

THE MENTALIST

"Red Rum"

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Episode 111
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THE MENTALIST

"Red Rum"

Episode #111

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TEASER

FADE IN:

1 EXT. SMALL TOWN. MAIN STREET - DAY (D/1) 1

TIGHT ON A CROW -- it swivels to stare at us.

The crow is perched on a TV aerial on a roof in old fashioned blue-collar Boonville, California. A church spire in the middle distance. Trees, rolling hills.

Cody Elkins' MISSING PERSON FLYER is nailed to every telephone pole on the street. We hold a beat on Cody's face: an All-American, freckle-faced sixteen-year-old posed for a school photo.

Along with a couple local PD cruisers, two CBI vehicles are parked curbside. JANE and LISBON have just arrived. RIGSBY and VAN PELT are there to give them the rundown as they walk down the street...

RIGSBY

Kid's name is Cody Elkins. Sixteen years old. Reported missing two days ago. Turned serious enough to call us when the local police found this, two streets away in the gutter.

He holds up a baggy containing a boy's sneaker, close to box fresh except for a big red-brown stain.

RIGSBY (CONT'D)

It's the kid's shoe, his blood type. We're waiting on the DNA, but we figure we got an abduction, and potential homicide, which makes it a CBI case.

VAN PELT

The parents are Michael and Janice, both clean. Another son named Brad, fourteen. They run the flower store here. Cho's with them now.

Van Pelt points out a FLOWER AND GIFT STORE -- a converted gas station just down the street. We see CHO with MICHAEL and JANICE ELKINS inside.

JANE'S POV: He notes THREE LONG-HAIRED LITTLE KIDS -- eight, nine and ten-years-old, all in black like hard-core skaters.

(CONTINUED)

1

CONTINUED:

1

They're standing on the other side of the street staring at the flower store, two bikes lying beside them.

(CONTINUED)

1 CONTINUED: (2)

1

They look oddly sinister. As Lisbon and Rigsby turn to walk into the Elkins' store, Jane hangs back.

JANE

I'll wait out here.

Lisbon shrugs, used to his mercurial ways. She and Van Pelt and Rigsby enter the store.

Jane very casually picks up a billiard ball size rock off the ground and strolls across the street, angling toward the three kids. As soon as they show signs of moving off at his approach, Jane stops. He shows them the rock in his hand. Throws it high up in the air. The kids follow the rock's flight up and down. Jane catches it without looking. Does it again, higher this time. And again, only this time, the rock doesn't come down (because he dropped it in his pocket and mimed throwing it), and by the time the kids look back at Jane, puzzled, he's standing right next to them.

JANE (CONT'D)

Hi.

They make a half-hearted attempt to go for their bikes, but Jane is already there. Holding one of the two bikes by the handlebars. It's a pink girl's BMX bike. Complete with tasseled grips.

JANE (CONT'D)

Hey, nice bike.

The kids are well aware of the shameful appearance of the bike and aggrieved by Jane drawing attention to it. The eldest of them tries to take back the bike.

KID #1

Yeah. Ha ha. Give it.

Jane doesn't give it.

JANE

A boy's got to be anxious to get somewhere to ride a bike like this.

KID #1

Huh?

JANE

You didn't ride a pink bike through town to come look at a store. What did you come to see?

All three kids sense this conversation is not going well for them and the younger two back away slightly.

(CONTINUED)

1

CONTINUED: (3)

1

KID #2

Let's go, Clyde.

CLYDE (KID #1)

Give it!

JANE

Where's Cody Elkins?

Quick anxious glances between the younger two children tell Jane and us that they know something.

JANE (CONT'D)

I know that you know where he is.

KID #2

Let's go, Clyde!

JANE

You don't need to tell me out loud.
Just look in his direction.

The youngest of the kids, just for an instant, looks past the flower shop.

JANE (CONT'D)

(pointing)

That way?

Clyde looks daggers at the little kid...

CLYDE

Samatterwityou?

...Which confirms the hint. Jane's POV: Looking across the street, to the trees seen from a distance, behind the flower shop. Which takes on a slightly sinister vibe. A MOB OF CROWS circle in the sky above treetops a quarter mile away.

JANE

Thanks.

Jane hands the bike back to the oldest kid, who replies by giving him the horned devil sign with his left hand, and muttering a curse under his breath. Then the three children speed away toward town, the youngest standing with easy aplomb on the extended axle rods of the non-pink bike. Jane watches them go as Lisbon approaches.

LISBON

We're bringing the Elkins back to
their house.

In the BG, Van Pelt and Rigsby EXIT the flower shop. Cho escorts Michael and Janice Elkins to the CBI vehicle.

(CONTINUED)

1 CONTINUED: (4)

1

Lisbon gestures to the kids, disappearing on their bikes.

LISBON (CONT'D)

What was that about?

JANE

I have a pretty good idea where
Cody Elkins is.

LISBON

Sharing is good.

JANE'S POV: A copse of trees, the tops of which peek out over
the rooftops at the end of the street. Crows circling.

2 - 5 OMITTED

2 - 5

6 EXT. PINE GROVE - DAY

6

As Jane leads Lisbon, Van Pelt and Rigsby through the
trees...

LISBON

What makes you think he's here?

JANE

Because those kids gave it away.
And they smelled of pine.

VAN PELT

There's pine trees all over around
here.

Jane stops, looks up.

JANE

But these trees have crows.

VAN PELT

So?

JANE

Crows are carrion birds. They eat
dead things.

Jane, Lisbon, Rigsby and Van Pelt move through the trees,
searching, finally coming upon a dappled sunlit grove. They
all look down at the dead body of CODY ELKINS.

RIGSBY

Ah jeez...

Cody's lying on the ground at the foot of a tree as if posed
in a coffin, his hands crossed over his chest.

(CONTINUED)

There's burnt-out tea CANDLES on either side of his head, and at his shoeless feet, a pentacle, made from twigs. The crows have pecked his eyes out.

RIGSBY (CONT'D)

Poor kid.

VAN PELT

What does it mean?

JANE

It's black magic. A sacrifice.

LISBON

There's no such thing as black magic.

JANE

Somebody disagrees.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

6A EXT. PINE GROVE - DAY (D/1 CONT'D)

6A

While Van Pelt watches a pair of CORONER'S MEN put the body on a gurney, Rigsby addresses a posse of UNIFORM COPS as they systematically search the area for clues.

RIGSBY

Number one, we're looking for a murder weapon, but anything you find, anything at all, bag it and tag it.

The dead boy's arm hangs over the side of the gurney. Van Pelt gently takes the boy's hand, and places his arm gently across his chest.

7 INT. LIVING ROOM. ELKINS HOUSE - DAY

7

A modest home. Nothing fancy about it. Lots of Cody's football trophies and stuff serve as decor. Cody's parents, MICHAEL and JANICE ELKINS, (40) and Cody's brother, BRAD, (14) -- a slightly nerdy, intense, emo kid are on the couch together, holding hands.

