

# THE MENTALIST

"Redwood"

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Episode 104  
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"Redwood"

Episode #104

August 21, 2008 - Salmon Revisions

**REVISED PAGES**

**PINK REVISIONS - 8/15/08**

1, 5, 11, 11A, 16, 20, 20A, 22, 26, 26A, 33, 45, 48, 51

**YELLOW REVISIONS - 8/18/08**

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14, 25, 28, 33, 34, 34A, 35, 35A, 39, 42, 44

**SALMON REVISIONS - 8/21/08**

14, 34, 34A

**TEASER**

FADE IN:

1 EXT. FLAGSHIP ROAD. REDWOOD POINT - DAY (D/1) 1

We're deep in the hills of the northern coast. **TOWERING REDWOODS** line the road, making a deep green canyon, along which JANE, LISBON and CHO follow SHERIFF NELSON (50's).

NELSON

The girls were last seen leaving Sullivan's Tavern, one o'clock this morning. A truck driver saw their car around five-thirty and called it in. I only have four deputies and only a couple of 'em have ever seen a body killed in anger. If what we have here is a homicide, I need help.

LISBON

Just to be clear? Except in special circumstances, we don't help. We take over. You need to be okay with that.

NELSON

Oh-kay. I guess.

JANE

(apologetic to Nelson)  
She's not a morning person.  
She'll improve.

LISBON

Names of the missing women?

NELSON

Nicole Gilbert and Kara Palmer.  
Local girls. Both twenty-one.  
Work together at the hunting store  
in town. Last night was Nicole's  
engagement party.

Amidst the deep shade of towering Redwoods, we come upon the crime scene -- POLICE WORK-LIGHTS illuminate an abandoned '92 VOLKSWAGEN JETTA, parked off the road in grass and brush, on an uneven patch of land, leaving the vehicle a bit skewed. Both doors left open and trunk open.

(CONTINUED)

1 CONTINUED:

1

Various Police and Ranger Personnel gathered. DEPUTY PARKER (40's) and his snuffling BLOODHOUND go around and around the Jetta; seemingly unable to pick up a scent trail.

Lisbon and Cho don rubber gloves.

LISBON

The car was found exactly like this?

NELSON

Yup. Well, no. Doors were open just like that. We popped the trunk.

**JANE'S POV** -- Two WOMEN'S PURSES. CAR KEYS in the ignition. A pink MP3 player hooked up to the stereo. A VERY LARGE BLOODSTAIN on the driver's seat and more blood pooling in the well of the car. A pair of high heels. In the back, there's a lot of one particular brand of cosmetics scattered around.

Lisbon starts going through the stuff in the car, turns the key in the ignition. Battery's dead.

NELSON (CONT'D)

Yup, dead as a dodo. No gas either. They must have left it running.

**JANE'S POV** -- The hound-dog going in circles around and around the yellow tape that surrounds the car.

CHO

(points out)

There's a different set of tire tracks here that pulled off the road. Still fresh. A truck or a big SUV looks like.

Lisbon has a look.

LISBON

Nice and crisp. Probably the trucker that reported the car. Make sure forensics gets a mold.

JANE

What's going on with your dog?

PARKER

He's confused somehow. This behavior? He's sayin', hey look!  
(MORE)

(CONTINUED)

1 CONTINUED: (2)

1

PARKER (CONT'D)

This is where they're at!  
Gimme a slim jim already!

NELSON

Do you have a better dog somewhere  
close by?

PARKER

Sir, this is the best dog in the  
county. C'mon now, Dexter.  
Everybody's waiting on you.

JANE

Did you look under the car?

NELSON

Under the car? Of course we looked  
under the car.

Nelson looks to Parker, who grimaces. Nelson rolls eyes,  
deflates. Shit. Goes to his knees. Looks under the car.

NELSON (CONT'D)

Oh, crap.

Lisbon and Cho get down to look. Jane doesn't bother.

JANE

One or two?

POV -- UNDER THE CAR, a once beautiful girl, now a pale  
corpse, looks back at us.

CHO

One.

NELSON

It's Kara Palmer.

JANE

So. Where is Nicole Gilbert?

FADE OUT.

**END OF TEASER**

ACT ONE

FADE IN:

2 EXT. WOODS - DAY (D/1 CONT'D)

2

A SEARCH PARTY of LOCAL COPS and CIVILIAN VOLUNTEERS plus Jane and Lisbon in motion along a dirt logging road. The Bloodhound is working now that he isn't distracted by the dead body. Jane and Lisbon are with Sheriff Nelson just behind Parker and his dog.

PARKER

Good boy, Dexter. Got 'er on lock now.

JANE

Is there any way to tell from her scent trail how fast Nicole is moving?

PARKER

Oh sure. Dexter's detecting skin cells? They fall off your body all the time at a pretty much constant rate. So the faster you move, the thinner the trail you leave.

JANE

So are we following Nicole on foot or Nicole tied up in the back of a truck?

PARKER

I don't know.

JANE

You said you could tell how fast they were moving.

PARKER

Dexter can tell. I'm just walking behind him.

LISBON

(to Nelson)

Tell us about Kara and Nicole.

NELSON

Known 'em practically all their lives. Kara was a sweetheart.

(MORE)

(CONTINUED)

2 CONTINUED:

2

NELSON (CONT'D)

You'll find no-one round here  
who'll say a bad word of Kara  
Palmer. Good churchgoing family.  
No trouble at all.

JANE

(in other words...)

Meaning Nicole Gilbert was trouble.

NELSON

Nicole, well, she's had her  
problems. Drugs and drug related  
foolishness mostly. Theft, petty  
fraud.

LISBON

Any violent offenses?

NELSON

No. She's more of a troubled soul  
than a real bad person. Tough  
life. Mom died when she was  
seven. Dad brought her up on meth  
and hot dogs. He's in prison now.  
Drug dealing. Kara and her family  
was pretty much all the stability  
Nicole ever had.

JANE

So she and Kara were good friends.  
Odd match up.

NELSON

Real close since they were little.  
In small towns like this, you don't  
choose your friends. They're the  
same age, they're female. That's  
enough.

A quartet of PARK RANGERS join the group. KYLE's their  
leader. They're all pookah beads and native American tattoos  
on bulging muscles under their uniforms.

NELSON (CONT'D)

Kyle, boys... Thanks for coming  
over.

KYLE

Where d'you want us, Sheriff?

NELSON

You guys know this valley as well  
as anyone. Pick your spots.

(CONTINUED)

2 CONTINUED: (2)

2

KYLE

Do we know if she's armed?

LISBON

What have you heard about this case?

KYLE

Uh, same as everybody else I guess. Some badass townie girl got mad drunk and stabbed her friend to death, then ran off into the woods.

LISBON

Kara Palmer is dead from loss of blood. Nicole Gilbert is missing. Maybe she ran off. Maybe she was abducted. We don't know. Don't assume anything.

KYLE

Message received and understood, ma'am.

Kyle and the Rangers set off.

LISBON

You know her. Could Nicole have done this?

NELSON

Who knows what others are capable of? She sure had built up a lot of bad karma. But I don't know. She's been turning her life around.

