

THE MENTALIST

"Red Hair and Silver Tape"

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Episode 101
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THE MENTALIST

"Red Hair and Silver Tape"
Episode #101
July 17, 2008 - Cherry Revisions

SET LIST

INTERIORS

O'KEEFE HOUSE - DAY

***LIVING ROOM**

OMITTED

MELANIE'S BEDROOM

CBI HEADQUARTERS - DAY

SHAND CREEK WINERY/RESTAURANT - DAY & NIGHT

PATIO AREA

KITCHEN

OFFICE

BACK OFFICE

LOCKER ROOM

STAFF BATHROOM

SHERIFF'S DEPARTMENT - DAY

INTERVIEW ROOM

MAIN OFFICE

RECEPTION AREA

ICE CREAM PARLOR - DAY

GARDEN VALLEY MOTEL & SUITES - DAY

SUITE 9A

CBI VAN - DAY

SHAND CREEK PANEL VAN - DAY

EXTERIORS

VINEYARD - NORTHERN NAPA COUNTY - DAY

O'KEEFE FARMHOUSE - SONOMA VALLEY - DAY

SHAND CREEK WINERY/RESTAURANT - DAY & NIGHT

PARKING LOT

RESTAURANT TERRACE

DRIVEWAY

SHERIFF'S DEPARTMENT - SMALL TOWN - DAY

HECTOR'S HOUSE - VACAVILLE - DAY

VALLEY GARDEN MOTEL & SUITES - DAY

CBI VAN - DAY

GRAVEYARD - DAY

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REVISED PAGES

PINK REVISIONS - 7/11/08

4, 12, 17, 23, 24, 30, 34, 36, 45, 48, 51, 53

YELLOW REVISIONS - 7/11/08

10, 11, 11A

GREEN REVISIONS - 7/15/08

4, 11, 11A, 13, 17, 22, 26, 26A, 33, 34, 35, 35A, 36, 41,
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GOLD REVISIONS - 7/16/08

5, 6, 7, 16, 17, 33, 35, 35A, 36, 48, 52

SALMON REVISIONS - 7/17/08

29, 32, 32A

CHERRY REVISIONS - 7/17/08

4, 5, 5A

TEASER

FADE IN:

1 EXT. VINEYARD. NORTHERN NAPA COUNTY - DAY (D/1) 1

JANE, LISBON, CHO, and a 45ish Tommy Lee Jones SHERIFF
MCALLISTER - walking between rows of vines on the hillside
of a green little valley.

SHERIFF

Boy I am happy to see you guys.
We are sorely ill-equipped for this
kind of a deal.

They come upon a body dumped in a shallow ditch by the edge
of a dirt track through the vineyard. There's yellow tape,
a Deputy amateurishly photographing tire tracks while others
give him sage advice.

The body is a young red haired woman fully clothed in jeans
and a T-shirt, tightly and thoroughly bound in silver duct
tape. There's one large knife wound in her abdomen.

SHERIFF (CONT'D)

Quail hunter's dog found her this
morning about five-thirty. Wasn't
meant to be hunting quail, but he was.

LISBON

Do we know who she is?

SHERIFF

Nope. Looks familiar though.
So I'm guessing local. People look
different when they're dead, don't they?

Lisbon and Cho get in the ditch to examine the body.

CHO

That wound doesn't look fatal.

LISBON

Doesn't does it? No ligature marks
on the neck, so she wasn't
strangled or hung. But the gums
are livid, eyes are hemorrhaged.

CHO

Suffocation.

Lisbon nods.

SHERIFF

My bet, meth-heads from the city,
coming off the interstate.

(CONTINUED)

1

CONTINUED:

1

JANE

No. It was a local. And it was an accident. Her killer didn't intend for her to die this way.

Given the state of the body, it's understandable the Sheriff is incredulous. Lisbon, looking under Melanie's fingernails, knows Jane better...

LISBON

How so?

JANE

Her clothes are still on. Her abductor was taking her to a location where he would have time and privacy to undress her for a sexual assault. But she made too much noise at the wrong moment. He tried to keep her quiet and he smothered her by mistake. No good to him now. So he dumped her. In a spot only a local would know.

That all makes good sense to Lisbon, but the Sheriff, irritated by Jane's certainty, ain't buying.

SHERIFF

Outstanding. What happens next? Do we catch him?

JANE

Of course.

LISBON

(nods to Coroner's men)
Okay guys, she's all yours. Thanks for waiting so long.

Jane, Lisbon, Cho, and the Sheriff walk away from the cordoned body, back to the cars.

CHO

Why a sexual motive? Could be gangs, or drugs.

JANE

A drug trade smothering? By who? The Sesame Street Crips?

LISBON

Nothing there to say it's not plain boyfriend trouble.

JANE

Could be boyfriend trouble. But it doesn't feel that way.

(CONTINUED)

SHERIFF
(testily, to Lisbon)
Who is this?

LISBON
(been here before)
He's a consultant. You want CBI
assistance on this, he comes as
part of the package.

SHERIFF
(hostile now)
Consultant. You're clairvoyant or
some gizmo like that huh? You got
"psychic powers"?

JANE
No. No powers. I had them once.
I mean, I pretended I had them,
obviously. There's no such thing
as psychic powers.

SHERIFF
Oh-kay. So uh, what is it that you
do exactly?

JANE
Do you know rock paper scissors?

SHERIFF
Sure.

JANE
Play me.

The Sheriff shrugs bemused - okay.

JANE (CONT'D)
On three. One two three.

The Sheriff throws a rock. Jane throws paper.

SHERIFF
One two three.

The Sheriff throws paper, Jane throws scissors.

SHERIFF (CONT'D)
One two three.

The Sheriff gets beat again, and again, and again, and as we
kick into the theme and FADE OUT, Jane still hasn't lost.

END OF TEASER

ACT ONE

FADE IN:

2 EXT. O'KEEFE FARMHOUSE. SONOMA VALLEY - DAY (D/1 CONT'D) 2

Deep in the country. A weary blue-collar woodframe house flanked by various trailers and sheds. Lazy dogs, goats in a pen, an old F-150 up on bricks, a big John Deere in good working order.

MERCEDES O'KEEFE - *forty-one, zaftig Mexican/American in Wranglers and a San Francisco Giants T-shirt* - takes laundry off a clothesline and folds it with the help of her son FRANKIE - *wiry, tough, 9-10 years old.*

They stop when she sees a Sheriff's Dept. CRUISER and the CBI's PASSENGER VAN come along the winding road toward the O'Keefe property.

MERCEDES

Honey, go get started on your homework.

Frankie's about to protest, but he sees the fear in her eyes and it impels him into the house.

MERCEDES (CONT'D)

(calling out)

Joe.

JOE O'KEEFE - *forty-five, rangy, a fighter's face under Celtic red hair and a battered Raiders cap* - emerges from one of the sheds, wiping oily hands on a rag.

He joins his wife and they watch in highly charged silence as the cars pull up; the Sheriff and Jane and Lisbon and Cho and a Deputy walk somberly toward them.

LISBON

Mr. and Mrs. O'Keefe? I'm Agent Teresa Lisbon, California Bureau of Investigation. I'm sorry. I'm bringing bad news. We found your daughter Melanie...

Two hearts breaking. Joe turns to stone. Mercedes begins to WAIL, low at first. Lisbon touches her arm in sympathy. Jane drifts away toward the house.

3 INT. MELANIE'S BEDROOM. O'KEEFE HOUSE - CONTINUOUS 3 *

Frankie sits rigidly at the desk in his sister's room, a picture of her clutched in his hands, anxious expectation on his face. When he hears his mother WAIL, he closes his eyes and puts his hands over his ears. *

(CONTINUED)

When he opens them again, Jane is standing in the doorway, looking around in that keen but casual way of his.

JANE

Hi.

FRANKIE

Who are you?

JANE

My name's Patrick Jane. I'm with the police. Is this your sister's room?

*
*

FRANKIE

Yes. Did someone kill my sister?

*

JANE

Yes.

FRANKIE

Okay.

4 EXT. O'KEEFE FARMHOUSE - CONTINUOUS 4

At a wooden bench and table Joe and Mercedes O'Keefe sit side by side, numb with shock. Lisbon sits opposite.

MERCEDES

The night before last, she didn't come home from work. She waitresses at Shand Creek Winery Restaurant. It's in all the guidebooks.

Lisbon notes the Sheriff react strongly to this news and wonders why.

MERCEDES (CONT'D)

She was on 'til eleven. Her car's still in the parking lot there.

