

Zito continues screaming as Deb begins to breathe rapidly,
bordering on panic attack. Upright on the bed looking down
on Zito, she can see herself in his pitiful, squirming
figure. She can also see LaGuerta.

Deb is unable to move as Zito's flailing arms whack her in
the face.

Deb falls backward and smashes into the bedside table.

35 INT. DEXTER'S CAR - SUNSET 2

Dexter speeds through a yellow light.

36 INT. POLICE STATION - LIEUTENANT'S ROOM - SUNSET 2

Agent Davis passes by and does a knock-and-enter.

AGENT DAVIS

Who was that in your office?

BATISTA

A bad lead. What's up?

AGENT DAVIS

One of your Uniforms just called in
Jonah Mitchell's car.

(beat)

In Fort Lauderdale.

(beat)

We're moving out.

Batista hesitates again, holding his notes up as he tries to contain his newfound shock.

He slips a picture into the middle of his notes and sets them down on the desk.

BATISTA

Let's go.

INTENSE MUSIC begins to play as we PAN OVER to Batista's notes and to a sliver of the picture he was about to show Florencia - **single photo of Dexter's face.**

37 EXT. / INT. ZITO'S HOUSE - EVENING 2

The INTENSE MUSIC carries over as Dexter pulls up to the side of Zito's House, his car catching the bump of the sidetrack.

Dexter scampers out towards the house, preparing his M99 needle in his pocket. At the door, Dexter seamlessly lockpicks the entrance, the door sliding forward and Dexter sliding inside.

A light from a room on the other side of the house catches Dexter's eyes. Dexter inches forward, focusing his gaze and

(CONTINUED)

his reflexes. The lit room gets closer.

Dexter enters the landing of the doorway. And the INTENSE MUSIC gives way to that of SHOCKED, RHYTHMIC DRUMS combined with a HAUNTING CHOIR.

Zito lies up against the wall below the window, slumped like a rag doll. He has been shot **seven times**.

On the other side of the room, Deb sits, dangling over the side of the bed. The gun - Zito's gun - is still in her hand. A spatter of blood dots her shirt, her arms, and her face.

On the floor, a pool of blood has moved across the room and towards the posts of the bed.

DEB

I forgot how much blood there was.

Dexter kneels forward so he is eye-level with his sister.

DEXTER

Did he hurt you?

DEB

He tried.

Dexter takes a deep breath - it's one of relief.

DEXTER

You have to come with me now.

DEB

(interrupting)

No.

DEXTER

Deb, there's no other option. Your car isn't here. You -

DEB

You think I want to escape from this?

Dexter is taken aback.

DEB

You can go back to your own little world and pretend like nothing's wrong.

Deb is determined to stand her ground against her brother, but she is still shaking and catching her breath in between her words.

DEB

But I'm not fucking like you.

(searching for words)

I know exactly who I am. I'm a bad person. And I'll get what I deserve.

DEXTER

(firm)

Deb, no. You're not. He was the bad person. He tried to hurt you...

DEB

(simultaneously)

I am. Stop fucking interrupting me.

DEXTER

I'm trying to save you, Deb. You're lost.

DEB

YOU ARE LOST! HAVEN'T YOU DONE ENOUGH? HOW MANY MORE TIMES DO I HAVE TO TELL YOU TO GET THE FUCK AWAY AND NEVER COME BACK? OR I'LL - I'LL TELL THEM EVERYTHING! I DON'T GIVE A FUCKING FUCK, DEXTER! I'LL TELL BATISTA! I'LL TELL QUINN! I'LL TELL THE WHOLE FUCKING DEPARTMENT -

Dexter ends the conversation.

He uses the M99 needle on his sister. She collapses into his arms, dropping the gun on the floor. With his mouth, he transfers the M99 needle to his pocket.

(CONTINUED)

DEXTER (V.O.)
She'll understand later...

He lifts Deb above his shoulders and turns to leave. And freezes.

Jonah Mitchell is standing in the doorway. He witnessed the whole thing.

DEXTER (V.O.)
Now you're just pissing me off.

No one speaks.

Jonah isn't moving, also in shock, as if he's reliving the deaths of his family.

JONAH
Who is she?

Dexter's mind frantically spins to come up with some sort of excuse, but eventually gives up.

DEXTER
Her name is Debra... she's my
sister.

At first, there is a pause.

And then Jonah moves into the room. He grabs the dropped gun. He pockets it and starts wiping down the bed for prints. He then moves to the remaining cocaine on the table.

JONAH
Go. I can finish this.

Dexter pauses, dumbfounded.

DEXTER (V.O.)
The more he stays, the more he
implicates himself... Why? Is he
that desperate for my help?

Dexter's inner forensics expert takes over.

DEXTER

(sternly)

Do you know how to wash this down?

JONAH

I told you, I got it.

Jonah, still moving around the room, speaks as if he were talking to his father.

Strangely, from the way Jonah speaks, Dexter believes him. With his one good arm not clinging on to Deb, Dexter reaches towards his pocket... to an extra pair of lab gloves.

Dexter looks at them like they are old friends, but gestures his hand out anyway.

DEXTER

Then at least you wear these.

Jonah is taken aback by the gesture. But after a beat, he takes them.

DEXTER

Leave him in his car if you have to. The police will think it was his buyers.

Dexter is about to turn and leave, but stops one more time.

DEXTER

And Jonah?

(beat)

Miami Metro, the FBI... they know what your car looks like. Get rid of it.

(beat)

And stay inside unless it's nighttime, do you understand?

JONAH

(fearfully, yet hopeful)

What are you gonna do?

Dexter speaks on instinct.

DEXTER

I'll find the guy who actually
killed those people.

A thankful, genuine smile appears on Jonah's face. He nods at Dexter.

Dexter nods back, turns, and leaves. He moves through the house and returns to his car, gently placing Deb in the passenger seat.

DEXTER (V.O.)

But sometimes, routine is
irreversibly changed...

Dexter looks over at his sister, restraining surprised elation, and starts the ignition.

DEXTER (V.O.)

And the only thing we can do is to
embrace it...

Dexter's car drives off into the dead of night.

38 EXT. DEXTER'S APARTMENT - MORNING 3

Dexter arrives back at his apartment as the first vestiges of sunrise arrive on the horizon.

Deb remains unconscious and sleeping in the passenger seat.

Harrison is now in his car seat in the back of the car. He is also asleep.

Dexter exits the car to open his apartment door for them all.

DEXTER (V.O.)

Normally I'd hate Jonah for what
just happened...

(beat)

And do what I normally do...

Dexter strides along the landing of his apartment complex.

DEXTER (V.O.)

But if it can help Deb... maybe
there's a place for both of us...

Dexter reaches his apartment door... but pauses.

Sitting outside his door is a single, small BOX.

Dexter prepares himself in SLOW MOTION, already
trepidatious, and then quickly removes the lid.

Inside the BOX are three pictures - **one taken of Esther Gutierrez lying dead in the parking lot, shot from the POV of the top of the apartment complex that Dexter was in; one taken of Jonah arriving at the apartment complex to meet Dexter, shot from across the street; and one taken of Dexter and Jonah cleaning up the crime scene with Deb on Dexter's shoulders, shot through the window of Zito's house.**

DEXTER (V.O.)

And normally I'd see this gesture
as an invitation to play...

Dexter's dark passenger bubbles to the surface. He looks
like he's about to explode.

DEXTER (V.O.)

Now I just find it... rude.

Dexter shuts his eyes as a large crack of MUSIC echoes.

SMASH TO BLACK

THE END