LISBON

Bad karma doesn't have an expiration date.

JANE

Actually it does, according to traditional Buddhist teaching. I'm counting on it.

3 INT. PALMER RESIDENCE - DAY

3

VAN PELT and RIGSBY with GEORGE and LESLIE PALMER (40's). Simple, God-fearing folk. Their eyes red from crying.

(CONTINUED)

3 CONTINUED:

3

GEORGE

People in town are already saying  
it was Nicole did this, but I don't  
believe it.

Leslie is silent, maybe a little less convinced of Nicole's  
innocence?

GEORGE (CONT'D)

She will have to tell me herself  
that she did this before I believe  
it. Nicole loved our daughter and  
our daughter loved her. We loved  
Nicole almost like she was our own.

LESLIE

Almost.

GEORGE

Why? Why would she kill her? She  
had her troubles the Lord knows,  
but she wasn't crazy.

RIGSBY

Has there been any tension between  
them lately?

GEORGE

No. None at all.

LESLIE

Well...

VAN PELT

Yes, ma'am?

LESLIE

That boy, that fiancé of Nicole's?

VAN PELT

Jason...  
(refers to notes)  
O'Toole?

LESLIE

We never met him but once or twice  
and he seemed nice enough.

GEORGE

He works lumber. You know how  
those fellas are. Like to play the  
buck. All but sleep at Sullivan's  
Tavern.

(CONTINUED)

3 CONTINUED: (2)

3

LESLIE

These days you have to look past the tattoos and the piercings and all that, don't you? But Kara didn't think much of him.

VAN PELT

No?

LESLIE

Didn't approve. There might have been some tension there.

RIGSBY

What was her problem with Jason?

LESLIE

Just a feeling that he wasn't trustworthy I guess. You know. But Nicole was in love. She thought Kara was just jealous because Kara didn't have a boyfriend.

RIGSBY

Did Jason ever get violent with Nicole?

LESLIE

Not that I heard. But I wouldn't be surprised. Nicole's had her fair share of that type.

VAN PELT

Kara didn't have a boyfriend?

LESLIE

(defensive)

Kara could have had anyone she liked. She had no shortage of suitors. But have you seen the men round here? It's all drunken lumberjacks and hippie pot farmers. Kara had higher standards than that.

4 EXT. DIRT ROAD IN WOODS - DAY

4

Jane, Lisbon and the Sheriff pause while the Dog searches for the scent trail where the dirt road crosses a paved road.

NELSON

What's the problem now, Parker?

(CONTINUED)

4 CONTINUED:

4

PARKER

Trail's cold, Sheriff.

NELSON

Best dog in the county, huh?

At a loss, Nelson turns right around as if looking for an alternative plan among the trees.

NELSON (CONT'D)

NICOLE!

JANE

She can't answer you.

LISBON

Or doesn't want to.

JANE

No, she's a captive, or dead.

NELSON

How'd you know that?

JANE

We've come what, five miles?  
Nicole would have been barefoot,  
probably drunk. It was a dark  
night. No way she covers that much  
distance. Someone must have her in  
a vehicle and Dexter lost the  
trail.

NELSON

(to Lisbon)

Okay, so you're in charge. What do  
we do now?

JANE

It's close to evening. Gather  
everybody together and call off the  
search.

NELSON

Give up? There's a girl missing.

JANE

We're not giving up. Tell me. Of  
the men on this search party, which  
one would you guess is a violent  
sexual predator?

(CONTINUED)

4 CONTINUED: (2)

4

NELSON

Huh? What kind of a question is that?

JANE

Whose name popped into your head? Someone's did. There's always someone.

NELSON

This is your method? Asking people to guess whodunit? Strange kind of detective work you guys do.

LISBON

Jane is being dramatic, but if somebody did victimize Kara and Nicole, statistics show he'll very likely join the search party.

JANE

They enjoy the deceit. It's like being the invisible man.

NELSON

No kidding.

JANE

So gather the search party and let me have a crack at them.

NELSON

(to Lisbon)  
A crack.

LISBON

He gets results.

NELSON

I know all of these guys and I'd vouch for every one of them.

(beat)

Well, most of them.

Beat. Nelson reaches for his walkie-talkie.

NELSON (CONT'D)

I'll call `em in.

5 OMITTED

5

6 EXT. PARKING LOT. SULLIVAN TAVERN - DAY 6

Coming down off SIGNAGE to JASON O'TOOLE as he comes storming out of the tavern with a brown bag of liquor and a wired expression. His hair is wild, his face dirty and scratched, and he's black with mud up to his armpits, as if he's been wading in a swamp. He digs deep in his pocket for his car keys, stops at his beaten up OLD TRUCK AND LOOKS UP --

-- to find CHO and RIGSBY leaning against it.

JASON

Get the hell outta my way you --

Jason stops, off their badges.

JASON (CONT'D)

-- What? What? I haven't got time for this!

RIGSBY

Let's have a chat.

7 INT. SULLIVAN'S TAVERN - DAY 7

Cho and Rigsby sit across from Jason. They waste no time.

CHO

Where were you going in such a hurry, Jason?

JASON

Back to the woods to find Nicole.

RIGSBY

How do you know she's in the woods?

JASON

I don't. I hope she's in the woods, because if she's not in the woods then she could be anywhere in the freaking world, right?

RIGSBY

Why not search with the rest of the town?

JASON

I cover more ground alone.

(CONTINUED)

7

CONTINUED:

7

CHO

Why did Kara drive Nicole home from  
the party? Why didn't you?

JASON

I was too drunk.

(CONTINUED)

7 CONTINUED: (2)

7

CHO

Or maybe you two had a fight?

JASON

No. We were celebrating our engagement.

CHO

That's right about when the fights start.

JASON

We video'd the whole night. You can watch and see. No fighting.

CHO

We'll do that. Where is that video?

JASON

In my truck.

Cho makes a note.

RIGSBY

There's this whole issue with Kara we have to talk about. Maybe that blew up uh?

JASON

(slight hunted look)

What issue?

RIGSBY

Kara didn't like you. Kara didn't think you were good enough for Nicole. Thought you were untrustworthy.

JASON

That's funny. Is this what you do? You try to get me all upset, so I look guilty or something?

CHO

Does it upset you? That Kara didn't like you? That she was trying to undermine you?

JASON

I couldn't care less. It's not true anyhow.

(MORE)

(CONTINUED)

7 CONTINUED: (3)

7

JASON (CONT'D)

Kara liked me well enough. Least I never heard her say different.

CHO

Where were you between 1 and 7am last night?

JASON

Passed out here, on the floor.

8 EXT. WOODS - DAY

8

Getting toward evening. Twenty-five Cops, Rangers, Townie Volunteers gathered, listening to Nelson.

NELSON

We'll regroup in the morning, first light. Before you go, Patrick Jane from the CBI wants to have a word with all of you.

JANE

Thank you, Sheriff Nelson.

Jane takes a beat to scan the crowd and fix their attention on him.

JANE (CONT'D)

Look at me, all of you. Listen closely. I want you all to raise your hands in the air like this. Both hands. You too, Sheriff. And you, Agent Lisbon.