JOE

We're always asleep when she comes in so we didn't know she wasn't here until the morning. We called all her friends. She wasn't with them. Nobody saw her after she left work.

5 INT. MELANIE'S BEDROOM. O'KEEFE HOUSE - DAY 5

Frankie watches Jane take in his sister's room. Small, super neat. Lots of pink stuff, lots of softball stuff. *

(CONTINUED)

5 CONTINUED:

5

Several unfaded patches on the walls where posters have quite recently been taken down. There's a couple of stuffed toys on the bed, the rest are stacked on top of a cupboard.

(CONTINUED)

Her cork pinboard is - as with many teenagers - a labor of love, a Myspace page in 3D. Softball teammates goofing around, pictures of rock stars and actors. What Would Jesus Do? stickers. Cute animals, cartoons, the Virgin of Guadalupe, notes from friends, souvenirs of innocent fun. We get a sense of a conventional, well behaved, and good hearted jock. *The board is arranged so that the letter H is formed by photos - the one at the center of the H being a recent PHOTO, cut in half, of MELANIE AT A FUN-FAIR. Smiling ecstatically at someone or something in the missing half of the frame.*

JANE

When did she take the posters down?

FRANKIE

(thinks)

After Christmas.

JANE

Who was on the posters?

FRANKIE

(disdainful)

Boys with long hair from the TV.

JANE

She didn't like them anymore?

FRANKIE

Said they were for little girls.

Do you know who killed her?

JANE

No.

Jane lies down on Melanie's bed, looking at the room as Melanie would have done. Frankie looks askance at this, like 'what are you doing?' Peering under the bed, then reaching under it, Jane comes up with a cheap RED PLUSH HEART with a comical face on it, like you might win at a fun-fair.

6 EXT. O'KEEFE FARMHOUSE - DAY 6

Lisbon talking to Mercedes and Joe; Cho and Sheriff listening in.

MERCEDES

She was going to college in the fall. She won a softball scholarship at the UCLA? They say it's one of the best schools in the country.

(CONTINUED)

JOE

We were worried about her going down there to Los Angeles. You hear about all the crime. Did they, you know, do anything to her?

LISBON

(knows what he means)
It doesn't appear so. She was fully clothed.

JOE

Thank God for that at least.

MERCEDES

Who would do this? Why? Why?

LISBON

Oftentimes, it's the first name that springs to a mother's mind that turns out to be the guilty party.

Mercedes and Joe search for a name.

LISBON (CONT'D)

A jealous boyfriend, that sort of thing.

JOE

No.

MERCEDES

No. There was no-one like that.

LISBON

Never?

JOE

She's always been shy of boys.

MERCEDES

A good girl. She took the purity pledge in ninth grade and she still wears that ring today.

Jane puts the heart back where he found it, and sits up in bed. Frankie looks at him a little skeptically.

FRANKIE

Are you going to find out who killed her?

JANE

Me and my colleagues are going to try.

(CONTINUED)

7

CONTINUED:

7

FRANKIE

How?

JANE

Looking. Listening. Asking questions.

FRANKIE

When you find him, will you tell me?

JANE

Sure. Why?

FRANKIE

No reason.

8

EXT. O'KEEFE FARMHOUSE - A LITTLE LATER

8

Cho and Lisbon by their car. Lisbon takes out phone.

In BG the Sheriff has a few parting words with the O'Keefes; and Jane emerges from the house and heads toward Lisbon.

9

INT. CBI HQ. SACRAMENTO

9

RIGSBY and VAN PELT are seated at desks at opposite ends of the room doing that clerical stuff which cops have to do. The scratch of a pen and the clicking of a keyboard and the loud buzz of sexual tension. This is our first look at CBI HQ so we take a good look around before the PHONE RINGS and both agents jump to answer it.

RIGSBY

Rigsby

VAN PELT

Van Pelt.

10

EXT. O'KEEFE FARMHOUSE - DAY

10

Lisbon on phone leaning on car. Cho waiting. Jane joins them.

LISBON

Did you get the fax from the sheriff's office here?

(listens)

Okay. Van Pelt, run the details through the crime database. See if we get any matches.

11

INT. CBI HQ. SACRAMENTO

11

Van Pelt scribbles a note.

VAN PELT

(to phone)

Will do.

(CONTINUED)

11 CONTINUED:

11

RIGSBY

(to phone)

Boss? I finished the budget reports like you said. Why don't I drive down there and give you guys a hand?

12 EXT. O'KEEFE FARMHOUSE - CONTINUOUS.

12

LISBON

No, stay there. I'll call if we need you.

She hangs up. Jane and Cho exchange a glance. Why's Lisbon being mean to Rigsby?

LISBON (CONT'D)

(off the house)

Anything?

JANE

She has a lover. Met him round Christmas at a fair and he's either too old, too closely related, or too villainous to tell the folks about. I'd bet on villainy. And his first name begins with H.

Lisbon and Cho shake their heads in rueful amusement.

LISBON

That would explain why she wasn't wearing her purity ring.

The Sheriff joins them. Lisbon looks at him expectantly.

SHERIFF

Damnedest thing. I was at Shand Creek that night on a call. Right about the time she must have been taken. Drunk wouldn't pay his check.

Cho and Jane and Lisbon give him a dry look.

LISBON

That is the damnedest thing. You notice anything might be useful?

SHERIFF

(recalling)

Oh for crying out loud. When I got there, I saw a black truck, a full-size, leaving the other end of the lot, going way too fast...

(CONTINUED)

12 CONTINUED: 12

FLASHBACK

13 OMITTED 13

14 EXT. PARKING LOT. SHAND CREEK WINERY - NIGHT 14

The Sheriff gets out of his cruiser. A BLACK TRUCK makes a tire-squealing exit at the far end of the lot.

SHERIFF (V.O.)

...and I nearly went after them...

We see the Sheriff think about going after the truck, but he is diverted by a WAITER, who emerges from the back of the restaurant and beckons urgently.

*We watch the Sheriff hurry to back of the restaurant and have a quick conversation with the waiter alongside a parked **PANEL VAN** emblazoned with the **SHAND CREEK LOGO**. The two men go inside together.*

END FLASHBACK

15 EXT. PARKING LOT. SHAND CREEK WINERY - DAY 15

Cho, Lisbon, and the Sheriff looking over the lot.

LISBON

What time was that?

SHERIFF

About quarter to twelve.

Lisbon notes that down.

LISBON

Have those woods been searched?

SHERIFF

Not to speak of.

LISBON

You might want to put a few man-hours into that.

SHERIFF

(equivocal)

Uh huh. That's her car right there.

LISBON

You want to take that?

Cho nods and peels off to check out Melanie's CAR, an ancient Japanese hoopty.

(CONTINUED)

15 CONTINUED: 15

The others go in through the restaurant back door, past the same parked panel van.

16 INT. RESTAURANT - PATIO AREA - DAY 16

We meet MALCOLM BOATWRIGHT - *a fat, genial, egotistical unshaven unkempt bear of a man, mid-30s, part Julian Schnabel, part Donal Logue* - and wife SANDRA - *a quietly sharp, capable, likeable, Joan Cusack type*. They talk with Jane whilst seated at the proprietor's table, overlooking the main dining area, which has an extensive OUTDOOR TERRACE. It's early lunchtime so only a few tables are occupied. A few tapas size dishes are on the table for tasting.

MALCOLM

She's worked for us three summers in a row now. Lovely girl.

Jane tries a forkful of something.

JANE

Oh this is good.

MALCOLM

Yes it is.

Lisbon joins them, sitting down with a nod that tells us she and the Boatwrights have already met.

SANDRA

It's unbelievable. And from the parking lot. I was practically right there.

MALCOLM

I can't even think about it. Try that.

He pushes a dish toward Jane and Lisbon. Jane tries it and eats with pleasure.

LISBON

I won't, thank you. To your knowledge, have there been any incidents with disgruntled co-workers maybe? Troublesome boyfriends?

SANDRA

No.

Malcolm shrugs.

JANE

Oh that is really good. Cardamon?

Malcolm beams.

(CONTINUED)

16 CONTINUED:

16

MALCOLM

And caraway.

JANE

And a lot of butter.

Malcolm and Sandra laugh. Jane has hit on their culinary secret. Sandra puts a finger to his lips.

(CONTINUED)

16 CONTINUED: (2)

16

SANDRA

Shhh.

MALCOLM

No, there's no shame in it.
A lot of butter. The great thing
about food, it's necessity and
indulgence all in one.

LISBON

What time did Melanie leave work
that night? To build a timeline,
we need to know exactly.