Lisbon and CHO talk with them as Jane moves around the room, touching and looking, absorbing the Elkins' vibe.

LISBON

When did you last see Cody?

MICHAEL

Friday night after the game. Cody plays wide receiver for the high school team. They got blown out on Friday, but it's a pretty good team this year. Nationally ranked.

LISBON

When exactly did you see him last on Friday?

MICHAEL

When he went to bed. We were all three of us out of the house early the next morning. By the time we came home, around midday, Cody was gone. He was supposed to go meet the coach for some extra practice, but he never showed up.

(CONTINUED)

7

CONTINUED:

7

Janice starts crying, which makes Brad get up and ghost out of the room. Jane watches him go.

LISBON

That Friday night, what was his state of mind?

JANICE

He was fine. Fine.

MICHAEL

Well, he was a little angry with himself about the game.

Janice acknowledges the truth of that.

MICHAEL (CONT'D)

He had made some mental errors. Coach Dee got on him pretty good, and Cody kind of pushed back some.

LISBON

They had a fight?

MICHAEL

You could say. But you know, locker room stuff. A lot of shouting. Nothing serious. Cody just wanted to do better.

JANICE

How, how did he die?

CHO

There were indications around the body of some kind of black magic ritual. Did he have any friends or acquaintances who were involved in that kind of thing?

Michael and Janice react strongly, look at each other wide-eyed.

JANICE

Oh my God. It was her.

MICHAEL

Of course.

(CONTINUED)

7

CONTINUED: (2)

7

CHO

Who's her?

MICHAEL

Tamzin Dove. She's into all that black magic stuff.

JANICE

Claims she's a witch. Says she has powers.

LISBON

And she had some resentment toward Cody?

MICHAEL

About a week ago, she accused him of stealing her cat.

LISBON

Did he?

JANICE

No. Of course not. But she said she put a spell on him in revenge.

Jane's suddenly interested.

JANE

A spell? What kind of a spell?

JANICE

I don't know. But she actually called him and told him that she'd done it.

LISBON

That must have been worrisome.

MICHAEL

At the time, Cody thought it was kind of funny. I mean, she's a geek. That's why we didn't think of her right away.

LISBON

Where can we find Tamzin Dove?

8

EXT. ELKINS HOUSE - DAY

8

As Lisbon, Cho and Jane exit the Elkins house, Lisbon is on her phone...

(CONTINUED)

8 CONTINUED:

8

LISBON

It's getting weird already. We're off to see a witch.

9 EXT. PINE GROVE - DAY

9

Rigsby and Van Pelt walking away from the crime scene.

VAN PELT

Oh. Be careful.

INTER-CUT BETWEEN LISBON AND VAN PELT:

LISBON

(skeptical)

Yeah yeah. Find anything useful there?

VAN PELT

Nothing. No murder weapon, and not a lot of blood. Looks like he was killed elsewhere. ME estimates he's been dead since Saturday morning, cause being several blows of a heavy blunt object, like a crowbar or a pipe maybe.

LISBON

Okay. I want you guys to check up on Cody's school football coach. He and the kid had a disagreement Friday night, and they were supposed to meet Saturday morning.

VAN PELT

Got it.

We leave Lisbon. Van Pelt pockets her phone.

VAN PELT (CONT'D)

(pleased)

We got the football beat.

10 EXT. TAMZIN DOVE'S HOUSE - DAY 10

An ordinary little ranch house.

Lisbon, Cho and Jane go to the front door. No bell. A goat's head door knocker.

CHO

Look.

(off knocker)

A goat. Goats are signs of Satan.

LISBON

So petting zoos are like, gateways to Hell?

CHO

Pretty much.

With that, Lisbon KNOCKS. No answer. She looks down. The patio slab is adorned with a pentacle inside a circle. They are standing in its center. She gestures to it.

LISBON

Another bad sign.

Cho steps gingerly out of the pentacle. He peers through the window.

JANE

BOO!

Cho jumps.

(CONTINUED)

10 CONTINUED:

10

CHO

Ha ha. You shouldn't joke around about this kind of stuff.

LISBON

Looks like nobody's home.

JANE

Not much security for a servant of the devil.

On the ground, Jane spots a rusty old PAPERCLIP. He kneels, picks it up.

JANE (CONT'D)

I could pick the lock with this in five seconds.

LISBON

We'll wait.

JANE'S POV: the three long-haired Kids from the teaser are standing on the other side of the road watching them. Jane pretends not to see them, and turns to Cho and Lisbon, and talks as if they were stalking deer.

JANE

Don't look at them now, but I think those kids may know where Tamzin Dove is.

LISBON

What kids?

Jane looks. They've vanished. There's no sign of them.

JANE

Damn.

LISBON

Same kids you saw at the Elkins?

JANE

Yes.

Off Jane's frown...

11 EXT. FOOTBALL FIELD - DAY

11

High School football practice, in session. Rigsby and Van Pelt find COACH DIETER, (50). Tightly wound. Everything about him screams overly intense.

(CONTINUED)

11 CONTINUED:

11

From his fervent demeanor to the bulging muscles, popping veins. He watches his team scrimmage, his focus on the field.

COACH

It's a tragedy. His whole life ahead of him. Great kid.

(yelling)

Vinson you manatee! Move your lardbutt downfield!

(normal again)

Good values, good habits. Great kid.

VAN PELT

You were supposed to meet with him Saturday morning?

COACH

Yeah. Right here. Nine A.M. For some serious fumble prevention reps. He never showed.

RIGSBY

We heard you and he had serious words Friday night.

COACH

Yeah. We did. Cody had a shameful game. Zero TDs, two fumbles, five blown routes, and a personal foul for fifteen yard penalty. He let himself down and he let his team down. Been his m.o. lately. That's why we were meeting Saturday morning. Get him back on track.

VAN PELT

Shameful? That's kind of harsh, isn't it?

COACH

This is a reality based program I run. You want to hear malarkey, try the English department.

(yelling)

I see you, Tillis! I see you!

RIGSBY

What did Cody have to say in reply?

COACH

What I discussed with Cody is nobody's business.

(MORE)

(CONTINUED)

11 CONTINUED: (2)

11

COACH (CONT'D)

People don't have the first
freakin' clue how it is between a
coach and his team.

VAN PELT

Oh we have a clue.

COACH

I doubt it.

VAN PELT

We looked into your history, Mr.
Dieter. Five years ago, you lost a
high school coaching job in Oregon,
for inappropriate physical contact
with students.

COACH

(angrily)

You make that sound like I'm a sex
molester or something. I smacked a
couple kids needed their attitudes
adjusted and their pantywaist
parents made an issue of it.

RIGSBY

That's okay then.

COACH

That's football.

VAN PELT

Actually, that's assault on a
minor.