Everyone does as they're told because the Sheriff is (reluctantly) doing it.

JANE (CONT'D)

Good. Very good. One of you, one of you here, killed Kara Palmer and abducted Nicole Gilbert. I want that person to lower their right hand now.

Nobody moves a muscle. Everybody stares at Jane with their hands in the air, silent. Awkward. Jane smiles sheepishly.

JANE (CONT'D)

Oh well. Usually gets a hit. Forget I spoke.

The Sheriff's RADIO CRACKLES.

(CONTINUED)

8 CONTINUED:

8

RADIO DISPATCH (O.S.)  
Sheriff Nelson, we have a ten  
twenty-eight reported on Nicole  
Gilbert. The gas station  
convenience store. I repeat, ten  
twenty-eight on Nicole Gilbert...

\*

9 INT. GAS STATION CONVENIENCE STORE - DAY

9

A terrified COUNTER CLERK on the phone, watching NICOLE  
GILBERT chug gatorade and devour chips -- ravenous with  
hunger and thirst. Her hair and clothes are matted with  
blood. Her eyes are wild, a little mad even, and she  
brandishes a **BLOODY BOWIE KNIFE**. Ready to attack anyone who  
comes near.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

10 INT. HOSPITAL. WAITING ROOM - NIGHT (N/1) 10

Jane, Lisbon, Nelson and a DOCTOR looking through a doorway at Nicole in bed, her head bandaged.

DOCTOR

She had a nasty blow to her head. Moderate concussion. Her feet are badly abraded, and she has a lot of minor scratches and bruises. Mild hypothermia. Physically she'll be fine in a day or so. Mentally, it's another story. When you brought her in, she was in some kind of a psychotic state. We've medicated her to take the edge off that, but she's still in deep shock. She has no memory at all of the events that brought her here.

NELSON

That's convenient. If I just stabbed my best friend to death, I'd want to forget too. Soon as she's well enough, I'm charging her and taking her to jail.

LISBON

Sheriff, Nicole's in your custody, but the CBI is leading this investigation. I'll decide when we file charges. We don't have the full facts yet.

NELSON

Facts? She's carrying what looks to be the murder weapon, and she's covered in what the forensic guys say is Kara's blood. What more do you want?

LISBON

Is she well enough to talk to?

The Doctor looks dubious.

DOCTOR

As long as you're gentle with her.

(CONTINUED)

10 CONTINUED:

10

JANE

Have you told her Kara's dead?

DOCTOR

No. We didn't want to upset her.  
She's very fragile.

11 INT. HOSPITAL ROOM - MOMENTS LATER

11

Jane and Lisbon and Nelson enter. At first, Jane remains in the BG with Nelson while Lisbon's at the bedside.

LISBON

Hi, Nicole. My name's Teresa. I'm with the California Bureau of Investigation.

NICOLE

Hi.

LISBON

I want to talk to you about what happened to you and Kara.

NICOLE

I told the doctor. I can't remember.

LISBON

Okay. What's the last thing you do remember?

NICOLE

My party. I remember leaving Sullivan's and getting in the car with Kara. You know where my fiancé is?

LISBON

What do you remember about the party?

NICOLE

We had a good time.

LISBON

Nothing bad or unusual happened?

NICOLE

No. We drank a lot. Danced. You know. Where's Kara?

(CONTINUED)

11 CONTINUED:

11

LISBON

So you and Kara left the Sullivan  
in her car. Then what happened?

NICOLE

I don't know. I don't know.  
That's what I'm telling you.  
The next thing I remember,  
I was here in this bed. What's  
wrong with me? What happened?  
Where's Kara? Why won't anyone  
tell me?

JANE

She's dead.

LISBON

Jane...

JANE

Stabbed to death.

NICOLE

Oh no. No. No. It's not true.  
No.

Shivering manically, she buries her head in her pillow and  
continues to murmur -- 'no no no.' Lisbon looks to Nelson,  
he reacts, then Lisbon turns to Jane --

LISBON

Why did you do that?

JANE

She was going to find out some  
time.

LISBON

The doctor said be gentle.

JANE

Meh, doctors.

Jane goes to Nicole's bedside.

JANE (CONT'D)

Nicole, open your eyes. Look at  
me. Open your eyes.

Nicole opens her eyes, stares at him.

(CONTINUED)

11 CONTINUED: (2)

11

JANE (CONT'D)

I told you the truth because you  
can handle it. You have to. You  
will. Tell me you will.

Nicole nods faintly.

JANE (CONT'D)

What you have to do now, you have  
to remember what happened.

Nicole shakes her head.

JANE (CONT'D)

Close your eyes and remember.  
Close your eyes.

Nicole obeys. Struggling to go back...

LISBON

Jane...

JANE

You were driving with Kara down  
Flagship Road. Why did you stop?  
Why did you stop?

Nicole's eyelids flutter, as she recalls something.

NICOLE

I was, I was feeling sick...

**FLASHBACK**

12 INT. KARA'S CAR - NIGHT

12

*Kara drives. A cool song on the MP3 player hooked to stereo.  
Nicole sits beside her, leaning against the window, nauseous.*

NICOLE

*Pull over now!*

*Kara SCREECHES to a stop. Nicole jumps out...*

13 EXT. ROAD - CONTINUOUS

13

*Nicole kneels beside the car. Dry heaves. The image  
dissolves into bright light, and the silhouette of a man.*

**END FLASHBACK**

14 INT. HOSPITAL ROOM - NIGHT 14

Nicole reliving the moment...

NICOLE  
(fearful)  
There's a man.

LISBON  
What does he look like?

NICOLE  
I don't know. I can't see. It's  
dark. It's cold. There's a loud  
rushing noise. Like water?  
Ssssshss.

JANE  
What happened next?

NICOLE  
I don't, I can't remember.

JANE  
You have to.

Nicole shivers convulsively.

NICOLE  
I can't. I can't!

The Doctor and a Nurse hurry in.

DOCTOR  
What have you been doing to her?  
Out!

Jane and Lisbon and the Sheriff retreat.

15 INT. HOSPITAL. HALLWAY - NIGHT 15

Nelson, Lisbon and Jane confer.

NELSON  
That's bull right there. She's got  
amnesia, but not so badly she can't  
finger someone else for killing  
Kara. Rushing water my ass.

(CONTINUED)

15 CONTINUED:

15

JANE

No. She's telling the truth.  
Something happened too horrible for  
her mind to handle. Her memory's  
blocked.

NELSON

Even if that's true, maybe it's  
blocked because she killed Kara.

JANE

It's possible. But I don't think  
so. I think she's a victim.

NELSON

How can you tell?

JANE

I can see it in her eyes.

NELSON

Oh well then. Why didn't you say  
so? It's in her eyes. Here's me  
looking for facts.

JANE

Why would she kill her best friend?  
What's her motive?

NELSON

Why do women kill other women?

LISBON

Over men.

NELSON

Could've been fighting over Jason.  
Though he's no Brad Pitt.

Jane doesn't think Jason has anything to do with it, so his  
thoughts are elsewhere...

JANE

She was covered in blood.

LISBON

Yes?

JANE.

But it rained.