SANDRA

I know she took off first, but
I'd need to look at her timecard to
be exact.

MALCOLM

Hey, it wasn't me by the way. I
have twenty staff that will tell
you. I only ever leave the kitchen
to take a leak or yell at
customers.

He gets a smile of rueful affection from Sandra.

SANDRA

Sad but true.

17 INT. RESTAURANT KITCHEN - DAY

17

A SHEET OF FLAME rises around a SOUS CHEF, 25, as he tosses a dash of oil into a cooking pan, and stirs the contents. Distracted by the appearance of Jane and Lisbon with Malcolm and Sandra, he turns away from the pan, and burns his hand; then gets a good natured whack around the back of the head from Chef Malcolm.

MALCOLM

Attention Randall. Pay it.

Malcolm takes the pan from Randall and starts to show him how to sauté whatever the hell it is.

18 INT. RESTAURANT OFFICE - DAY

18

Sandra talks to Jane and Lisbon as she looks for Melanie's timecard. Jane roams around in characteristic fashion, looking at things casually, but from every angle. The office is right by the back-door of the restaurant, that lets out onto the parking lot. No one can exit or enter from the lot without passing the office.

(CONTINUED)

18 CONTINUED:

18

SANDRA

She was by no means a gifted server, betty butterfinger we called her, but she had a good spirit...

(finds card)

She left at eleven twenty-five.

FLASHBACK

19 INT. RESTAURANT BACK OFFICE - NIGHT

19

Sandra's on the phone, listening and uh-huhing. Melanie comes in, punches out on the time-clock. An exchange of nods and smiles with Sandra, and Melanie leaves.

SANDRA (O.S.)

She went out that door...

END FLASHBACK

20 INT. RESTAURANT OFFICE - CONTINUOUS

20

Sandra points to the door.

SANDRA

...And that's the last we saw of her.

LISBON

It's all reservations here
I imagine? Credit cards?

A Waitress - RAQUEL, *Latina, pudgy, too much make-up, 22* - enters from the lot, starts to enter office, hesitates on seeing all the people.

SANDRA

Yes. I'll get you a full list.
It's okay, Raquel. Come in.

Raquel scurries in sideways, all shy, punches in at the time-clock. Jane looks at her intently.

SANDRA (CONT'D)

These people are here to find out
what happened to poor Melanie.

RAQUEL

(a low murmur)
Oh okay. Good.

JANE

You and she were good friends,
weren't you?

(CONTINUED)

20 CONTINUED:

20

RAQUEL
(shrugs)
Not really. She was okay.

JANE
Oh. On her wall at home she has a
picture of you and her together.
Weird huh?

Raquel looks startled.

21 INT. MELANIE'S BEDROOM - DAY 21

CU - The fairground SNAPSHOT on the corkboard. The other
girl in the picture is indeed Raquel.

22 INT. RESTAURANT OFFICE - DAY 22

Cho enters to find Raquel seated in a chair. Lisbon seated
opposite. Jane leaning against the wall. Raquel is
politely, but dumbly determined to stonewall.

RAQUEL
I don't know why she has a picture
of me and her ma'am. Maybe she has
a secret crush on me. I don't
know.

LISBON
What's her boyfriend's name?

RAQUEL
She doesn't have a boyfriend.
That's her thing right? Purity.
No boys.

JANE
So who was it that she cut out of
the picture?

RAQUEL
I don't know, sir.

LISBON
You were there.

RAQUEL
It was Christmas. I was high.

LISBON
Raquel, this is a murder
investigation. If you protect
someone that did this thing,
you will do time.

(CONTINUED)

22 CONTINUED:

22

RAQUEL

I'm sorry I can't help you, ma'am.
I would if I could. Swear to God.

LISBON

Thank you, Raquel.

Lisbon stands, looks to Cho.

CHO

Car's clean.

LISBON

Have a chat with Raquel why don't
you. I'll go get the credit card
receipts.

Lisbon exits. Cho's about to sit down with Raquel, but Jane
pulls him aside and speaks quietly...

JANE

Give me a minute with her.
(indicating Raquel)
She's got a super low threshold.

CHO

(firmly)
No. Nope. No.

JANE

No big thing. Just stand in the
doorway and pretend you're making a
phone call for a moment.

CHO

No. It's illegal and it's
unprofessional.

JANE

That's why I need you to stand in
the doorway.

Beat. Cho gives.

CHO

One minute.

Jane sits opposite Raquel and anchors her with a finger on
her knee and a steady gaze. Cho stands in the doorway
keeping watch.

JANE

(holding her gaze the
whole time)
Raquel, look at me.
(MORE)

(CONTINUED)

22 CONTINUED: (2)

22

JANE (CONT'D)

Before you fall asleep tonight, while you're lying there in your bed relaxing and slowly drifting off into sleep, I want you to think of me. Think of me, then imagine that you can fly. Imagine that you're weightless. You can float gently into the air if you want to. Safe and calm and serene. You can fly away and leave all your burdens and worries and fears behind you. Imagine that. What a nice feeling it is.

(beat)

Next time you see me, when I say hello, you will remember that good feeling and you will want to tell me the truth because when you do tell me the truth you'll feel that a heavy weight has been lifted from your shoulders. I'll say hello and you'll feel light as a feather, as if you were floating on air. Why don't you sit here a moment and think about that before you go back to work?

Jane taps her on the knee, breaks his gaze, and stands up. Raquel's like - this guy's a loon.

RAQUEL

Uh, whatever.

Raquel looks to Cho as he re-enters.

RAQUEL (CONT'D)

Your friend is crazy. Can I go now?

Cho smiles, assuming that the hypnosis was a failure.

CHO

Yes.

Raquel hastens away. In answer to Cho's sardonic glance, Jane shrugs...

JANE

It worked on the chicken.

23 INT. LOCKER ROOM - DAY

23

Cho levers opens the padlocked locker with bolt-cutters. Jane and Lisbon and the Sheriff look on.

(CONTINUED)

23 CONTINUED:

23

Inside they find... Melanie's purity ring, a spare T-shirt, a few toiletries, and a folded slip of paper flutters out and falls on the floor. On it someone has written the one word - 'SORRY.'

CHO

(heavy irony)

Hey, maybe that's a clue.

Lisbon is about to bag up the slip of paper...

JANE

Wait. Better idea.

Lisbon sighs.

24 INT. RESTAURANT - PATIO AREA - DAY

24

Shepherded by Malcolm and Sandra, the entire twenty strong staff of the restaurant is gathered, abuzz with the drama of it all. Jane, Lisbon and Cho are watching.

MALCOLM

Settle down now everyone. Settle down. These are agents of the California Bureau of Investigation. They want to talk to you a moment.

SANDRA

Nothing to worry about.

Jane stands up on a chair. Waits for silence, which comes quickly, off his deadly serious expression.

JANE

We need your help. Will you give us your help?

ALL

YES.

JANE

We know the identity of Melanie's killer. The murderer of that poor girl is in this room.

Jane pauses for effect. General gasps of dismay. With a graceful flourish, Jane takes the slip of paper from his pocket and holds it up for everyone to see.

JANE (CONT'D)

This note was found in Melanie's locker. We have strong reason to believe that whoever wrote this note is the killer.

Even bigger general gasps.

(CONTINUED)

24 CONTINUED:

24

JANE (CONT'D)

Yes. Unluckily for that person, my colleague Agent Cho here is the bureau's chief graphologist.

Each one of you is going to give us a sample of your handwriting, left and right-handed. Cho will examine the samples and determine which of you left this note. Which of you is the killer?

For his own amusement, Jane has taken his performance into melodrama, and some of the staff are on the verge of giggling, but the SOUS CHEF who burnt himself earlier - his name's RANDALL - looks very serious. He makes a faint noise as if about to speak, then faints dead away. Jane turns to Lisbon...

JANE (CONT'D)

Voila.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

25 EXT. SHERIFF'S DEPARTMENT. SMALL TOWN - DAY (D/2) 25

ESTABLISHING a seventies box of brick and glass.

26 INT. INTERVIEW ROOM. SHERIFF'S DEPARTMENT - DAY 26

Cho questioning Randall.

CHO

Randall, why did you want to say
sorry to Melanie?

RANDALL

I didn't kill her.

CHO

I didn't say that you did. I asked
why you wanted to say sorry to her.

No answer from Randall. But Cho can see he's ready to talk.

CHO (CONT'D)

Your timecard and your boss say you
left work ten minutes before
Melanie. You waited for her in the
parking lot, right? Right?
There's no law against waiting for
someone. You waited for her.