COACH

There was no charges filed.

VAN PELT

You had to resign.

COACH

I chose to resign.

RIGSBY

With the promise to take anger
management classes.

COACH

Forty-six hours worth. I did my
time. Bored the rage right out of
me. You can keep asking questions,
but I've got nothing to hide here.

(CONTINUED)

11 CONTINUED: (3)

11

RIGSBY

Good. We need to search the school gym and locker room.

COACH

Do what you got to do.

(yelling)

Frank, you got to pull around him and get up field!

VAN PELT

No, your strong-side tackle should do that. He's got a better first step.

As they walk away...

VAN PELT (CONT'D)

And your tight-end's jumping his route.

12 OMITTED

12

13 INT. LOCKER ROOM - DAY

13

As Rigsby and Van Pelt move through rows of lockers, benches, used towels strewn about, etc, Rigsby swipes a FOOTBALL off the floor.

RIGSBY

Hey, think fast.

Rigsby tosses it to Van Pelt. She stands there as Rigsby goes out for a pass like a tight-end...

RIGSBY (CONT'D)

Hit me, I'm open.

Van Pelt has a keen sense of dignity whilst on duty and resists her immediate impulse to throw like the jock she is...

VAN PELT

Uh, no?

RIGSBY

What kind of a coach's kid are you? Your daddy would be ashamed.

VAN PELT

Fine. Go long.

Rigsby runs out. Van Pelt makes the pass. With precision. And speed. Rigsby catches it. Impressed.

(CONTINUED)

13

CONTINUED:

13

Van Pelt has found the locker they're looking for.

VAN PELT (CONT'D)

This is it.

13A SAME SCENE - SECONDS LATER

13A

Rigsby examines the contents. A bikini'd pin-up girl and assorted jock stuff. He finds a WHITE T-SHIRT with spattered blood on it. Rigsby shows it to Van Pelt.

VAN PELT

Interesting.

RIGSBY

Let's get it to forensics.

They place the T-shirt in an evidence bag.

14 EXT. TAMZIN DOVE'S HOUSE - DUSK

14

Lisbon on the phone...

LISBON

Okay, boss.

She puts away the phone.

LISBON (CONT'D)

(to Jane)

Minelli says we can go in. The warrant's on its way.

Jane grins. Cho looks unhappy. Lisbon looks left and right up the street...

(CONTINUED)

14 CONTINUED:

14

LISBON (CONT'D)

Let's do it.

Jane goes to the front door and uses the paperclip to pick the lock...

CHO

I bet you can't do it in --

...as he promised, in five seconds. The door swings ajar.

CHO (CONT'D)

Never mind.

Jane gestures for Cho and Lisbon to enter. Lisbon does. Cho looks hesitant. Lisbon stops, turns to Cho...

LISBON

What's wrong?

CHO

I'll wait out here.

LISBON

Why?

CHO

(off their reactions)

Okay, okay. I'll go in. But you first.

Lisbon enters. Cho reluctantly follows.

14A INT. TAMZIN DOVE'S HOUSE - HALLWAY - CONTINUOUS

14A

Lisbon, Cho and Jane...

JANE

I promise, if you're turned into a frog, I'll find a beautiful princess to kiss you, if it's the last thing I do.

15 INT. TAMZIN DOVE'S HOUSE - CONTINUOUS

15

Led by Jane, Lisbon and Cho enter and move through a darkly pagan, but stylish Wiccan home (DECOR TBD).

Jane enters the LIVING ROOM, and finds Tamzin Dove -- zaftig, big hair, dressed in romantic black -- sitting in an arm chair, a table set with a steaming teapot, and four cups. Tamzin's manner is weird, abstracted, as if she's living on a different astral plane, seeing things that we can't. It's hard to tell if she's play-acting or a little nuts, maybe a bit of both.

(CONTINUED)

15 THE MENTALIST
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15A.
15

TAMZIN

Hello.

(CONTINUED)

JANE

Uh, hello.

As Lisbon and Cho follow him in...

TAMZIN

Welcome. You must be the CBI.
Please, sit down.

JANE

Thanks.

Jane sits down. Cho and Lisbon perforce, do the same, just a little freaked out.

LISBON

Why didn't you just let us in?

TAMZIN

If I had, I wouldn't have the upper
hand now would I?

True. Jane nods appreciatively.

LISBON

You were expecting us then.

TAMZIN

Of course. I heard what was done
to Cody Elkins. They used a
pentacle and a flame. Made it look
like witchcraft. Wicca. Naturally
you'd come to me. I'm the only
witch in town.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

16 INT. TAMZIN DOVE'S HOUSE - DUSK (D/1 CONT'D) 16

Tamzin Dove comes from the kitchen with a plate of cookies. Offers them around. Jane takes one. Lisbon declines, as does Cho.

LISBON

Those details about the pentacle and the candles haven't been made public. How do you know about them?

TAMZIN

Friends.

LISBON

Your friends were involved in Cody's death?

TAMZIN

No.

JANE

These friends small and long-haired? The big one's called Clyde. Has a sister with a pink bike.

TAMZIN

(smiles affectionately)

Yes. That's them.

LISBON

Are you friends with a lot of children then?

TAMZIN

Yes. Kids like mystery and darkness, and I like kids.

LISBON

What do their parents have to say about that?

TAMZIN

The kids that come by here come because their parents don't give a crap. But they had nothing to do with Cody's death. Nor the pentacle and candles.

(CONTINUED)

16

CONTINUED:

16

LISBON

So what were they doing in the woods?

*
*
*

TAMZIN

Picking herbs for me.

*
*

CHO

Herbs?

*

Jane has wandered to THE DOORWAY where he spots some herbs growing on the porch.

JANE

Fenugreek, wild roses, nettles...

Curious now, Jane gestures to the rest, moves onto the porch. The others follow...

16A INT. PORCH - CONTINUOUS

16A

Jane, Lisbon, Cho and Tamzin...

TAMZIN

I make and sell Wicca healing powders on the internet. You should check out my website.

*
*

16A CONTINUED:

16A

LISBON

And why didn't you tell the police
your friends found a body?

*
*
*

TAMZIN

What for? I knew the earth and the
rain and the animals would take
care of Cody. You can't help him.

LISBON

True. We can't. What we can do is
find and punish the people that
murdered him.

TAMZIN

There's no need. Cody deserved to
die. He was a bad person. He
stole and tortured and killed my
cat. I saw him take it.

LISBON

Why would he do that?

TAMZIN

Fear I guess. That's just the way
it is with the Cowan. They live in
fear.

LISBON

The Cowan?

TAMZIN

Those who are not Wicca. Those who
unbelieve our powers.

JANE

What powers are those exactly?

TAMZIN

A witch is simply a high priestess
of the Wicca. We worship the
horned God and the triple Goddess.
We're healers mostly, but we have
the magic also, when needed.
Spells and so forth.