(CONTINUED)

15 CONTINUED: (2)

15

NELSON

Uh?

15 CONTINUED: (3)

15

JANE

It rained hard for a good few hours last night. Only when Nicole reappeared, she was still covered in blood. So...

LISBON

She must have been under good cover when it rained. She must have been indoors.

Lisbon takes out her phone.

NELSON

She was hiding.

JANE

Or she was a captive. Probably near the river, hence the sound of rushing water.

LISBON

(to phone)

Rigsby, get a couple of Park Rangers and organize a search of all the empty summer cabins and sheds and storage units within earshot of the river. Caves too.

16 INT. SHERIFF'S HEADQUARTERS. HALLWAY - NIGHT

16

RIGSBY

(into cell)

You got it, boss.

17 INT. HOSPITAL. HALLWAY - NIGHT

17

LISBON

(into cell)

Oh and Rigsby? Have Van Pelt set up that video Jason shot of the party at Sullivan's Tavern...

(hangs up)

Let's go.

JANE

Sheriff, there's a man out there who needs to silence Nicole before she recovers her memory...

NELSON

So you say.

(CONTINUED)

17 CONTINUED:

17

JANE

So I say. Make sure your men keep her safe. No one should enter her room.

NELSON

I know my business. You mind yours. Whatever the heck it is.

18 INT. SHERIFF'S HEADQUARTERS - DAY (D/2)

18

CLOSE ON THE MONITOR: An AMATEUR VIDEO. Grainy, handheld, unfocused. Friends, bar patrons, laughing, drinking, celebrating the union of JASON AND NICOLE.

They talk to each other, to the camera.

We PULL BACK to reveal Lisbon, Jane, Cho and Van Pelt watching ON THE SCREEN.

VAN PELT

How's Jason's alibi look?

CHO

Alibi's solid. Several people saw him passed out at the bar.

ON THE MONITOR:

We now recognize Kara. Laughing. Beautiful. An angel indeed. Her arm around Nicole. We see the joy between such good friends, the love that connects them...

JANE

Damn. Nelson was right.

CHO

About what?

JANE

Look at Jason's camera work. He's torn between Nicole and Kara.

WE SEE what he means ON-SCREEN -- the video camera constantly moving between the women.

CHO

So he had a thing for Kara, maybe. It's no proof of a motive unless Nicole knew about it.

ON-SCREEN Nicole and Kara kiss each other.

(CONTINUED)

18 CONTINUED:

18

LISBON

And it doesn't look like they were feuding over him does it? Wait! Stop right there. Run it back.

Van Pelt works the machine.

LISBON (CONT'D)

There! In the background. The guy at the bar staring at Kara, wearing the baseball cap.

VAN PELT

I can blow it up.

LISBON

Yes, get a better look at that hat.

Van Pelt types in a few commands.

ON THE SCREEN: We're CLOSE on the guy's BASEBALL HAT.

VAN PELT

(reads hat)

*Earthly Pure.* What is that?

LISBON

That's the brand of cosmetics we found in Kara's car.

**FLASHBACK**

19 INT. KARA'S CAR - DAY

19

*"Earthly Pure" Cosmetics gift sets on the back seat...*

**END FLASHBACK**

20 INT. SHERIFF'S HEADQUARTERS - DAY

20

LISBON

Can we match that image to a DMV database?

VAN PELT

We can try.

21 INT. SHERIFF'S HEADQUARTERS. BULLPEN - MINUTES LATER

21

ON THE SCREEN: The IMAGE of the MAN sporting the BASEBALL CAP. Only now -- COOL MORPHING VISUALS -- hundreds of other faces over his -- until there's a MATCH. To an Oregon DRIVER'S LICENSE.

(CONTINUED)

21 CONTINUED:

21

We PULL BACK. Cho, Van Pelt and Lisbon stand around the monitor.

CHO  
(reads screen)  
Rulon Farnes.

Van Pelt types away on a second computer. New information POPS on the SCREEN. Rulon Farnes' FEDERAL INCOME TAX DOCUMENT.

VAN PELT  
He's a truck driver for Earthly Pure Cosmetics. I'll call the company, see if I can get a track on him.

LISBON  
(answers cell)  
Anything?

INTERCUT:

22 EXT. WOODS - DAY

22

Rigsby on his cell. Kyle, the Park Ranger, waits in the BG by his TRUCK.

RIGSBY  
(into cell)  
We've searched every cabin and shack along the river. Nothing.

LISBON  
Have them bring you back to the station.

RIGSBY  
Okay, boss.

We leave Rigsby. Lisbon shuts her phone. Jane's heading for the door.

LISBON  
Where are you going?

23 INT. HOSPITAL ROOM - DAY

23

Nicole half asleep. Jane enters.

(CONTINUED)

23 CONTINUED:

23

Sits down quietly at the bedside.

JANE

Hi. Don't mind me. I'm just going to sit here a while.

Nicole stares at him bleakly.

JANE (CONT'D)

How are you doing?

NICOLE

People are saying that I killed Kara. That's why there's a policeman outside. So I don't escape.

JANE

Did you? Kill Kara?

NICOLE

I don't know. I don't think I did. Do you think I did?

JANE

No. Why would you kill Kara?

Nicole relaxes a little.

NICOLE

Yes. Why would I kill her?

(beat)

But the thing is, I don't know. I don't think I did. But I don't know.

A COMMOTION O.S.

JASON (O.S.)

Take your hands off of me!

COP (O.S.)

Back up. Don't make me tase you now son.

KYLE (O.S.)

Hey come on now...

Jane's steps out into --

24 INT. HOSPITAL. HALLWAY - CONTINUOUS

24

Kyle the Ranger has stepped between Jason, drunk and mean, and the Cop guarding Nicole's door.

KYLE

Everybody take it down a notch.

JANE

What's going on?

COP

He was trying to sneak into her room.

JASON

I was trying to visit my girl.  
I was walking right in.

JANE'S POV - Looking back into the room. Nicole can't see what's going on outside, but she's absolutely terrified. Jane shuts the door.

JANE

Nobody's allowed to see her right now.

KYLE

Have you got any weapons on you,  
Jason?

Jason tries to push past the Cop and Kyle. The Cop tries to put him in an arm-lock, but Jason wrestles free. Kyle steps in to help, and together he and the Cop subdue Jason and cuff him. Jane closes the door as they are carrying Jason away, still struggling in a silent determined redneck way.

25 INT. HOSPITAL ROOM - CONTINUOUS

25

Jane takes Nicole's hand. She's white as a sheet.

NICOLE

Have they gone?

JANE

Yes.

NICOLE

I'm not ready to see anyone yet.

JANE

Are you feeling alright? Shall I  
get the nurse?

(CONTINUED)

25 CONTINUED:

25

NICOLE

No. Don't leave me alone.

(CONTINUED)

25 CONTINUED: (2)

25

JANE

I won't.

He pulls up the chair, with his foot so that he can sit down next to her without letting go of her hand.

JANE (CONT'D)

Nicole, what was it in particular that scared you just now?

NICOLE

I don't know.  
(tearful)  
I'm sorry.

JANE

It's not your fault Nicole.