RANDALL

I just wanted to speak to her.

CHO

Nothing wrong with that.
You wanted to speak to her. Then
what happened?FLASHBACK

27 EXT. PARKING LOT. SHAND CREEK WINERY - NIGHT 27

*MOS - Randall leans against his car, smoking. Tosses it away
when he sees Melanie exiting the restaurant and walking to
her car.*

RANDALL (O.S.)

I'm like hey Melanie, how you
doing? And we talked.*Randall approaches. Melanie doesn't see him coming and jumps
a little when she hears him, but smiles when she sees it's
Randall.*

(CONTINUED)

27 CONTINUED: 27

END FLASHBACK

28 INT. INTERVIEW ROOM. SHERIFF'S DEPARTMENT - DAY 28

Cho and Randall...

RANDALL

She didn't leave, and she's
laughing and smiling, so I figure
I'm doing good...

FLASHBACK

29 EXT. PARKING LOT - NIGHT 29

MOS Randall is talking away, and Melanie smiling and laughing tightly, strictly out of politeness, whilst looking anxiously down the road in anticipation of someone's arrival.

RANDALL (O.S.)

So I made my move.

Randall suddenly lunges at Melanie and tries to kiss her. She resists and he tries harder and they wrestle for a moment.

RANDALL (O.S.) (CONT'D)

And ah, she wasn't so into it.
Which is cool. Only I know she's
got this whole I'm a virgin thing
going so I figure I have to be, you
know, be goal oriented...

Randall won't take no for an answer. Melanie knees him in the balls. He goes down on his knees.

She's apologetic but firm - back off. Her hair and clothes are in disarray.

Randall hurls pain wracked obscenities at her - fucking dyke bitch, etc. - as he staggers back to his car.

RANDALL (O.S.) (CONT'D)

And she was kind of upset.
So I apologized for the
misunderstanding and I left.

END FLASHBACK

30 INT. INTERVIEW ROOM. SHERIFF'S DEPARTMENT - DAY 30

Cho standing with Lisbon, listening to Randall.

RANDALL

I got in my car and I drove off.
And that was it. Only I felt like
maybe she would still be mad at me?
And like, complain?

(MORE)

(CONTINUED)

30 CONTINUED:

30

RANDALL (CONT'D)

So when I came in this morning,
before I knew she was missing, I
wrote sorry and I put it in her
locker.

LISBON

How long were you with her in the
parking lot? Try and be precise.

RANDALL

Five minutes. Six.

31 INT. MAIN OFFICE. SHERIFF'S DEPARTMENT - DAY

31

Lisbon and Cho exit the interview room and cross the open-
plan office.

LISBON

Sounds like the truth.

CHO

I don't know. He has potential.

LISBON

Do we have anything to keep him on?

CHO

Nope.

They stop at a wall mounted black-board on which Lisbon has
sketched out a GRAPHIC TIMELINE with yellow chalk. Jane is
lounging next to it.

LISBON

So spring him. Forensics have his
car. We'll grab him up again if
they find anything.

Cho heads back across the room. Lisbon takes up a marker and
puts new data up on the board.

LISBON (CONT'D)

Randall tried to kiss Melanie
because he assumed it was on his
account that she didn't leave.

JANE

But in fact, she didn't leave
because...

LISBON

She was waiting for someone else.

JANE

We need to speak to Raquel again.

(CONTINUED)

31 CONTINUED:

31

LISBON

She's being brought in now.
(answers her phone)
Hey.

32 INT. CBI HQ. SACRAMENTO - DAY

32

Van Pelt on the line. Rigsby hovers in BG.

VAN PELT

I did the database search. I'm e-mailing the results.

CUT BETWEEN SACRAMENTO AND NAPA:

LISBON

I'm putting you on speaker.

VAN PELT

It's not much. One hit for the brand of silver tape used. Two months ago in Fairfield. An abduction.

JANE

What happened?

VAN PELT

Dolores Sanchez, a female, 22, migrant farm laborer. Abducted at a bus stop, she doesn't know how. She wakes up on a bed in a motel room all tied up in duct tape. Unharmed. The cleaners found her. Never saw her abductors. No suspects. Fairfield PD concluded it was a drunken prank. The complainant Sanchez left town so the case kind of drifted away.

NB Van Pelt has a PHOTOCOPIED PHOTO of SANCHEZ among the case papers she's referring to.

JANE

That's very interesting.

LISBON

Let's not go off on tangents already.

JANE

Any other correlations?

VAN PELT

Uh, yes actually. Sanchez is a redhead, like O'Keefe.

Jane grins.

(CONTINUED)

JANE

Ah ha!

Lisbon sighs. Now he'll be like a dog with a bone.

LISBON

Cool down. It's a common brand of tape. And there's a quarter million redheaded women in California.

JANE

You're right. But just supposing, for fun, that it was the same guy did both crimes? What's going on? He kidnaps a redheaded girl, ties her up, takes her to a motel room. He has her at his mercy, but he does nothing. Month later, he kidnaps another redhead but his planning isn't good enough and he kills her in a panic to keep her quiet. What's that say?

Lisbon is cleaning up the graphics of her timeline.

LISBON

He's an idiot.

JANE

He's new to this, and he's conflicted. He's hungry to do terrible things, but his conscience and his fear tell him not to. So he's not yet going into it with the proper focus and planning. So stuff goes wrong.

LISBON

Or, that's just stuff you made up and Melanie was killed by the secret lover we can be fairly certain she was planning to meet...
(jabbing at board)
...at the exact time of her disappearance.

VAN PELT (O.S.)

Excuse me.

VAN PELT (CONT'D)

I'm still here. What would you like me to do?

(CONTINUED)

JANE

Call all the motels within ten miles of Shand Creek. Find one that had a cash booking who didn't show, on the night of the murder.

LISBON

No. That can wait until we've worked the solid leads. Cross check full-size black trucks with known criminals in the Napa area.

VAN PELT

Yes ma'am.

Lisbon clicks off her phone. Jane looks at her askance. Cho walks back into scene...

LISBON

If the boyfriend angle doesn't work out, we'll look at your trainee psychopath again.

Raquel is brought across the room by a Deputy...

RAQUEL

(to Deputy)

I don't know anything so I can't tell anything. I told them that.

(to Lisbon and Jane)

I told you, I don't know anything.

LISBON

Take a seat, mizz Garcia.

Raquel obeys. Jane fixes her with his gaze, smiles.

JANE

Hello Raquel. Good to see you again.

RAQUEL

Melanie had a thing with Hector Romero. He's my second cousin. I was with him at the fair one time and we run into Melanie and they were like, bam. Romeo and Juliet. She was meeting him that night.

LISBON

The night she died?

RAQUEL

Yes. I didn't tell you because I'm afraid of him. The Eight Ball Locos? He's like the shot caller? Runs all the drugs in Vacaville.

(MORE)

(CONTINUED)

32 CONTINUED: (3) 32

RAQUEL (CONT'D)

He's killed people for way less
than snitching on him like this.
For real.

Raquel's sigh of relief and contented expression are a
puzzlement to Lisbon. Cho tries to wear a blank expression.

33 INT. SHERIFF'S DEPARTMENT - DAY 33

Jane and Cho and Lisbon walking across the office...

LISBON

That was strange. The way she gave
him up so easily like that?

Cho and Jane exchange a look.

JANE

Yes it was. But hey, you were
right huh? Secret lover. Guess I
was wrong about the whole red hair
and duct tape thing.

Jane's manner confirms Lisbon's suspicions.

LISBON

You hypnotized her, didn't you?

JANE

I certainly did not. Okay, no.
Yes. I did hypnotize her, but--

LISBON

--But nothing. It's unprofessional
and it's illegal. It's totally out
of bounds.

She takes out her phone, speed dials.

CHO

That's what I told him.

JANE

I was going to say you had nothing
to do with it, but hey...

LISBON

(to Cho)

You allow him to pull that stuff
again, you will be showing visitors
round the Statehouse in a stupid
hat.

CHO

Yes ma'am, understood.

(CONTINUED)

33 CONTINUED:

33

LISBON
(grumpily to phone)
Rigsby. We have a hot warrant.
You can get to Vacaville in an
hour, can't you?

34 INT. CBI HQ. SACRAMENTO - DAY

34

Rigsby on the phone, lit up. Action at last.

RIGSBY
Yes boss. I'll get rolling.

CUT BETWEEN RIGSBY AND LISBON

LISBON
Bring Van Pelt.

RIGSBY
Yes boss.
(beat)
For a hot warrant?