(CONTINUED)

16A CONTINUED: (2)

16A

JANE

Did you put a spell on Cody Elkins?

TAMZIN

I did. I put a killing spell on him.

Reactions all round.

TAMZIN(CONT'D)

I've done the spell several times before, but this is the first time it's worked.

JANE

What does this spelling involve?
What do you do exactly?

17 EXT. BACKYARD. TAMZIN DOVE'S HOUSE - NIGHT (N/1)

17

Tamzin moulds a rough little paper man out of old newspapers and mud, puts him on a little stone plinth. Jane, Lisbon, and Cho watch.

TAMZIN

Killing spells are secret. But this is a public binding spell that I can show you, and it's similar.

Tamzin turns to Cho and asks conversationally...

TAMZIN (CONT'D)

(to Cho)

What's your name?

CHO

What's it to you?

JANE

Kimball Cho.

CHO

Hey.

TAMZIN

God and Goddess hear me. By light of the one flame, let this mortal soul Kimball Cho be bound by my power. So that he knows I speak truth, let him behold the Lord of Beasts and kneel before him.

(CONTINUED)

17 CONTINUED:

17

CHO

Come on.

SHE LIGHTS THE PAPER DOLL ON FIRE with a candle, and as it burns, she SPEAKS IN TONGUES, in Latin, in a strange cadence.

TAMZIN

Sententia separati vos estis,
iam non estis,
iam vos unus estis,
unisonum vinculum exorsum est.

When the doll is all burnt up, she sweeps the ashes into an empty jelly jar.

LISBON

(light contempt)

That's it? That's your witchcraft?
You don't give them a potion to
drink or anything like that?

TAMZIN

Doesn't look like much, does it?
But it's very powerful magic.

LISBON

Yeah, okay. Unfortunately it looks
like one of your friends helped
your magical powers along with a
blunt instrument. In which case
you're as unmagically guilty as
they are.

TAMZIN

If a friend of mine had done this,
they wouldn't have pointed the
police right to me with the
pentacle and fire. Cody's murder
was staged to look like Wicca. Any
fool in this town would think of
it. It's obvious misdirection.
There's a witch in town. Duh.

LISBON

A witch that put a killing spell on
the boy in question.

Tamzin smiles.

TAMZIN

Exactly. It's perfect.

Lisbon gives her a dry cop gaze.

(CONTINUED)

17 CONTINUED: (2)

17

LISBON

Thanks for your time.

Lisbon walks away, Jane follows. Cho is rooted to the spot, gazing anxiously at the ashes of the doll in the jelly jar.

JANE

Cho...

Cho shakes himself, follows. Tamzin watches them go, a little disappointed the fun's over.

18 EXT. DRIVEWAY. TAMZIN DOVE'S HOUSE - NIGHT

18

Jane, Lisbon and Cho walking away...

JANE

Why didn't you bring her in?

LISBON

You don't think she did this do you?

JANE

No, but she's deep in it somehow, and she's hiding something. Or someone.

LISBON

I agree. And I'd bring her in, but on what charges? She's a whackjob, she wants the attention. Quicker and more efficient if we ignore her, and let her come to us.

JANE

That's very astute psychology, Lisbon. I'm impressed.

Lisbon lightly smacks him backhanded for his patronizing manner. Cho does the same thing, harder for his own reasons...

CHO

Why'd you give her my name?
She said I was going to kneel
before the Lord of Beasts. What
does that even mean?

Jane realizes Cho's serious.

JANE

Come on, you're not telling me you believe she's a real witch?

(CONTINUED)

18 CONTINUED:

18

CHO

No, of course not. But I mean, if dark forces did exist, stands to reason there could be people who control them for their own ends.

JANE

They're called investment bankers, and they don't live around here. There's no such thing as witches.

CHO

Easy for you to say. A weird woman in black didn't burn you in effigy and bind you to her power.

They get into the car...

18A EXT. CBI HQ (ESTABLISHING) - DAY (D/2)

18A

19 INT. INTERROGATION ROOM. CBI HQ - DAY

19

Coach Dieter glares grumpily at Van Pelt and Rigsby.

COACH

Why am I here?

RIGSBY

So that you can explain why forensics tells us your blood is all over a T-shirt we found in Cody's locker.

Coach Dieter sighs, looks embarrassed.

COACH

I told you. We had an argument.

RIGSBY

Now you're saying you had an actual fist fight? He drew blood?

COACH

Yeah. It was no big deal. I chewed him out. He got mad, took a couple swings at me.

Rigsby grins at Dieter.

RIGSBY

Laid out by a kid huh?

COACH

Lucky punch.

(CONTINUED)

19 CONTINUED:

19

RIGSBY

Your own student beats you up and
you don't tell anyone?

COACH

It was no big deal.

RIGSBY

Or maybe you figure you're going to
get even with him the next morning.
So best keep it quiet.

COACH

What? No. I was embarrassed.
People don't know the kid is a
freaking nutbag. It makes me look
bad every which way. I pretended
it didn't happen.

VAN PELT

He hit you first? His own coach?

COACH

A nutbag I tell you.

RIGSBY

That's not what we've heard.

COACH

Ask Danno Brown. He's a good
friend of Cody's. Last month, Cody
got mad over a card game or some
crap, and beat Danno unconscious.
Had to be dragged off him.
I don't know why Danno didn't press
charges.

VAN PELT

Danno Brown.

19A EXT. STREET/FLOWER SHOP - DAY

19A

As the CBI vehicle drives down the street, past the flower
shop, we PRELAP:

CHO (O.S.)

Then she says...

20 EXT/INT. CBI VEHICLE (NEAR HIGH SCHOOL ENVIRONS) - DAY

20

Cho and Rigsby in a parked car.

(CONTINUED)

CHO

...Kimball, she says, you shall
kneel before the Lord of Beasts.

RIGSBY

That's scary.

CHO

Uh, yeah.

RIGSBY

If you're a twelve-year-old girl at her first sleepaway camp.

CHO

You had to be there.

RIGSBY

Seriously, don't sweat it. We had a witch at my college. It's not a satanic cult. They're nerds in cloaks.

CHO

There he is.

Cho's pointing out the window at DANIEL BROWN, (16) exiting school. A backpack hangs off his shoulder.

Rigsby and Cho get out of the car, come up on Daniel.

RIGSBY

Daniel Brown.

As Rigsby and Cho flash their BADGES...

CHO

CBI. We've got some questions about Cody Elkins.

But Daniel suddenly does an about-face and in true form, Daniel dodges both Rigsby and Cho, as if he's making his way down the field, runs back toward the street.

Rigsby and Cho TAKE OFF after him, giving chase down the road when a PANEL TRUCK approaches AT SPEED. The truck brakes hard, and swerves to a stop, narrowly missing Cho, forcing him to jump out of the way.