26 INT. BAR. MEN'S ROOM - DAY

26

As RULON FARNES (40's) takes a leak, turns to find Rigsby and Cho blocking his way. Rulon is a huge bear of a man in the slightly eccentric garb of the Ron Paul voting, UFO spotting, NRA badge-wearing kind of trucker, and a belligerent drunk.

CHO

Rulon, we need to talk with you about Kara Palmer.

They flash their BADGES. Rulon laughs, zips up, and launches himself at them.

27 INT. BAR. HALLWAY - CONTINUOUS

27

Van Pelt waiting outside the men's room, reacts to the SOUND OF A FRACAS coming from inside the men's room. She hesitates for a second, reluctant to enter the men's room, then pushes in through the door.

28 INT. MEN'S ROOM - CONTINUOUS

28

Van Pelt enters to find Rigsby on the floor stunned and Rulon with Cho in a headlock. Van Pelt doesn't miss a beat, takes two steps and kicks Rulon in the balls. Down goes Rulon in a heap on top of Cho and Rigsby.

FADE OUT.

**END OF ACT TWO**

ACT THREE

FADE IN:

29 INT. HOSPITAL ROOM - DAY (D/2 CONT'D) 29

Jane sitting in a chair, waiting for Nicole to wake up, gazing at the buzzing fluorescent ceiling light. An IV drips by her bed. Somewhere close by O.S, a PIANO begins to play. Random chords and notes resolve into a simple but plangent rendition of 'Fur Elise.'

QUICK CUT TO:

30 INT. SENIOR'S REC ROOM. HOSPITAL - DAY 30

This is the kind of cozy small town hospital which shares space with a senior's assisted living facility. So just down the hallway from Nicole's room, an OLD LADY in a dressing gown plays a BATTERED OLD UPRIGHT PIANO, while other SENIORS play cards, etc.

31 INT. HOSPITAL ROOM - CONTINUOUS 31

The PIANO MUSIC CONTINUES. Jane is deeply moved by the music.

FLASHBACK

32 INT. N.D ROOM - DAY 32

*Jane's POV - JANE'S DAUGHTER plays 'Fur Elise.' JANE'S WIFE stands by her. She turns and looks to camera, smiles radiantly...*

END FLASHBACK

33 OMITTED 33

34 INT. HOSPITAL ROOM - DAY 34

The BUZZING of his PHONE brings Jane back with a start.

Jane answer in a daze.

JANE.

What? Yes? Okay. I'll be there.

He pockets the phone. Then takes a moment to compose himself. Nicole is sleeping peacefully.

35 INT. SHERIFF'S HEADQUARTERS. INTERVIEW AREA-NIGHT(N/2) 35

Cho and Van Pelt are with Rulon.

CHO

So, how is it you know Kara Palmer?

RULON

This town is on my regular run.  
I stop here to eat. Hunting  
store's next to the diner. Walked  
in there one day and those tight  
little buns caught my attention.  
So hey, boy meets girl. I go over  
and start a conversation.

Van Pelt chafes. This man is repulsive.

Jane enters quietly, sits in BG. Beside him; a BOX LABELED  
EVIDENCE. As Jane rummages through the high heels, the  
cosmetics, the MP3 Player...

CHO

What did you talk about?

RULON

I told her I'd give her ten dollars  
to sit in my lap. She said no.  
But she said no like I was low-  
balling her. Not like no to the  
general principle. So I've been  
courting her you might say. When I  
come through here, I stop by and  
give her free stuff.

VAN PELT

What did you expect from Kara in  
return for the free stuff?

RULON

I gave her a lot of stuff.  
I'm thinking eventually, some form  
of sexual congress.

VAN PELT

And what did you get?

RULON

I disgust you, don't I?

VAN PELT

A little. Yes.

(CONTINUED)

35 CONTINUED:

35

RULON

Beautiful people like you have no idea. No idea. Don't I have a heart like you? Don't I want to be held and cherished and loved like anybody else? Yes I do. So I have to pay for a little human contact. Shoot me. It's not my fault I look this way.

CHO

It is actually. With a low carb diet and exercise you could look very different.

RULON

(defensive)

I have glandular problems.

JANE

How much do you weigh, exactly?

Rulon looks awkward...

RULON

Two-ninety, something like that. It's none of your business.

VAN PELT

You expected sexual favors from Kara. What did you get?

RULON

God she was beautiful. There's nothing more beautiful than a beautiful woman is there? Music maybe. A perfect melody. But what else is as powerful?

CHO

What did you get from Kara?

RULON

Nothing at all, so far. In France they would call her a coquette. But I had high hopes for the future. There's always hope.

JANE.

Yes there is.

Jane exits the room. Van Pelt and Cho exchange a glance. What made Jane leave? But they cover it nicely.

(CONTINUED)

35 CONTINUED: (2)

35

VAN PELT

Suppose she never did put out for you. How would you feel?

RULON

Honey, if I killed all the women that rejected me...

VAN PELT

What?

RULON

I'd have to kill a lot of women.

He grins and laughs. A beat.

CHO

We can place you at the same bar where Kara was last seen the night of her murder.

RULON

Then I confess it, I was there at the bar. So were a boatload of other people.

CHO

Where were you between the hours of 1:30 and 7am that morning?

RULON

In my motel room.

VAN PELT

Were you alone?

RULON

Yes I was.

CHO

So you have no alibi.

RULON

Nope. Looks bad, doesn't it?

CHO

You seem fine with that.

RULON

I read where prosecutors are upset because juries nowadays?

(MORE)

(CONTINUED)

35 CONTINUED: (3)

35

RULON (CONT'D)

They watch all these crime shows on TV and they come in expecting every case to have DNA and hair and fiber what have you. You don't present the defendant's spit on a plate? Not guilty.

CHO

Are you saying that you're innocent, or careful?

RULON

You'll never know.

36 OMITTED

36

37 INT. SHERIFF'S HEADQUARTERS. HALLWAY - NIGHT

37

Rigsby, Cho, Lisbon and Van Pelt confer.

CHO

He has no alibi, but we have no proof. And I can't find an angle to get at him. He's shameless. He likes the attention.

Jane enters, focussing on Kara's MP3 player, ear buds in.

RIGSBY

Maybe we should let Jane at him.

They turn to Jane.

LISBON

Jane, you want to have a crack at him?

JANE

(almost shouting)

Let him go.

Lisbon pulls out the earbuds.

LISBON

Let him go?

CHO

What for?

RIGSBY

We had to fight to catch him.

Smiles affectionately at his colleagues.

(CONTINUED)

37 CONTINUED:

37

JANE

You're such policemen. Yes. Let him go. Set him free. He's telling the truth.

LISBON

You know this how?

JANE

He liked Kara. So why would he kill her and kidnap Nicole? Doesn't make sense. And he blushed when he lied about his weight. A man without guile. Innocent. And Kara is not quite as innocent as she's been painted.

VAN PELT

By the word of a creep.

JANE

An honest creep, whose stuff she took, knowing what kind of a man he was.

LISBON

Free eyeliner doesn't make her a whore. And a blushing man, embarrassed by his weight hardly makes him innocent. It makes him sensitive about his weight. Hey, is that Kara's MP3 player?