LISBON
Why are you still on the line?

Rigsby hangs up, grabs his jacket.

RIGSBY
(to Van Pelt)
Let's go.

He splits. She wants to ask questions, but doesn't, and follows him out.

35 EXT. HECTOR'S HOUSE. VACAVILLE - DAY

35

A tract house in a scrubby neighborhood. Big black truck in the driveway. We join the warrant serving just as Lisbon, Rigsby, Cho, and Van Pelt, fronted by a half dozen VACAVILLE P.D SWAT GUYS move stealthily but swiftly into position to bust down the front door. Then holding very still, nothing but the sound of heavy breathing and pounding hearts, as the LEAD SWAT GUY counts down with his fingers...

ANGLE reveals Jane waiting anxiously in the street, leaning against a car.

Back to Van Pelt, breathing heavily with nerves, eyes locked on the SWAT LEADER. Rigsby's eyes swivel constantly between the SWAT leader and Van Pelt.

Lisbon watches this. All very still, waiting.

SWAT GUY
Sheriff's Department! We have a
warrant!

(CONTINUED)

35 CONTINUED:

35

BOOM! Two Swat Guys bust down the door and they go in,
followed by Rigbsy, Lisbon, Cho and Van Pelt.

(CONTINUED)

NEW ANGLE - We watch the little house from JANE'S POV - awaiting the outcome on the street. It's quiet like an everyday city street. An ICE CREAM TRUCK in the distance. The whoosh of CARS on a nearby freeway. As if nothing at all was going on. The seconds tick by. O.S CRAAASH! Then a MUSCULAR TATTOOED MAN IN UNDERSHORTS with a MACHETE in his hand comes sprinting round the corner of the house. Lisbon follows him, gun drawn. HECTOR - for it is he - sprints around the side of the house, but when Rigsby and Van Pelt and a SWAT guy appear, coming the other way, he doubles back and sprints toward the street. Toward Jane, who becomes increasingly concerned about the outcome. But Lisbon tackles Hector round the legs and brings him down hard. The machete clatters out of his hand and slides to a stop at Jane's feet. Lisbon is up and on him and cuffs him like it's a calf roping contest.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

36 EXT. HECTOR'S HOUSE - DAY (D/2 CONT'D)

36

Jane drains a bottle of water while Lisbon, Cho, Van Pelt, and Rigsby doff their body armor and helmets and stuff and pack them in their VAN. IN BG, Hector is put in back of a cop car.

They are still up on the buzz of a hot warrant. Rigsby is acting out Lisbon's take down of Hector.

RIGSBY

...Boom, out of nowhere. He didn't know what hit him.

They all laugh.

RIGSBY (CONT'D)

What were you going to do if Lisbon hadn't stopped him?

JANE

Oh I didn't bother to formulate a plan. I knew she'd stop him.

LISBON

(hardass)

Cho, Jane let's move.

(to Rigsby and Van Pelt)

You two do the paperwork with the Staties, then go back to Sacramento. Hold the fort.

Rigsby and Van Pelt are surprised, cast down.

RIGSBY

Yes boss.

Lisbon goes, Jane by her side. We follow them.

JANE

I don't get it. You won't allow sexual tension in your sacred unit, but you're leaving those two in the office with nothing to do. It only heightens the tension.

Lisbon smiles.

LISBON

Yes. The sooner they start having sex the better. Then one or other of them will have to transfer out. Rules.

(CONTINUED)

36 CONTINUED:

36

JANE

Ah. Clever.

37 INT. INTERVIEW ROOM. SHERIFF'S OFFICE - DAY

37

Hector sits upright in his chair, a thousand yard stare. Lisbon sits opposite, the Sheriff next to her. Jane leaning against the wall.

LISBON

We're investigating the murder of Melanie O'Keefe. Do you know her?

Not a twitch.

LISBON (CONT'D)

She was suffocated and stabbed to death and dumped by the roadside, three nights ago.

No response.

LISBON (CONT'D)

We know you and Melanie were lovers. We know she was meeting you that night. We can put your truck in the Shand Creek parking lot. We have enough to charge you, Hector.

JANE

We want to hear your side of the story.

LISBON

How did you two meet?

Hector laughs bitterly, glances at the Sheriff.

HECTOR

Oprah and Doctor Phil here. I told her. I told her this is how it would end. Only it was going to be me that died, and her sitting here with dumb cops asking dumb questions. Why was a respectable girl like you with a thug like Hector Romeroz?

LISBON

Why was she?

HECTOR

I told her, tell them nothing. You wouldn't understand.

(CONTINUED)

37 CONTINUED:

37

JANE

Sure she would. All women understand the charm of violent men.

HECTOR

What we had was special.

JANE

Meh. You made her feel like a captured princess instead of a small town choir nerd. And she made you feel like a dashing pirate, instead of what you are. A sort of bad tempered pharmacist.

HECTOR

Funny man. Ese, those pirates back then? They were just bangin' like anybody else today. A pirate is exactly what I am. And she was a princess. She was.

LISBON

What happened that night?

Hector looks almost tearful as he thinks about it...

FLASHBACK

38 EXT. PARKING LOT - NIGHT

38

Hector's truck pulls into the lot and stops.

HECTOR (V.O.)

We were supposed to meet at eleven-thirty at the restaurant.

Hector looks around the lot for Melanie. No sign of her. He looks at his watch and scowls.

HECTOR (V.O.) (CONT'D)

I got there maybe ten minutes late and she hadn't come out yet.

A FEW MOMENTS LATER.

Hector tosses his cigar, and shouts imprecations in the direction of the Restaurant and Melanie.

HECTOR (V.O.) (CONT'D)

So I waited for a few minutes and I left. I'm impatient. I was angry.

Hector drives off at speed. As he leaves, the Sheriff's cruiser enters the other end of the lot.

(CONTINUED)

38 CONTINUED: 38

END FLASHBACK

39 INT. INTERVIEW ROOM - DAY 39

Hector's face is WET WITH TEARS.

HECTOR

I will always hate myself for that.
I left her to be killed. Because
I don't wait for nobody.

LISBON

(skeptical)

That's a noble admission, Hector.
How did you feel about the fact she
was leaving to go to college in the
fall?

HECTOR

I was proud and happy for her.

LISBON

She was going to leave you behind.

HECTOR

I wanted her to leave me behind.
This life I lead is no good for a
woman. I wanted her far away.
I told her, go to LA and don't come
back for nothing.

40 INT. SHERIFF'S OFFICE - DAY 40

Jane and Lisbon walking away from the interview room.

JANE

He's telling the truth.

LISBON

Now you're just trying to be
contrary. Have you read his sheet?

JANE

Did you hear what he said?

LISBON

He's a good actor. It was you that
said it was him in the first place.

JANE

I said Melanie had a secret lover.
I didn't say he killed her.

(CONTINUED)

LISBON

If it wasn't him, then who was it?
And if you say a man who likes red
hair and silver duct tape, I will
scream.

JANE

I don't want you to scream.

From behind them, the Sheriff hurries down the hall.

SHERIFF

You folks going to be talking to
that boy some more? Or can I send
him back to lock-up?

LISBON

We're done for now.

SHERIFF

Alright, then.

The Sheriff nods respectfully to Lisbon, turns and ambles
back the way he came. Lisbon looks at Jane.

LISBON

Look, you have your reasons.
I understand. But you're seeing
more than is actually there in
front of you. It's a tendency you
have. But not every murder is a
secret inside a secret inside a
secret. There isn't always a
hidden pattern.

JANE

Not always. Sometimes there is.

LISBON

Sometimes the obvious guy did it.
Most of the time, the obvious guy
did it.

She taps the board.

LISBON (CONT'D)

Look at the timeline. Hector's
admitted he was there in the lot
that night. For ten minutes, give
or take.

(draws on board)

...There's no time left for anyone
else to have entered the lot,
abducted Melanie and driven away.
It was Hector.

(CONTINUED)

40 CONTINUED: (2) 40

Jane looks at the board for the first time. A light bulb goes on above his head.

JANE

You're right. There's no time.

Jane catches sight of Frankie O'Keefe entering the Sheriff's Office Reception, a funny look on his face.

41 INT. RECEPTION AREA - MOMENTS LATER 41

Jane greets Frankie with a smile...

JANE

Hey Frankie.

(CONTINUED)

41 CONTINUED: 41

...takes the boy's arm, turns him around and guides him out of the office.

42 INT. ICE CREAM PARLOR - DAY 42

Jane and Frankie at a table. Frankie's sullen. Jane is punching a number into his phone while eating an ice cream cup.