Rigsby tackles Daniel Brown down to the neighbor's lawn. Kneeling, Cho starts to help Rigsby cuff him.

The audience sees before Cho and Rigsby do that the panel truck -- large in BG -- has A PAINTED LION ALONG THE SIDE, WEARING A CROWN -- and a caption that reads: **KINGSLY CARPET CLEANERS.**

RIGSBY

Why'd you run, Daniel?

DANNO

Let me go. Let me go!

Cho stops dead and stares at the lion.

(CONTINUED)

20 **THE MENTALIST**
CONTINUED: (3)

"Red Rum"

SALMON 11/12/08

25.

20

 RIGSBY
 Hello, little help here.

Cho's pointing at the truck.

 RIGSBY (CONT'D)
 What?

 CHO
 The Lord of Beasts. The spell was
 real.

Cho gazes at the lion in something like awe.

21 OMITTED

21

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

22 INT. INTERROGATION ROOM. CBI HQ - DAY (D/2 CONT'D) 22

RIGSBY walks in hard and fast, sits across the table from DANIEL BROWN, trying to rattle him a little.

RIGSBY
Tell me about your fight with Cody Elkins.

DANIEL
What fight? There was no fight.

RIGSBY
Oh? He beat you unconscious is what we heard. We have witnesses.

DANIEL
Who? No. Wasn't that bad.

RIGSBY
Put you in the hospital.

DANIEL
For a couple hours. Observation.

RIGSBY
Why didn't you press charges?

DANIEL
It was a misunderstanding between friends. Nobody's fault.

23 INT. OBSERVATION ROOM. CBI HQ - CONTINUOUS 23

Jane and Cho...

JANE
He keeps glancing down. Classic sign of guilt. Listen to the flat cadence. Rehearsed. He's lying.

24 INT. INTERROGATION ROOM. CBI HQ - CONTINUOUS 24

Rigsby moves closer.

RIGSBY
Perhaps you figured to get revenge more directly.

DANIEL
No.

(CONTINUED)

RIGSBY

How did the fight start?

DANIEL

We were over at Roy T's place playing cards, drinking. His mom's in rehab so he's got the run of the place. I did some trash talking and Cody got mad. We fought. He won. That's all.

Jane enters, pulls up a chair close, so that his knees touch Daniel's.

JANE

Look in my eyes.

Daniel is not keen, but obeys.

JANE (CONT'D)

(forcefully but calm)

Don't look away. What did you say that angered Cody?

DANIEL

You know it's a card game, lot of trash talking. I was tripping on his family, like your mama's a ho, your dad's a punk bitch...

Daniel's eyes drop and go back to Jane. It's hard to keep eye contact.

JANE

If you don't keep your eyes on me, I can't tell if you're being honest.

DANIEL

I'm looking at you, man. Cody went off. Baaam. Smashes a beer bottle over my head. No warning. I'm out cold, but the guys tell me he tried to seriously stomp me out. If they hadn't of grabbed him, I could be dead.

Beat.

JANE

How much did the Elkins pay you for your silence?

24 THE MENTALIST
CONTINUED: (2)

"Red Rum"

SALMON 11/12/08

27A.

24

DANIEL

Nothing.

JANE

You want to try that again?

(CONTINUED)

24 CONTINUED: (3)

24

Daniel looks away. Beat. He shrugs, might as well give it all up now...

DANIEL

A thousand dollars.

Jane smiles at Cho through the glass...

*

25 EXT. ELKINS HOUSE - DAY

25

Jane and Cho walking toward the Elkins house.

CHO

You have to admit it's uncanny.
The Lord of the Beasts?

JANE

Coincidence.

CHO

Please. What are the chances?

JANE

About a million to one.

CHO

There you go.

They go to the Elkins' front door.

JANE

Life is a million to one. The universe is one big coincidence. Cosmically improbable coincidences happen all the time. You just don't notice them.

CHO

Or, she's a witch.

JANE

Or she's a witch.

Jane RINGS the DOORBELL.

26 INT. LIVING ROOM. ELKINS HOUSE - DAY

26

Michael and Janice questioned by Jane and Cho.

MICHAEL

Is she in custody? The witch?

CHO

No sir.

(CONTINUED)

JANICE

Why not?

JANE

She does admit to putting a spell on your son, as you said. But that doesn't constitute a criminal offense. It's protected free speech.

JANICE

So why are you here?

CHO

It seems Cody had some violence issues that we need to speak about.

JANICE

No! He was a good boy.

JANE'S POV: Brad comes quietly downstairs and heads to the back of the house...

CHO

We're not saying otherwise, ma'am, but if he had problems with his temper, that might help explain the context leading to his death.

MICHAEL

(calm anger)

Context in a pig's ear. You're blaming Cody for his own murder.

CHO

No sir, we --

JANE

-- Hey, question. Always bothers me. Why is it called football? Nobody uses their feet much, do they?

MICHAEL

Are you trying to be rude and disrespectful or what?

JANE

Or what. Can I use your bathroom?

Janice puts a restraining hand on Michael's arm.

26 CONTINUED: (2)

26

JANICE

Of course. It's back there, to
your left.

JANE

Thanks.

Jane exits the room.

MICHAEL

What's his problem?

CHO

Sorry. Do you know a boy named
Daniel Brown?

MICHAEL

No.

JANICE

Michael.

MICHAEL

Fine. Yes. And I know where this
is going. Cody had a fight with
him, and yes, we gave Daniel some
money to make up for any, any
inconvenience.

ANGLE: Jane doesn't head toward the bathroom, instead he
goes in the opposite direction, out to --

27 EXT. BACKYARD. ELKINS HOUSE - DAY

27

Where he finds Brad crouched in a WOODEN PLAYHOUSE that's
long since gotten too small for him. Jane crouches down to
say hello.

JANE

There you are. Hello.

BRAD

Go away.

(NB An observant viewer will see there's a PENTAGRAM drawn on
an interior wall of the playhouse.)

JANE

I wish I could. But I can't.
It's my job to hassle you until
I get the truth.

BRAD

(sardonically)
Good luck with that.

(CONTINUED)

27 CONTINUED:

27

Beat.

JANE

It must have been tough, being Cody Elkins' little brother.

BRAD

No. Sometimes.

JANE

Me, I would hate it. He gets all the attention, all the glory, girls flocking around, for what? Running and jumping and catching things. Gibbons can do that.

BRAD

Gibbons can do it better.

JANE

If gibbons played football, they would kick serious jock butt.

Brad smiles.

28 INT. LIVING ROOM. ELKINS HOUSE - CONTINUOUS

28

MICHAEL

Alright, I gave Daniel Brown the money to keep him quiet. Cody has, had, a real shot at a college career. Would've been the first Elkins to have that chance. We were so proud. But if coaches hear about those kind of run-ins... it could've ruined his chances with the top schools.

CHO

Had those 'run-ins' ever happened before?

MICHAEL

No.