JANE

Yes.

LISBON

What are you doing with it?

JANE

Listening to her music. It's very good.

LISBON

That's evidence. The MP3 player. You can't play with it.

JANE

Evidence of what?

(CONTINUED)

37 CONTINUED: (2)

37

LISBON

It's in the log as physical evidence. It's evidence.

JANE

Okay.

He looks to the others and rolls his eyes.

JANE (CONT'D)

What's with her?

But they are equally solemn...

RIGSBY

Seriously, if it's in the log, it's in the log. You can't touch it.

JANE

I'm sorry, I didn't realize it was a sacred thing. I'll put it back right away. Are you going to release Rulon or what?

LISBON

I wish I didn't have to, but I don't have enough to hold him.

(to Cho; begrudgingly)

Let him go. But we'll keep him under surveillance.

\*

\*

38 INT. SHERIFF'S HQ. INTERVIEW AREA - SECONDS LATER

38

Rulon sitting as before. Cho enters.

CHO

You can go. Sorry for the inconvenience.

Rulon looks a little disappointed.

39 INT. CBI SEDAN - NIGHT

39

Parked along a stretch of highway, Lisbon and Rigsby sit, fixed on a TRUCK ahead. On the backseat is a computer with a TRACKING GRAPHIC. The truck pulls up to a BAR and parks. The side of the truck reads EARTHLY PURE COSMETICS. Even from a distance, the figure of Rulon is easy to spot climbing out of the truck and waddling into the bar.

Rigsby starts searching the car.

(CONTINUED)

39 CONTINUED:

39

LISBON

There's nothing left to eat.  
You cleaned us out this morning.

Rigsby comes up with a ketchup sachet, and considers, but discards it. Lisbon leans her seat back to settle in for a long wait. Listens to the WHOOSH of CARS PASS...

40 INT. HOSPITAL ROOM - NIGHT 40

Jane gives sleeping Nicole a nudge.

JANE  
Hey, Nicole.

She opens her eyes.

JANE (CONT'D)  
(quietly)  
You want to get out of here?

Nicole nods. Jane hands her a bag. Pulls out the contents. Sweats.

JANE (CONT'D)  
Put these on first. Quick as you  
can.

41 INT. HOSPITAL. HALLWAY - NIGHT 41

In front of Nicole's hospital room is the same Uniformed Cop. Jane comes out of Nicole's room.

JANE  
Hi.

He stops, smiles, gestures...

JANE (CONT'D)  
If I may?

...And lifts the peaked cap deftly from the man's head, as if it were his job to do so.

JANE (CONT'D)  
Thank you. I'll be right back.

He walks on. The Cop takes a beat to react...

COP  
Hey.

Jane disappears round the corner. The Cop feels compelled to follow. Jane reappears a beat later. He leaves the cop's cap on his chair, leads Nicole from her room, dressed now, and they hasten away together.

42 INT. CBI SEDAN - NIGHT

42

Lisbon and Rigsby still reclined back in their seats. Rigsby opens the ketchup sachet and sucks down the contents.

(CONTINUED)

42 CONTINUED:

42

Rulon's truck is still parked there. Then, Lisbon sits up suddenly.

LISBON

Listen.

Rigsby does. At a loss.

LISBON (CONT'D)

You hear that?

RIGSBY

Cars?

LISBON

The flow of them. Like a hum.  
What if it wasn't water Nicole  
heard that night? What if it was  
the flow of traffic...?

RIGSBY

Then we should have been searching  
cabins on this side of town, near  
the highway.

LISBON

We'll split up. I'll get the  
Rangers to come get me and search  
the likely spots. You stay on  
Rulon.

43 INT. JANE'S CAR (MOVING) - NIGHT

43

Jane drives, Nicole rides shotgun.

NICOLE

Where are we going?

JANE

Do you trust me, Nicole?

NICOLE

Yes.

Jane turns on the MP3 player, hooked up to his car stereo.  
The SAME SONG that played in the BG in Nicole's first  
flashback plays now.

JANE

I'm going to help you remember what  
happened to you that night.

(CONTINUED)

43 CONTINUED:

43

NICOLE

I don't want to remember.

JANE

You have to. Wherever you go, until you know the truth of what happened, you'll be haunted. Until you see Kara's death redeemed, you'll be haunted. You have to know the truth.

Then Jane lets silence hang. Lets Nicole gaze at the ribbon of road unspooling and listen to the music.

Nicole grows pale, restless.

NICOLE

It makes me feel sad.

JANE

This is the music that was playing in Kara's car that night.

Nicole looks up, shocked.

NICOLE

Yes! Yes. How did you know that? Are you psychic?

JANE

These machines have clocks. They log in their memory what was played when.

He turns the VOLUME UP LOUDER. The events of the evening start to bubble up. Emotion fills her face.

JANE.

Kara told you a secret, didn't she? A terrible secret that she's been keeping from you. But she had to tell you. She had to be honest.

NICOLE

I'm gonna be sick.

Jane pulls over. In the exact spot we started the episode.

NICOLE (CONT'D)

She said that I shouldn't marry Jason. Because he's no good. And I said she's wrong.

(MORE)

(CONTINUED)

43 CONTINUED: (2)

43

NICOLE (CONT'D)

And she said she knows he's no good  
because she, she and him were  
sneaking around behind my back.  
Hooking up...

Nicole weeps silently.

JANE

I'm sorry.

He lets her be for a beat.

JANE (CONT'D)

Nicole, then what happened?

Nicole's eyes go wide as she remembers what happened next.

FADE OUT.

**END OF ACT THREE**

ACT FOUR

FADE IN:

44 EXT. FLAGSHIP ROAD - NIGHT (N/2 CONT'D) 44

Nicole exits the car, paces. Jane gets out of the car.

NICOLE

I don't want to remember any more.

JANE

You must, Nicole.

NICOLE

I'm scared.

JANE

Nicole, I've been where you're going. I know how you feel. I know. But you have to be brave. I'm here. I won't let anything bad happen. I promise.

Nicole stares down the eerie, dark road, nods, as we...

FLASHBACK

45 EXT. FLAGSHIP ROAD - CONTINUOUS - NIGHT 45

*Nicole spills out from her seat. Kneels beside the car. An emotional wreck. Dry heaves. Kara yells from inside the car.*

KARA

*Nicole, I'm sorry. I'm so sorry.*

*Nicole and Kara are momentarily blinded when they are abruptly bathed in the HEADLIGHTS OF A TRUCK that pulls up, facing them on the roadside.*

*A beat. Nobody gets out of the truck. The rumble of the engine and clouds of exhaust smoke create an instantly sinister vibe.*

KARA (CONT'D)

(spooked)

*Nicole, get back in the car...**Nicole turns to Kara.*

NICOLE

*Go screw yourself.*

(CONTINUED)

45 CONTINUED:

45

*A man climbs out of the truck and walks toward Nicole, silhouetted against the truck lights.*

KARA

*Get in the car!*

*Nicole stands up, turns to the MAN approaching, she squints. The light still preventing US or her from seeing him.*

NICOLE

*Hey Mister, are you looking for a good time? Because my friend here is a cheap whore. She'll be happy to do whatever you --*