JANE
(to Frankie)
So show me.

FRANKIE
Show you what?

JANE
Your gun.

FRANKIE
I don't have a gun.

JANE
No?
(to phone)
Hey, Van Pelt.

43 INT. CBI HQ. SACRAMENTO - DAY 43

Van Pelt at a computer console, Rigbsy playing wastebasketball in BG.

VAN PELT
Hey.

44 INT ICE CREAM PARLOR - DAY 44

JANE
Lisbon changed her mind. Wants you to check on those motels like I said.

VAN PELT (O.S.)
The motels?

JANE
Looking for one with a no show cash booking that night. Cover all the bases she says. She's right here if you want a word with her?

VAN PELT (O.S.)
That's okay. But listen...

JANE
Call me first if you get anything.
Bye.

(CONTINUED)

44 CONTINUED:

44

Jane pockets his cellphone, looks to Frankie.

JANE (CONT'D)

No gun? What were you going to use
to kill Hector? A knife?

Frankie produces a small axe from his backpack.

JANE (CONT'D)

Whoa. That might work.

He gestures - 'Put it away or someone'll see it.' Frankie
puts away the axe.

JANE (CONT'D)

What if it turned out that he isn't
the man that killed your sister?

FRANKIE

Isn't he?

Jane eats some ice cream.

JANE

We don't know yet. But that's our
job to find out. You don't have to
worry about that. You need to be
here for your family. You can
leave the vengeance part to us.

FRANKIE

When you find who did it for sure,
will you kill him?

JANE

No. I won't kill him. But I'll
make him very sorry.

FRANKIE

(contemptuous)

Pssshh.

JANE

I have a daughter who would be
about your age if I hadn't caused
her death. Her and her mother.

FRANKIE

How?

JANE

Out of arrogance. Stupidity.
I made an evil man very angry.
He killed them to teach me a
lesson. To make me sorry for what
I had done. And I am sorry.

(CONTINUED)

44 CONTINUED: (2) 44

Jane eats ice cream, lets that sink in.

JANE (CONT'D)

Being sorry is far worse punishment
than being dead. Everyone dies.
Very few people ever feel truly
sorry for the bad things they've
done. It hurts.

He eats more ice cream.

44A SAME LOCATION - A LITTLE LATER 44A

Frankie hands the axe to his father, Joe. His mother,
Mercedes, and Jane watch. Joe looks at his son, looks at the
hatchet. Pride, anger, and deep sadness roil inside him.

JOE

Go get in the truck

FRANKIE

Yes sir.

Frankie slopes off. A beat of silence amongst the three
adults as they watch him go.

JOE

Thank you.

MERCEDES

Thank you hell. I wish Frankie had
done it. I wish he had hacked the
bastard to death.

JOE

Good day to you, Mister Jane.

Joe takes his wife round the shoulders and guides her out.
Jane's PHONE RINGS. He answers.

JANE

Hi, Van Pelt. What d'you have?

45 OMITTED 45

46 EXT. VALLEY GARDEN MOTEL AND SUITES - DAY 46

ESTABLISHING a low-rent place on a strip of such. MEERA -
the short stout Punjabi manageress/proprietor - lets Jane
into a Suite...

MEERA

Microwave, spa tub, and premium
cable in every unit...

47 INT. SUITE 9A. VALLEY GARDEN MOTEL - CONTINUOUS 47

Which is a sort of TV lounge/kitchenette connected by an archway to a bedroom and bathroom.

(CONTINUED)

MEERA

Plus complimentary beverages.
Special rates for state and federal
employees.

JANE

What did he look like, this man?

MEERA

Big. With a hat and sunglasses,
and a thick beard like a Sikh.

JANE

An absurd disguise in other words.

MEERA

Ridiculous. I run a motel, I don't
care who you are. He bought a good
beard for nothing. Then that night
he doesn't show. So I remember him
when your nice young lady called.

Jane's looking around the room. There's a magazine open on
the coffee table, a chip bag in the wastepaper basket. The
couch is dented where someone's been sitting on it.

JANE

No disrespect, your maid is not
very thorough.

Jane shows her the wastebasket.

MEERA

No, she is most thorough. She
cleans here tomorrow. For monthly
rentals she--

JANE

--Monthly?

MEERA

Yes. She comes every third day.

JANE

So, he was here recently. In the
last two days.

MEERA

(condescending)

The chips would imply this, yes.

Looking into a cupboard, he finds a big plastic sheet, neatly
folded; a pair of industrial rubber gloves; and a gallon of
domestic bleach.

(CONTINUED)

47 CONTINUED: (2)

47

MEERA (CONT'D)

Those are not ours.

JANE

He's coming back.

MEERA

You are a detective, are you?

Jane laughs.

48 INT. SHERIFF'S DEPARTMENT - DAY (D/3)

48

Lisbon's at a desk, tapping expertly at a keyboard, with a phone to her ear. Jane enters.

LISBON

Got it. Thank you. Nice work.

She drops the phone. Keeps typing.

LISBON (CONT'D)

Hey.

JANE

Listen, I don't want to make you mad, but I found something really interesting that I want you to take a look at.

LISBON

(case closing smile)

You can't make me mad. Go ahead. What did you find?

JANE

You first. Who made you so happy?

LISBON

Forensics. There's substantial traces of Melanie's blood on the backseat of Hector's truck.

JANE

Oh. So, happy day.

LISBON

Yes. Now I'm going to go ask Hector what he has to say about that. And you? What did you find?

JANE

It can wait.

49 INT. INTERVIEW ROOM - DAY

49

Hector shrugs complacently.

(CONTINUED)

49 CONTINUED:

49

HECTOR

Blood? Yes. Last time I saw her, two weeks ago, she was disrespectful, so I had to tune her up. She got a bloody nose.

LISBON

Was physical abuse a regular occurrence or was this a more recent thing?

HECTOR

She chose me. She wanted to know where the edges are. I showed her.

50 INT. SHERIFF'S DEPARTMENT - DAY

50

Lisbon looks at Jane as they exit the interview room, and sighs.

LISBON

Go ahead. Say it.

JANE

I think he's telling the truth.

LISBON

And I disagree. I'm charging him.

JANE

No, yes, good. That's good. You go ahead. You've got more than enough evidence.

Beat.

LISBON

Okay. Okay. Tell me. What did you find?

JANE

Telling won't do. I have to show you.

He beckons her to follow him. She does. As they're leaving...

JANE (CONT'D)

Ooops. Nearly forgot...

He fumbles for his phone.

JANE (CONT'D)

Hi. I booked a table for two this evening. Could you put us on the terrace? It's more romantic.

(MORE)

(CONTINUED)

50 CONTINUED: 50

JANE (CONT'D)

Thank you. Yes. Patrick. Lovely.
See you then.

He hangs up. Terrible suspicions race through Lisbon's mind. He's fucking with her, obviously. But what if he's not? What if he's setting up a romantic dinner for the two of them? She is repulsed and attracted by the idea in exactly equal measure.

LISBON

Don't fret. I wouldn't seduce you with a candlelit dinner. That would be very sophomoric.

LISBON (CONT'D)

I didn't think you were trying to seduce me.

JANE

Come on. How could that thought not have entered your head? Your denial that it did is intriguing.

LISBON

Bite me.

51 OMITTED 51

52 EXT. VALLEY GARDEN MOTEL - DAY 52

Jane and Lisbon get out of the car.

LISBON

Okay, what's the gag?

JANE

This is what I would do if I was going to seduce you. A lonely motel and straight to the point. Teresa, let's make love.

Lisbon gives him a rock solid deadpan that takes the smile off his face.

JANE (CONT'D)

Walk this way.

53 INT. SUITE 9A. VALLEY GARDEN MOTEL - DAY 53

Lisbon and Jane enter. Only change from last time is a SMALL STACK OF ELECTRONICS GEAR discreetly arranged on the floor and wired into the back of the TV.

He sits down on the couch. Pats the spot next to him. Lisbon grudgingly sits down. Jane turns on the TV with the remote, and on comes a somewhat degraded LIVE VIDEO FEED from a spycam in Van Pelt's dress as she fixes her hair in a bathroom mirror.

(CONTINUED)

53 CONTINUED:

53

LISBON

What is this?!

JANE

This is how we're going to catch
Melanie's killer.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

54 EXT. SHAND CREEK WINERY RESTAURANT - DAY (D/3 CONT'D) 54

'Start the weekend lunch' - a Summer Friday afternoon tradition - is in full swing. An outdoor grill, wine from the barrel, and a convivial crowd getting buzzed for the weekend. The California Country bon temps are rolling.