JANICE

No. Our son had no problem with violence. It was an isolated incident.

Michael looks around, suspicious.

(CONTINUED)

28 CONTINUED:

28

MICHAEL

Where's your friend?

29 EXT. BACKYARD. ELKINS HOUSE - CONTINUOUS

29

Jane and Brad talking easily now...

JANE

How come Cody killed Tamzin Dove's
cat?

Brad hesitates awkwardly.

BRAD

I don't know that he did.

JANE

She saw him take it.

BRAD

She, she, saw what she saw I guess.
I don't know.

(intense)

If he did do it, killed the cat,
d'you think he deserved to die?

JANE

Do you?

BRAD

I'm asking you.

MICHAEL

Hey.

Michael's in the back doorway, glaring at Jane.

MICHAEL (CONT'D)

You don't speak to my son without
my permission.

JANE

Oh. That's a little weird and
controlling, but okay. May I speak
to your son, Mr. Elkins?

MICHAEL

No. You can't.

Jane raises his hands in amiable surrender. He turns to
Brad.

JANE

I asked. See you around, Brad.

(CONTINUED)

29 CONTINUED:

29

Jane exits past Michael through the back door and into the house.

30-31 OMITTED

30-31

32 INT. CBI VEHICLE. ELKINS' STREET - NIGHT (N/2)

32

Rigsby and Van Pelt staked-out, watching the Elkins house. Rigsby opens a lunchbox and is dismayed to find carrots and nuts and such.

RIGSBY

Oh my God. Where's my food? What is this?

VAN PELT

That's healthful and nutritious snacking.

RIGSBY

I'm going to die.

VAN PELT

Ha ha.

RIGSBY

Seriously. I'm allergic to carrots.

VAN PELT

Well, I'm tired of your corn chips. It's like working with a caterpillar. Nibble nibble nibble.

RIGSBY

I can't even be in the same room as carrots or I go into anaphylactic sh --

He pretends to fall unconscious.

VAN PELT

Funny.

He remains still.

VAN PELT (CONT'D)

That's enough.

She shoves him. He's limp.

VAN PELT (CONT'D)

Rigsby, stop it.

Van Pelt suddenly sees something out the window.

(CONTINUED)

32

CONTINUED:

32

VAN PELT (CONT'D)
-- Look. He's leaving.

Rigsby sits up with a start. Follows her gaze.

Rigsby and Van Pelt's POV: Brad furtively exiting the Elkins' frontyard with A BICYCLE. He jumps on it and cycles away...

ANGLE: THE CBI VEHICLE follows a moment later...

33

INT. BULLPEN. CBI HQ - NIGHT

33

Jane lying on his sofa, Lisbon pecking at Van Pelt's keyboard.

LISBON
Why the hell won't this damned
thing log on?

PHONE RINGS.

(CONTINUED)

33 CONTINUED:

33

LISBON (CONT'D)

Oh Van Pelt, good, how do I get
into the --

(listens, alert)

When?

34 EXT./INT. CBI VEHICLE. TAMZIN DOVE'S HOUSE - NIGHT

34

Van Pelt's POV: Silhouetted in the front door, Brad is
welcomed with a hug by Tamzin Dove and enters the house.

VAN PELT

Now. He just went in. They
hugged.

35 INT. BULLPEN. CBI HQ - NIGHT

35

Lisbon on the phone, turns to Jane.

LISBON

Brad Elkins has gone to Tamzin
Dove's house. Hugged her and went
inside.

JANE

Interesting. They should wait ten
minutes, then go in.

LISBON

Why wait?

JANE

Let the plot develop. Let the
fruit ripen. Let the yeast rise
etcetera.

LISBON

What if he means to do her harm?

JANE

If he's going to do that, he'll
have done it by now.

Off Lisbon...

36 INT. CBI VEHICLE. TAMZIN DOVE'S HOUSE - NIGHT

36

Van Pelt on the phone.

VAN PELT

Okay, boss.

Hangs up.

(CONTINUED)

36 CONTINUED:

36

RIGSBY

Well?

VAN PELT

We wait ten minutes then go in.

Rigsby shrugs a reluctant okay. Settles back. He picks up a bag of chips, but thinks better of it, and puts the bag down again.

VAN PELT (CONT'D)

Personally, I don't care if we wait all night. Witchcraft stuff gives me the creeps.

RIGSBY

Doesn't bother me. Nerds in cloaks.

VAN PELT

There's more to it than that.

RIGSBY

It's just a silly alternative lifestyle. Like Star Trek, or yoga.

37 INT. TAMZIN DOVE'S HOUSE - NIGHT

37

Wicca mood MUSIC PLAYS. The room is lit only by candles.

Wearing an ornate robe, Tamzin Dove stands -- priestess-like -- at the center of a PENTACLE MAT on the floor. She holds a sorcerer's knife and a glass of milk.

Brad Elkins -- in only his jeans and blindfolded -- is led into the living room by two cloaked and hooded figures.

They lay him down on the floor -- face up -- at Tamzin's feet.

Tamzin raises the knife and the glass above her head and begins murmuring a Latin chant...

TAMZIN

Veneficae vox, atram lunae horam,
cum incendio expelli,
quod, venefica, nites.

38 OMITTED

38

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

39 OMITTED 39

40 INT. TAMZIN DOVE'S HOUSE - NIGHT (N/2 CONT'D) 40

Holding the knife and glass of milk high, Tamzin walks in circles around Brad, lying on the floor as before.

TAMZIN

By blood has he been sullied, by
blood let him cleansed.

HOODED ACOLYTES

By blood has he been sullied, by
blood let him be cleansed.

The MUSIC increases in tempo and intensity. Tamzin repeats the same Latin chant...

TAMZIN

Veneficae vox, atram lunae horam,
cum incendio expelli,
quod, venefica, nites.

She spills milk on Brad, and stabs at the air over his body, getting closer and closer.

41 EXT. TAMZIN DOVE'S HOUSE - NIGHT 41

Rigsby and Van Pelt move toward the house. They approach the front door. Take their positions on either side. Rigsby goes to knock, but stops when he hears the chanting from inside. He looks to Van Pelt --

RIGSBY

You hear that?

She does.

VAN PELT

What is it?

Unholstering his gun...

RIGSBY

Not yoga.

Rigsby rattles the door knob, assessing, then shoulders the door hard enough to open it.

42 INT. HALLWAY. TAMZIN DOVE'S HOUSE - CONTINUOUS 42

Their guns drawn, Rigsby and Van Pelt move down the dark hallway, cautious. The chanting getting louder, as they finally--

42A INT. TAMZIN DOVE'S HOUSE - CONTINUOUS 42A

-- burst in on the ritual, guns aimed, held high.

RIGSBY/VAN PELT
Drop the knife! Get down! Get
down!