*WHAM! The Man WHACKS Nicole in the head, she falls to the ground.*

*NICOLE'S OBLIQUE POV -- Kara jumps out of her car and struggles with the attacker. WE SEE THE KNIFE COME OUT AND KARA GO DOWN right on top of Nicole.*

**END FLASHBACK**

46 EXT. FLAGSHIP ROAD - NIGHT

46

*Nicole looks up at Jane, realizing...*

NICOLE

*Kara died trying to save me.*

47 INT. HOSPITAL. HALLWAY - NIGHT

47

*Nelson and the Cop, angry...*

NELSON

*Your man Jane just kidnapped Nicole Gilbert from the hospital!*

48 INT. TRUCK/EXT. RESORT CABINS. WOODS - NIGHT

48

*Kyle the Ranger's truck coming to a stop out in front of a big wooden lodge, with cabins beyond. Lisbon in passenger seat. Kyle driving.*

LISBON

*(on phone)*

*Oh no.*

49 INT. HOSPITAL. HALLWAY - NIGHT

49

*Nelson and the Cop...*

(CONTINUED)

49 CONTINUED:

49

NELSON

Oh yes, and I'm not pleased. I'm mad as hell! You people are my guests! You can't come in here and abduct my suspects.

50 EXT. RESORT CABINS. WOODS - NIGHT

50

LISBON

(on phone)

Sheriff, I'm going to fix this. Let me get on it right now.

She clicks off the Sheriff and dials Jane's number.

LISBON (CONT'D)

Sonofabitch.

KYLE

What's up?

LISBON

Personnel issue.

(beat)

Answer your phone dammit.

51 EXT. FLAGSHIP ROAD - NIGHT

51

Jane ignores his BUZZING PHONE because he walks with the entranced Nicole down the roadside. She stops...

NICOLE

I'm being carried now...

**FLASHBACK**

52 INT. TRUCK - NIGHT

52

*The THROB of the ENGINE LOUD as Nicole is tossed into the passenger seat.*

NICOLE

*...and put into a car, or a truck.  
I can hear the engine, feel the vibration.*

*As the KILLER drives off, we never see his face.*

**END FLASHBACK**

53 EXT. FLAGSHIP ROAD - NIGHT 53

JANE  
Gasoline or diesel?

NICOLE  
Sounded like a diesel.

JANE  
Where is he taking you? Is it a  
long journey?

NICOLE  
No. Not long. Short. Bumpy road.  
We've stopped again. He's carrying  
me.

**FLASHBACK**

54 INT. SHED - NIGHT 54

*Nicole lying on a dirty, hard floor.*

NICOLE (V.O.)  
*It's like, an old shed. Small and  
dark and cold and dusty. I'm  
scared.*

*She gets up, goes to the door. Pulls hard. But it won't  
open. She pulls at it frantically.*

**END FLASHBACK**

55 EXT. FLAGSHIP ROAD - NIGHT 55

NICOLE  
The door won't open, I can't get  
out!

JANE  
You will get out. It's going to be  
fine. The door will open. It will  
open. Is it bolted? Chained?  
Maybe something's blocking it?

NICOLE  
I don't think so.

JANE  
Look around the room. Is there  
something you can use to help you  
open it?

(CONTINUED)

55 CONTINUED: 55

Nicole looks around the room in her mind.

**FLASHBACK**

56 INT. SHED - NIGHT 56

*Nicole gropes around the shed, and back to the door. There's nothing to help her.*

NICOLE (V.O.)  
*There's nothing. I'm trapped.  
I'm going to die! Oh God.*

**END FLASHBACK**

57 EXT. FLAGSHIP ROAD - NIGHT 57

Nicole is quivering in fear, totally back inside the shed. Jane resists taking her hand or trying to bring her back from it. She needs to get through it herself.

JANE  
Nicole, you can open the door.  
It's your choice. The door is  
unlocked if you want it to be.  
You have the power. Open the door  
Nicole. Open it.

**FLASHBACK**

58 INT. SHED - NIGHT 58

*Nicole takes a deep breath and controls her panic. Summons her strength and tugs at the door as hard as she can.*

***The door flies open and --***

***-- KYLE the RANGER is in the doorway, knife in hand. As he lunges forward at Nicole we...***

**END FLASHBACK**

MATCH CUT TO:

59 INT. ABANDONED RESORT LODGE - NIGHT 59

The door OPENS. Kyle stands in the doorway. Lisbon blows past him. A flashlight in her hand. She's all business. It's dark throughout the scene, except for their flashlights, and thin shafts of moonlight.

LISBON  
It's freezing up here at night uh?

(CONTINUED)

59 CONTINUED:

59

KYLE

And broiling in the day. Worst of both worlds.

Looking around the big room...

60 EXT. FLAGSHIP ROAD - NIGHT

60

Nicole and Jane...

NICOLE

He's got a knife on me, trying to rape me. But I won't let him.

**FLASHBACK**

61 INT. SHED - NIGHT

61

*Kyle throws Nicole to the floor, gives her a good WHACK across the face before pinning her arms down with his knees. He sets the knife down as he unbuckles his belt, unzips his pants. But Nicole squirms and KNEES him in the groin. Kyle winces as Nicole lunges for the bloody knife before he's able to stop her. Taunting the knife at Kyle's groin, Nicole gets to her feet and runs from the shed...*

62 OMITTED

62

63 INT. ABANDONED RESORT LODGE - NIGHT

63

Lisbon and Kyle searching...

KYLE

That's why this place shut down.  
Tourists want to be near the river.

Lisbon has a look around. As she points her flashlight every which way... Her CELL RINGS. She sees it's Jane and looks mean. Stops...

LISBON

(answers roughly)  
Hey. Where are you?

INTERCUT:

64 EXT. FLAGSHIP ROAD - NIGHT

64

Jane and Nicole walk toward his car...

JANE

(on cell)  
Nicole remembered everything.  
(MORE)

(CONTINUED)

64 CONTINUED:

64

JANE (CONT'D)

She can describe the suspect.  
We're looking for a tall, well-  
built man with brown hair and  
glasses. Mid-thirties.

LISBON

That's it? That describes half the  
men in California.

JANE

That's it. But we know it wasn't  
her that killed Kara, at least.  
And it wasn't Rulon Farnes.

LISBON

(angry)

Nice work. For this you illegally  
abducted her from the Sheriff's  
custody.

JANE

Yes, I was going to tell you, but I  
figured, seeing as it's illegal,  
best to keep you out of it. So  
that you have deniability.

LISBON

That's very considerate of you.  
Listen carefully and do exactly  
what I tell you. Take her back to  
the hospital **right now** and  
apologize sincerely to Sheriff  
Nelson.

Lisbon shuts her phone.

KYLE

Wow. What was that about?

LISBON

My bad karma.

65 INT. JANE'S CAR (MOVING) - NIGHT

65

Jane and Nicole...

JANE

There must be something else you  
recall.

(CONTINUED)

65 CONTINUED:

65

NICOLE

That's all I remember. That's what he looked like.

JANE

Anything else. What did he sound like? What did he smell like?