Rigsby waits by the maitre d's desk - in his best slacks and dress shirt - scanning the crowd with what he hopes does not look like a policeman's suspicious glare (it does though, a little).

Van Pelt appears, lovely in a summer dress. Looks around for Rigsby. Rigsby makes an unconscious NOISE OF YEARNING.

CHO (O.S.)

Say again.

RIGSBY

Nothing.

55 INT. CBI VAN IN PARKING LOT - CONTINUOUS 55

Cho has a small portable screen and a headset. ONSCREEN we see Van Pelt's spycam view as she finds Rigsby.

CHO

Oh, I see you.

56 EXT. SHAND CREEK WINERY RESTAURANT - CONTINUOUS 56

Van Pelt and Rigsby act like it's an awkward first date.

VAN PELT

How do I look?

RIGSBY

Good. You look good.

VAN PELT

I mean can you see the wire?

Rigsby bends to peer closer at the flower on her bosom.

57 INT. SUITE 9A. VALLEY GARDEN MOTEL - CONTINUOUS 57

Jane and Lisbon watch Rigsby looming close on the TV SCREEN...

RIGSBY

No.

(CONTINUED)

57 CONTINUED:

57

Lisbon takes the remote from Jane, MUTES the TV, shuts her eyes.

JANE

The killer plans to bring his victim to this room. And when he does we'll be here to greet him. How sweet is that?

LISBON

This is a big elaborate joke you're going to apologize for now. Yes?

JANE

Whoever killed Melanie had to be there at Shand Creek that night. Your timeline proves it. There's no way anyone else could have done it. One of the twenty people who were there that night killed Melanie.

FLASHBACK

58 INT. RESTAURANT. PATIO AREA - DAY

58

The staff gathered to be questioned about the sorry note.

END FLASHBACK

59 INT. SUITE 9A. VALLEY GARDEN MOTEL - CONTINUOUS

59

JANE

All twenty of those people are there now, today. Including the killer.

LISBON

And he's going to try it again today? Come on.

JANE

No no, yes! That's just the point. Yes. He will try again. He's planning on it.

He indicates the plastic sheet and gloves.

JANE (CONT'D)

And he'll try again today because we will make him try again. Because he's not in control of his desires. He's been thinking of nothing else but this perverse craving of his. He's gotten so close.

(MORE)

(CONTINUED)

59 CONTINUED: 59

JANE (CONT'D)
He's desperate to go all the way.
All we have to do...

60 EXT/INT. SHAND CREEK WINERY RESTAURANT - DAY 60

Van Pelt and Rigsby are shown to their table on the terrace.
Van Pelt's red hair catches the light.

JANE (O.S.)
...is present him with something he
can't resist. Something he'll jump
at and damn the consequences.

She is looking nice.

61 INT. SUITE 9A. VALLEY GARDEN MOTEL - CONTINUOUS 61

Jane and Lisbon watching the TV.

JANE
Give it a try. If I'm wrong,
there's no harm done.

Lisbon thinks, shrugs and sits back in tacit acceptance.

62 EXT. TERRACE. SHAND CREEK WINERY RESTAURANT - DAY 62

Van Pelt and Rigsby reading the menus.

RIGSBY
This is a kooky menu.

VAN PELT
It's fusion.

RIGSBY
Confusion.

Van Pelt laughs. Rigsby beams. A hit at last.

RIGSBY (CONT'D)
Up to me, make it a cheeseburger
every time.

VAN PELT
Oh me too. With onion rings.

63 INT. SUITE 9A. VALLEY GARDEN MOTEL - DAY 63

Jane on couch with Lisbon.

JANE
Aren't they cute together?

Lisbon scowls and growls.

64 EXT. TERRACE. SHAND CREEK WINERY RESTAURANT - DAY 64

UNKNOWN POV - Rigsby and Van Pelt are eating their first courses...

RIGSBY
So, tell me about yourself.

VAN PELT
Ha ha.

An awkward beat of silence.

VAN PELT (CONT'D)
Let's do it.

RIGSBY
Not yet.

VAN PELT
Why not?

Rigsby searches for a reason...

RIGSBY
(re: his food)
This is actually quite good--

She slaps him hard across the face. Everybody turns to look.
(NB - around about here, we feature another REDHEADED YOUNG WOMAN turning to look, and Randall and Malcolm)

RIGSBY (CONT'D)
Ow.

But he just sits there. Everybody's still looking, but pretending not to.

VAN PELT
You're meant to shout at me and go.

Rigsby stands up, extremely self conscious.

RIGSBY
Now you've gone too far!

Turns to walk away, but thinks of something, turns back...

RIGSBY (CONT'D)
I hate you!

Then he goes.

UNKNOWN POV from across the restaurant - watching Rigsby leave Van Pelt all alone. The WAITER goes over. We see Van Pelt putting on a brave face and telling the Waiter, No, she's not leaving. Darned if she's not going to eat her

(CONTINUED)

64 CONTINUED: 64

meal. She's hungry. Pour a glass of wine.

65 EXT. PARKING LOT - DAY 65

Rigsby joins Cho in the CBI van.

CHO
Smooth work.

RIGSBY
(grimly)
Don't.

66 INT. SUITE 9A. VALLEY GARDEN MOTEL - DAY 66

Lisbon and Jane watching TV on the sofa together.
On the TV, Van Pelt's lonely POV.

67 EXT. TERRACE. SHAND CREEK WINERY RESTAURANT - DAY 67

UNKNOWN POV, closer now - most customers have gone. Van Pelt has finished her meal and paid the check and stands up just a tiny bit unsteadily. Sandra intercepts her.

SANDRA
Can I call you a cab, ma'am?

VAN PELT
No, thank you. I need a walk.
I have a cab number if I need one.
Thank you for a delicious meal.

Van Pelt makes her way out of the restaurant.

68 EXT. DRIVEWAY. SHAND CREEK - DAY 68

Van Pelt walks along a dark, shady, stretch of gravel road through a forest of Eucalyptus and Magnolia.

VAN PELT
I'm on the driveway now, walking toward the main road.

We watch Van Pelt walk. She's about to say something when A MAN APPEARS OUT OF THE SHADOWS! Van Pelt jumps.

69 EXT. VAN IN PARKING LOT - CONTINUOUS 69

Rigsby and Cho jump.

70 INT. SUITE 9A. VALLEY GARDEN MOTEL - CONTINUOUS 70

Jane and Lisbon jump.

(As the scene continues WE CUT BACK AND FORTH to the MOTEL ROOM and CBI VAN for team reactions)

71 EXT. DRIVEWAY - CONTINUOUS 71

The Sheriff - for it is he - raises his hands.

SHERIFF

Whoa, sorry miss. Didn't see you there. I was just... Are you okay?

VAN PELT

No sure, absolutely. Scared me a little.

72 INT. SUITE 9A. VALLEY GARDEN MOTEL - DAY 72

Jane's disappointed.

JANE

Damn. That's blown it. What the hell's he doing there?

LISBON

He was there. He was there that night.

73 EXT. DRIVEWAY - CONTINUOUS 73

Van Pelt continues walking. The Sheriff keeps up.

SHERIFF

Taking a stroll, huh?

VAN PELT

Fresh air.

SHERIFF

Only you need to be careful. We've been looking for a murderer loose round here.

VAN PELT

No kidding.

SHERIFF

Went after a girl just like you. Red hair and all.

VAN PELT

No kidding.

SHERIFF

I'll drive you to the main road.

VAN PELT

Oh thank you but--

(CONTINUED)

73 CONTINUED:

73

SHERIFF

--No trouble. My vehicle's just up
along here.

VAN PELT

(murmuring)

Please advise.

74 EXT. PARKING LOT. SHAND CREEK WINERY - CONTINUOUS

74

Cho and Rigsby share a glance. Rigsby nods.

CHO

Keep it rolling.

75 EXT. DRIVEWAY. SHAND CREEK - CONTINUOUS

75

NB - As the scene proceeds three cars go by, including the
Shand Creek panel truck.

SHERIFF

Excuse me?

VAN PELT

I wasn't....

SHERIFF

You're here alone?

VAN PELT

I had an argument with my date.

SHERIFF

That's too bad. You were my date I
wouldn't argue. A beautiful woman
like you. Here we go.

He points down a dark side road.

SHERIFF (CONT'D)

My vehicle's this way.

VAN PELT

It's okay. I'll walk.

He stands in her way. She tries to go around him, but he
won't let her.