Tamzin and her terrified acolytes do what they're told. As Rigsby and Van Pelt cuff them, Brad sits up and pulls off the blindfold, angry that the ceremony was interrupted.

BRAD
What the hell?

VAN PELT
Brad, we're CBI. You alright?

BRAD
What's wrong with you people? Why
can't you leave me alone?

TAMZIN
Be calm, Brad. And be patient with
the ways of the Cowan.

Van Pelt and Rigsby look at each other, mystified.

43-44 OMITTED 43-44

45 INT. INTERROGATION ROOM. CBI HQ - CONTINUOUS 45

Tamzin alone. Jane enters, sits down.

Beat.

JANE
Tamzin Dove. The files tell me
your real name is Sarah Jones, from
New Jersey. Your mother committed
suicide when you were sixteen. You
don't know who your father is.
You're a college drop out. You
have a history of mild psychiatric
problems.

(MORE)

(CONTINUED)

JANE (CONT'D)

You served six months for shoplifting a few years ago.

TAMZIN

Sarah Jones is dead. I'm Tamzin Dove, I'm a priestess of Wicca. You can't hurt me.

JANE

I don't want to hurt you. I imagine there's been enough of that. I want to help you. This is a murder investigation. One way or another, you're looking at trouble.

TAMZIN

The Goddess will protect me.

JANE

Tamzin, the Goddess may give you solace and hope and meaning in your life, but she can't protect you from the police out there.

Tamzin considers her options. Relents...

TAMZIN

Brad's been an apprentice in my coven since last autumn equinox. There's no crime in that.

JANE

Kind of young to be a witch, isn't he?

TAMZIN.

We're all born witch. We're all born in magic. It's taken from us as we grow up.

JANE

Interesting, if true. So what happened when Brad's parents found out about this new direction in his life?

TAMZIN

Brad's parents just really hate witches for some reason. I mean like, more than most. About a month ago, his mom threatened to kill me if I ever spoke to him again.

45 CONTINUED: (2)

45

JANE

But you did.

TAMZIN

Brad came to me of his own free will. He was drawn to Wicca. I couldn't turn him away.

JANE

How does he feel about the spell you put on his brother?

TAMZIN

He's at peace with it. That's why we were conducting the cleansing ritual. Brad knows the difference between the world of magic and the real world. He understands I didn't kill his brother.

46 INT. OBSERVATION ROOM. CBI HQ - CONTINUOUS

46

Rigsby has a file in hand.

RIGSBY

Maybe because, in the real world, Brad did it.

LISBON

What have you got?

RIGSBY

(off file)

Brad's been hospitalized twice in the last year. Both times, the accident report lists the cause as "rough-housing with brother."

LISBON

You think Brad finally had enough?

RIGSBY

Everybody has a limit.

Lisbon knocks on the glass. Jane looks up.

47 INT. CONFERENCE AREA. CBI HQ - NIGHT

47

Brad, facing off with Lisbon and Jane.

BRAD

Me? No! Why would I kill my own brother?

(CONTINUED)

47 CONTINUED:

47

LISBON

To stop him from hurting you.

BRAD

He never hurt me, ever. Never.
Cody and me were cool.

LISBON

He put you in the hospital twice.

Beat. Brad looks awkward.

BRAD

Accidents. They were accidents.

JANE

So he did hurt you. Just
accidentally.

BRAD

Right. I mean, no. Yes.

JANE

He hated that you were friends with
Tamzin, didn't he?

BRAD

Yes.

JANE

But you wouldn't give her up.

BRAD

No.

JANE

Why?

BRAD

I feel safe there.

Cho enters, beckons.

47A INT. KITCHEN. CBI HQ - CONTINUOUS

47A

Jane and Lisbon and Cho. Jane's making a cup of tea...

CHO

The parents are here. Want me to
hold 'em off a while?

(CONTINUED)

47A CONTINUED:

47A

LISBON

Yes. Wait, no. Better send Brad home with them and get some hard evidence before we bear down on him.

(CONTINUED)

47A CONTINUED: (2)

47A

Jane agrees.

JANE

Yes, but let me talk to them first...

48 INT. CONFERENCE AREA. CBI HQ - NIGHT

48

Michael and Janice holding onto Brad, shutdown teenage-style in their embrace. Lisbon there with Jane. He holds his cup of tea...

MICHAEL

I don't see why you had to bring him all the way down here.

LISBON

We're sorry for any inconvenience.

JANE

Strange that none of you told us about his connection to Tamzin Dove.

JANICE

We were confused, to be honest with you. We don't understand Brad's obsession with witchcraft. We want to understand, we're trying, but it's, it's disturbing and a little embarrassing to tell the truth.

Brad looks grim, but says nothing. Michael gives him a hug.

MICHAEL

But we're in this together, right? We're going to get help. Nowadays there's therapy for this sort of problem. We'll get through this.

JANICE

Have you charged that Dove woman?

LISBON

No.

JANICE

Isn't it obvious she did it? Her or one of her weirdo friends.

LISBON

She's helping us with our inquiries.

(CONTINUED)

JANE

She swears she's innocent, so we're having her put a spell of revelation on the murder weapon.

The Elkins are surprised, naturally. Jane gives Lisbon a tiny look -- run with it.

JANICE

A spell of revelation?

JANE

Witches have the power of telekinesis. She has a spell which will raise the weapon from wherever it's been concealed and reveal it to us.

MICHAEL

You believe that evil crap?

JANE

You never know. No harm in giving it a whirl.

JANICE

That's insane.

JANE

(shrugs)
Her last spell worked pretty well.

JANICE

How can you be so cold?

JANE

Practice.

Jane waves and exits, casually.

LISBON

I apologize.

She hands Janice a form on a clipboard to sign.

LISBON (CONT'D)

Brad's free to go.

The Elkins leave.

Jane finds Tamzin.

50 CONTINUED:

50

As Jane escorts Tamzin to the exit, Cho watches them furtively from inside a doorway.

JANE

Look after yourself. And if I were you, I'd stay away from Brad Elkins for a while.

TAMZIN

I'll do as the Goddess tells me.

Jane smiles. She's nothing if not true to her faith.

JANE

Fair enough. Next time you speak to her, put in a good word for me.

TAMZIN

I will.

Tamzin exits. Cho emerges, goes to Jane.

CHO

I thought you were going to have her cast a spell. Find the murder weapon.

JANE

No, the spell's already cast.

CHO

When did she cast it?

JANE

She didn't. I did.

CHO

You can cast spells?

JANE

Cho, there's no such thing as spells.

Cho frowns.

(CONTINUED)

50 CONTINUED: (2)

50

CHO

You're messing with my mind.
I don't appreciate it.

Cho walks away.

JANE

He really is a little freaked out
by this witchcraft malarkey, isn't
he?

LISBON

Uh, yes.

JANE

We're going to need to work a
double shift on the stake-out
tonight.

LISBON

You want to tell me what's going on
at least?