Long beat. Nicole thinks.

NICOLE

Pineapple.

66 INT. ABANDONED RESORT LODGE - NIGHT

66

Kyle and Lisbon looking around...

KYLE

How's she doing by the way?

LISBON

Who?

KYLE

The girl. Nicole. How's she holding up?

LISBON

Okay, considering.

KYLE

She remember anything yet?

She glances at him keenly.

LISBON

We're working on it.

KYLE

Good. Good.

LISBON

(wipes surface)

By the look of the dust, no-one's been here in a while. Is this the last place to look at?

KYLE

There's one more.

LISBON

Let's go then.

(CONTINUED)

66 CONTINUED: 66

Lisbon goes to the door, with Kyle in tow. Another PHONE CALL. She answers.

67 INT. JANE'S CAR - NIGHT 67

JANE  
(to phone)  
Pineapple. He smelled of  
pineapple.

68 INT. ABANDONED RESORT LODGE - NIGHT 68

Lisbon frowns.

LISBON  
Pineapple? What the hell go --

She sees Kyle react, and, oh damn. Lisbon's eyes go wide for an instant as she remembers where she just smelled pineapple.

**FLASHBACK**

69 INT. KYLE'S TRUCK - NIGHT 69

*Lisbon's POV -- Hanging off the rearview mirror is a  
PINEAPPLE AIR FRESHENER.*

**END FLASHBACK**

70 INT. ABANDONED RESORT LODGE - NIGHT 70

Lisbon and Kyle look at each other. **DOES HE KNOW THAT SHE KNOWS?** She tries to act normal, while moving slowly for her gun. Kyle's armed too, and still not quite sure.

LISBON  
(carefully to phone)  
Okay. Good. Listen. Tell Rigsby  
to go help Teresa. I'm at the  
Eagle Pine Resort off Route Six.

Lisbon drops her phone into her jacket pocket without turning it off. Uses one finger to unsnap her holster guardstrap. Kyle has his hand on his gun. It's a gunfighter type situation.

LISBON (CONT'D)  
Kyle, let's stay calm and think  
this through.

KYLE  
Think what through?

(CONTINUED)

70 CONTINUED: 70

INTERCUT:

71 INT. JANE'S CAR - CONTINUOUS 71

Via cellphone -- Jane is hearing everything that happens to Lisbon.

He puts her on hold and speed dials Rigsby...

JANE

Rigsby!

72 OMITTED 72

73 INT. ABANDONED RESORT LODGE - NIGHT 73

Lisbon and Kyle stand off -- neither wanting to be beaten by a faster draw.

LISBON

I don't want to have to shoot you.  
But I do need to take you into  
custody for killing Kara Palmer.  
What are we going to do about that?

KYLE

It's not like I set out to hurt  
her. I just wanted to talk to  
Nicole.

LISBON

Before she ran off to get married?

KYLE

I've noticed her around town for a  
long time. I didn't want her  
marrying that guy Jason. She was  
too good for him.

LISBON

Please, Kyle. I really truly don't  
want to hurt you.

KYLE

You like your chances, do you?

(CONTINUED)

73 CONTINUED: 73

A split second in suspense and then, simultaneously, they go for their guns, and duck for cover. Neither gets a clear shot and they retreat away from each other, **FIRING**.

74 INT. JANE'S CAR - NIGHT 74

Jane can only listen. The SOUND of the FOREST and GUNFIRE over the phone. Then silence. He can't just do nothing...

JANE  
(quietly to phone)  
Lisbon...? Lisbon...

75 INT. ABANDONED RESORT LODGE - NIGHT 75

Lisbon and Kyle are concealed from each other at opposite ends of the big dark room.

ON LISBON:

JANE (O.S.)  
(faintly)  
Lisbon...

Lisbon takes out her phone...

LISBON  
(whispering)  
Shhhhhh.

INTERCUT WITH:

76 INT. JANE'S CAR - NIGHT 76

Jane on phone, Nicole listening intently...

JANE  
(whispering)  
Are you okay?

LISBON  
Yes. Did you called Rigsby?

JANE  
He's on his way. Listen, I have a good idea...

77 INT. RESORT LODGE - A MOMENT LATER 77

Kyle peeks out from behind a book shelf, gun in hand. Ducks back. When he does so, Lisbon emerges from cover long enough to slide her cellphone across the floor to the other side of the room.

(CONTINUED)

77 CONTINUED:

77

She takes a deep breath, girds herself, waits...

JANE (O.S.)  
(over cellphone)  
Lisbon, be careful!

BLAM BLAM BLAM -- Kyle blasts away at the cellphone.

While Kyle's attention is on the cellphone, Lisbon sprints from cover and GETS OUT THE FRONT DOOR before Kyle can react.

Kyle follows her, RUNS TO THE DOOR, jacking a new magazine into his gun. Pausing in the doorway to see which way she's gone, a gun is placed at his temple.

LISBON  
Drop it.

Kyle hesitates. Maybe he should go for broke. Another gun is placed against the other side of his head, by Rigsby.

RIGSBY  
Really. Drop it.

Kyle drops the gun.

RIGSBY (CONT'D)  
On your knees, hands on your head.

Kyle obeys. Rigsby downs him and cuffs him.

Lisbon sits down, suddenly very tired.

JANE (O.S.)  
(over cellphone)  
Lisbon! Lisbon! Are you alright?  
Lisbon! Lisbon...

78 EXT. SHERIFF'S HEADQUARTERS. PARKING LOT - DAY (D/3)

78

It's a wet down. With the help of local UNIs, Jane, Lisbon, Cho, Rigsby and Van Pelt load up the CBI Suburban and Sedan. Nicole finds Jane...

NICOLE  
Was hoping I'd find you here.

JANE  
We're about to hit the road.

Nicole gives Jane a hug. In the BG George Palmer EXITS the Sheriff's Headquarters carrying the BOX of EVIDENCE.

(CONTINUED)

78 CONTINUED:

78

NICOLE

Thank you.

JANE

Eventually you'll remember the good stuff.

Nicole nods, wanting to believe that. George approaches, goes to Lisbon.

GEORGE

It goes without saying...

LISBON

(heartfelt)

You're welcome.

GEORGE

(to Nicole)

You ready to go?

Nicole shakes hands with Lisbon.

LISBON

Bye.

George and Nicole walk off. Jane and Lisbon walk back to the CBI vehicles, kind of blue. Lisbon looks for a cheery subject...

LISBON (CONT'D)

Hey, you believe that guy fell for the old cellphone gag?

JANE

What d'you mean, the old cellphone gag? I invented that there and then. Rather brilliantly I thought.

LISBON

Please. I've seen that done a dozen times.

JANE

What do you mean? Where?

LISBON

On TV.

JANE

(dismissive)

Oh, on TV.

(MORE)

(CONTINUED)

78 CONTINUED: (2)

78

JANE (CONT'D)

Anything can happen on TV. This is  
real life. Where have you seen  
that done in real life?

They get in as do Van Pelt, Cho and Rigsby, and drive off.  
We CRANE UP to a GORGEOUS PANORAMA of forests and mountains  
and low rainclouds.

FADE OUT.

**THE END**