SHERIFF

Wait now miss. I don't know if I
should let you...

VAN PELT

Really, I'm okay.

(CONTINUED)

75 CONTINUED:

75

SHERIFF

I think you're intoxicated miss.

VAN PELT

I am not.

Rigsby comes out of nowhere and shoves the Sheriff away from Van Pelt.

RIGSBY

Get your hands off her!

The Sheriff falls on his ass, scrambles up, reaching for his gun.

SHERIFF

Sonofabitch! You are under arrest!

But is forestalled by Rigsby showing his badge and gun.

RIGSBY

No, you're under arrest, you piece of--

VAN PELT

--Rigsby! Calm down!

The Sheriff sees Cho come running up.

SHERIFF

Cho? This clown's with you? What in hell is going on here?

A SHERIFF'S DEPARTMENT VEHICLE with a DEPUTY at the wheel comes rolling into view along the dark side road. The Sheriff was telling the truth. The Deputy leans out of the driver's window.

DEPUTY

Sheriff? Everything okay?

76 INT. SUITE 9A. VALLEY GARDEN MOTEL - CONTINUOUS

76

Lisbon has her head in her hands. Jane's laughing. Lisbon stands up, uses the remote to TURN OFF the TV.

LISBON

Everything's a joke, everything's funny.

JANE

If you try. Come on. That was funny. Strange though. I was sure the chef would bite. I still think there's a good chance he'll show--

(CONTINUED)

76 CONTINUED:

76

LISBON
(cuts him off, simmering)
--The chef. Malcolm? Why do you
think it's him?

JANE
He uses way too much butter.

LISBON
Say?

JANE
He's a gluttonous baby. Self
indulgent. He wants what he wants
and he takes it.

LISBON
Too much butter. Fascinating, how
your mind works. Only thing
though, Malcolm was in the kitchen
in front of twenty people when
Melanie was taken. He couldn't
have done it.

JANE
Well hold on a second. There's
ways that he could--

LISBON
---Forgive me if I don't stay for
more theorizing, but I have to go
try to save your colleagues from
getting a formal complaint in their
files.

She exits, slamming the door. Jane sighs, flops down on the
bed.

77 EXT. VALLEY GARDEN MOTEL - CONTINUOUS

77

Lisbon strides to the **(unmarked)** CBI car, gets in, slams the
door. Sits there a moment, fuming. Takes out phone, speed
dials.

LISBON
I'll be right there.

78 EXT. DRIVEWAY. SHAND CREEK - DAY

78

Cho on the phone. Rigsby and the Sheriff arguing in BG.
Van Pelt trying to mediate...

CHO
That would be good.

(CONTINUED)

78 CONTINUED:

78

RIGSBY
(to Sherriff)
What were you doing out here in the bushes?

SHERIFF
While my guys were searching the damn trees like your boss asked, I was urinating. Is that okay with you, Agent? Is that okay?

79 EXT. VALLEY GARDEN MOTEL - CONTINUOUS

79

Lisbon pockets her phone. Behind her, the **Shand Creek panel truck** comes rolling past and backs into the space outside room 9A. If Lisbon looks over her shoulder, she'll see the truck.

80 INT. SUITE 9A. VALLEY GARDEN MOTEL - CONTINUOUS

80

Jane, lying on the bed, is not visible to Sandra when she enters with a room key, nor she to him. Sandra looks around quickly, sees nothing amiss and exits again.

Jane hears this, jumps up off the bed, and is peering round the corner when Sandra returns a moment later bearing the legs of A DUCT-TAPED REDHEADED WOMAN (whom we saw earlier in the restaurant), husband Malcolm taking the other end of the load. Still wearing his chef's whites. Both are in a state of nervous excitement.

FLASHBACK

81 **MONTAGE: MELANIE'S MURDER IN FIFTEEN SECONDS.**

81

INT. RESTAURANT BACK OFFICE - Dishevelled by her encounter with Randall, Melanie returns to clean herself up.

INT. STAFF BATHROOM - Melanie fixing her hair and make-up. Malcolm enters. He looks at her. She looks at him.

INT. RESTAURANT OFFICE - Sandra sees Malcolm carry Melanie past the office door.

INT. SHAND CREEK PANEL VAN - Sandra and Malcolm talking tensely over Melanie's unconscious body. Malcolm leaving. We see excitement and pleasure in Sandra's eyes.

EXT. PARKING LOT - The Sheriff arrives, lights flashing.

INT. PANEL VAN - The girl starts to wake up, moans, struggles. Calls out for help. Panicking, Sandra looks around for some way to quiet the girl. A knife. A seat cushion.

END FLASHBACK

82 INT. SUITE 9A. VALLEY GARDEN MOTEL - CONTINUOUS

82

At the exact moment we left off. Malcolm and Sandra put the woman down on the floor. She groans in semi-conscious pain.

Malcolm goes out to the truck again, comes quickly back with a canvas bag. Shuts the door behind him and throws the security bolt. Sighs with relief. Safe.

Malcolm takes the plastic sheet from the cupboard.

MALCOLM

Help me put this on the bed.

They go to the bedroom and throw the sheet over the bed. Jane is standing against the wall edging toward the door.

It takes a beat for them to see him. There's a beat of stunned silence. Then Jane tries some straight Jedi lion-taming - brandishing his CELLPHONE at them (whilst pressing SEND), he speaks with great authority.

JANE

Stop. Think. Do not move.
Whatever you do, do not move.

MALCOLM

What?

JANE

Do not move.

Jane walks briskly to the door. Malcolm and Sandra take a beat to realize he is simply leaving.

SANDRA

Hey!

Malcolm lumbers after Jane. Before Jane can undo the security lock, Malcolm's on him, grabs him by the collar and throws him back across the room. Suddenly there's a big knife in his hand. Sandra fumbles a gun from her shoulder purse.

MALCOLM

Why are you here?

SANDRA

How?

JANE

Does it matter? I'm here. The place is surrounded by police and CBI agents.

MALCOLM

Oh no.

(CONTINUED)

SANDRA

He's lying. They'd be in here arresting us by now if they were here.

JANE

They're waiting on SWAT. There's no way out of this.

Sandra looks out the windows.

SANDRA

Nobody. We should just kill them and get out of here.

JANE

Listen to me. You can walk away from all of this. No disrespect, but both of you are clinically insane. You won't go to prison. You'll spend a couple of years in a hospital, and then you can walk away.

MALCOLM

Shut up! I'm thinking!

SANDRA

Oh, now he's thinking.

MALCOLM

You wanted this too. Don't pretend you didn't.

SANDRA

I told you we should wait! I told you we--

Malcolm waves the knife at Sandra.

MALCOLM

--I swear to God woman! One more word...

Boom! The door is kicked in and there stands Lisbon with large gun in hand.

LISBON

Police!

With a guttural roar, Malcolm goes at Lisbon, knife held high. Lisbon has no choice, no time. She shoots him twice in the chest. Shrieking, Sandra tries to shoot Lisbon, but she's got the safety on. She fumbles to get it off.

(CONTINUED)

82 CONTINUED: (2)

82

LISBON (CONT'D)
Drop the gun! Drop the gun!

Sandra gets the safety catch off and fires one wild shot. Lisbon has to shoot her. The shot echoes. Smoke rises. A muffled cry from the red headed girl. Lisbon holsters her gun and hurries to the girl's aid, untying her and taking the gag from her mouth. The girl can only whimper.

LISBON (CONT'D)
(holding her)
It's okay. You're safe. It's okay.

Jane checks on Malcolm and Sandra, lying entwined on the floor. In answer to Lisbon's look, he shakes his head. They're both dead. This is the first time Lisbon has killed anyone and the shock of it starts to sink in.

83 EXT. GRAVEYARD - DAY (D/4)

83

The burial of Melanie O'Keefe. Mercedes, Joe, and Frankie at the head of a small gathering. Jane, Lisbon, Cho, Van Pelt, and Rigsby at the edge of the group, a little apart. Lisbon is still in shock.

VAN PELT
I don't understand it. One crazy
evil person, I understand, but two?
Husband and wife? Marriage should
be a sacred, loving thing.

Cho and Rigsby exchange guy looks.

JANE
They were soulmates in their way.
It's not just love that unites
people.

As the mourners are walking away after the service, the O'Keefes approach the CBI team. Mercedes embraces Lisbon.

MERCEDES
God bless you.

Lisbon looks down at the ground.

Jane and the CBI team leave. Jane puts a consoling hand on Lisbon's shoulder.

FADE OUT.

THE END