JANE

Oh come on. You're telling me you
don't know what's going on?
You don't know who did it and why?

Lisbon gives him a deadpan look.

LISBON

No. But you're going to tell me.

Jane smiles...

JANE

How 'bout I show you?

He walks off with Lisbon...

51 OMITTED

51

52 EXT. ELKINS HOUSE - NIGHT 52

The CAR in the DRIVEWAY starts. Headlights shine bright as the vehicle pulls out and drives down the STREET...

52A INT. CBI VEHICLE #2. ELKINS HOUSE - NIGHT 52A

...the vehicle passing US. Jane and Lisbon are in the front seat. They've been waiting for this.

LISBON

Here we go.

As Lisbon starts the engine --

(CONTINUED)

52A CONTINUED:

52A

JANE

You better call Cho.

Lisbon dials her cell and they set off to follow the Elkins' car.

53 EXT. RURAL ROAD - NIGHT

53

ELKINS' CAR in motion...

54 EXT. BRIDGE OVER RIVER - NIGHT

54

The Elkins' car pulls over at the bankside. We now reveal Michael, who gets out with a small bundle and walks to the river's edge. He gets set to throw the bundle into the river.

A CAR'S HEADLIGHTS COME ON.

Michael shields his eyes...

CHO

Drop it, Michael! Put it down, now!

But Michael doesn't. Instead, he runs in the opposite direction. Until ANOTHER BLINDING SET OF HEADLIGHTS stop him in his tracks.

LISBON

You're not going anywhere. Just drop it!

Realizing he's cornered, Michael looks around, bewildered, drops the bundle...

INSERT - The bundle on the ground is A MONKEY WRENCH, wrapped in a rag.

Michael raises his hands in the air. Giving in.

JANE (O.S.)

(on LOUDSPEAKER, deep voice)

Michael!

55 INT. CBI VEHICLE #2 - CONTINUOUS

55

Jane has the mike, and is enjoying himself.

(CONTINUED)

55 CONTINUED:

55

JANE
(on LOUDSPEAKER)
This is God speaking. You have made
me angry, Michael. Very angry.

LISBON
Alright, that's enough.

JANE
(on LOUDSPEAKER)
You are...

Lisbon TURNS OFF the LOUDSPEAKER.

JANE (CONT'D)
...under arrest.

56 INT. INTERROGATION ROOM. CBI HQ - NIGHT

56

The monkey wrench, lies on the table. Jane and Lisbon talk
with Michael...

JANE
Amazing, isn't it? The murder
weapon revealed. Tamzin's spells
really work. She really is a witch
I guess.

MICHAEL
I don't know what you're talking
about.

LISBON
I'm sure the forensics will confirm
your son's blood and tissue on one
end of that wrench. Your
fingerprints on the other.

MICHAEL
I have no knowledge of that.

LISBON
Why else would you be trying to
hide it? Tell us what happened,
Michael. Maybe there were
circumstances. Maybe you had to
defend yourself.

MICHAEL
I don't have to explain anything.

(CONTINUED)

LISBON

What about your sons' trips to the emergency room? Their broken bones?

MICHAEL

Just clumsy, I guess. A little dense at times.

JANE

Good thing they had you to keep them in line, eh? Some people don't understand how lucky they have it.

MICHAEL

That's right.

Michael nods in agreement, until he looks up to find Jane looking back at him with malice.

(Jane not only sees a murderer, but a man who is lucky enough to have his family, yet chose to betray them.)

JANE

I realized it was you when Brad said he liked going to Tamzin's house, because he felt safe there. Safe. Who feels safer at a witch's house than they do at home?

(beat)

You've been beating and abusing your wife and sons for years, haven't you?

MICHAEL

No.

JANE

Cody finally stood up to you, didn't he? What was it that finally set him off?

(beat)

My guess, you started smacking Brad around a little too much. Cody wanted to protect his brother. Was that it?

MICHAEL

No.

JANE

No, he says. Your wife and son are down the hallway. They say no too.

(MORE)

(CONTINUED)

56 CONTINUED: (2)

56

JANE (CONT'D)

He didn't do it. It can't be.
Someone else did it.

(to Lisbon)

They know we caught him throwing
away the murder weapon. And they
still don't believe he killed Cody.
Imagine how much they love this
man, to be in such denial.

(beat)

Cody confronted you. He wasn't
going to put up with your crap
anymore.

FLASHBACK

57 INT. GARAGE - NIGHT (N/0)

57

*MOS Michael's pushing his son in the chest, haranguing him
about something. Cody takes it and takes it, then pushes
back. Michael is enraged. A spittle flecked red-faced scary
rage. But Cody is mad too.*

JANE (V.O.)

And you could not hear that. Could
not hear that.

*Cody picks up a monkey wrench off the shelf. Mistake.
Michael's anger finds another gear. He snatches the wrench
from his son, and smashes him upside the head with it.
Several times.*

END FLASHBACK

58 INT. INTERROGATION ROOM. CBI HQ - CONTINUOUS

58

Long beat...

MICHAEL

He tried to hit me. I was
defending myself.

Jane stands abruptly. Got the confession they need.

JANE

Goodbye, Michael.

He exits. Lisbon takes a beat, pulls her seat closer to
Michael...

59 INT. HALLWAY/OUTSIDE WAITING ROOM. CBI HQ - NIGHT

59

Jane walks down the hallway, passing the spartan ROOM where
Janice and Brad are, well, waiting.

(CONTINUED)

59 CONTINUED:

59

He passes the room quickly, deliberately avoiding their gaze; walks a bit further and stops. Thinks. Dammit. He goes back to the waiting room, enters.

60 INT. WAITING ROOM. CBI HQ - CONTINUOUS

60

We see through the window as Jane closes the door behind him. Sits with an anxious Janice and Brad. We're unable to hear what Jane says, but we know we're watching him tell them what really happened to Cody.

As Jane rests his hand on Janice's knee, she deflates. Tears flow, yes, of sadness, heartbreak, what she always feared could happen. But amidst the horror, Janice grabs Brad's hand, and we sense the slightest glimmer of relief, the two knowing that all these years of terror and anguish have finally come to an end...

DISSOLVE TO:

61 INT. KITCHEN. CBI HQ - DAY (D/3)

61

A little pillar of smoke rises from a ball of newspaper burning in a saucer. Jane waiting for it to burn up completely. Van Pelt enters.

VAN PELT

What are you doing?

JANE

A small favor for Cho.

Jane pushes the ash into a jelly jar, puts on the lid.

62 INT. BULLPEN. CBI HQ - DAY

62

Cho at his desk. Jane comes up, gives him the jelly jar.

JANE

(casually)

Tamzin Dove told me to give this to you. She said to keep it in a safe place.

Jane moves on. Cho is mightily relieved to have possession of the ashes, and clutches the jar to his bosom as if it were a precious living thing.

FADE OUT.

THE END