

THE MENTALIST

"Red John's Footsteps"

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Episode 121
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THE MENTALIST

"Red John's Footsteps"

Episode #121

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38, 39

TEASER

FADE IN:

1 EXT. CROCKER MEMORIAL STATE PARK. SAN ANGELO - DAY (D/1) 1

A STONE MEMORIAL and flagpoles flying Old Glory and the California Bear are the focal points of a fenced half-acre patch of grass and trees and neat flowerbeds at the center of San Angelo, an old farming town. The usually quiet park is a hive of activity -- POLICEMEN, CSI TECHS, NEWS CREWS, GAWKERS behind yellow tape; that whole scene. All revolving around a crime scene that is, so far, just out of our view.

RIGSBY and CHO are waiting at the park entrance.

RIGSBY

(grumpy)

Any place. Suspect can leave the body any place. And they dump it on the only state land within a hundred miles. Making it ours.

CHO

Why is that a bad thing?

RIGSBY

Come on. You saw the body.

CHO

It's a coincidence.

RIGSBY

If there's one thing Jane's taught me...

He stops because JANE and LISBON and VAN PELT approach.

LISBON

Hi. What have we got?

They walk and talk toward the crime scene.

CHO

Victim's name is Emma Plaskett. Nineteen. Local girl. First responder knew her from high school.

He points out an ASHEN YOUNG DEPUTY sitting on the hood of a Sheriff's Department Cruiser.

(CONTINUED)

1

CONTINUED:

1

CHO (CONT'D)

Lives at home with her parents, has an older brother and a twin sister, Maya, who went missing at the same time last night.

The others react. Oh crap.

RIGSBY

Their car was found abandoned on the roadside last night. Ten miles north of here.

LISBON

Who's coordinating search teams locally?

RIGSBY

Sheriff Hardy here is in charge.

This last as they come up on SHERIFF HARDY (30's), who is gazing sadly at the crime scene, chewing gum.

SHERIFF HARDY

Hi. Ed Hardy. Good to meetcha.

He puts out his hand to Lisbon.

LISBON

Lisbon, Van Pelt, Jane.

Hardy nods politely to them. Jane goes to look at the body.

SHERIFF HARDY

I've called in all my people and we've got volunteers rendezvousing at the football field. We'll grid up and have 'em in the field shortly.

We see Jane react strongly, but we don't see the body.

JANE

Lisbon. Look.

She senses the urgency in his voice, and does as he asks. POV -- a quick impressionistic look at the body.

LISBON

Oh damn.

JANE

Yes.

(CONTINUED)

LISBON

No. It's a coincidence.

CHO

That's what I said.

JANE

There's no such thing as
coincidences. Not with him.

Rigsby looks to Cho -- exactly.

SHERIFF HARDY

What are you all talking about?
Who's him?

VAN PELT

Red John. He's a serial killer.
This is his style of, of cutting.

CHO

The rest of his MO is absent. Red
John works indoors. He doesn't
move the body post mortem. And
where's the smiley face?

VAN PELT

It's a trademark. He wouldn't drop
that.

Jane and Lisbon step aside, so that Sheriff Hardy doesn't
hear. Made easier by the DRONE OF A PLANE in the sky
overhead.

JANE

It's him. Look at her toenails.

LISBON

I see them.

JANE

Painted with her blood. Just like
my wife. This is Red John, and he
wanted to make sure I'd be on the
case.

LISBON

Look, it's strange. I'll give you
that. But you're jumping to
conclusions. There's no way to
tell for sure who...

1

CONTINUED: (3)

1

One by one, Van Pelt, Cho, Rigsby and Hardy all look up at the sky. Lisbon and Jane see this and look up also.

POV -- In the clear blue sky, a LIGHT PLANE IS SKYWRITING, with smoke, finishing up a wide circle, and then creating two dots for eyes. Jane and the CBI team are silenced. Holy fuck.

SHERIFF HARDY

What the hell?

The little PLANE DRAWS the curve of a smile, five hundred yards wide. The predatory look on Jane 's face is almost sinister. The hunt is on.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

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

A Victorian farmhouse in the country. Two cars and a sheriff's department cruiser outside. Jane and Lisbon and Hardy get out of Hardy's vehicle and approach the Plaskett front door, where a DEPUTY is standing.

Hardy takes a wad of gum from his mouth, tosses it.

SHERIFF HARDY

Man, this nicotine gum is like chewing on a tire.

LISBON

Tell us about the family.

SHERIFF HARDY

Old money. Mr. Plaskett's an architect. Mom's a sculptor. There's been Plasketts in the county since before there was a county. Which counts around here. I've been in town ten years and I'm still the new guy.

The Sheriff is interrupted by ARDEN PLASKETT as they enter...

3 INT. ENTRANCE HALL. PLASKETT HOUSE - CONTINUOUS 3

Jane, Lisbon and Hardy meet Arden and NOAH, (both 50's).

Arden's a Diane Lane type with a drinking problem. Noah is a Bill Hurt type with a beard, pious spectacles, and a songlike calm that hovers on the edge of irritating.

ARDEN

Maya, where's Maya? Is Maya alright? Where is she?

LISBON

We don't know as yet, ma'am. But every effort is --

ARDEN

-- Where is she? Where is she?!

Noah takes Arden's hand, tries to calm her.

(CONTINUED)

3

CONTINUED:

3

NOAH

Arden, they don't know where she is. We must let them do their jobs.

He helps her sit down, where she subsides into quiet sobbing.

JANE

There's a brother, isn't there? Where's he?

NOAH

On his way here. He lives up in Parkersville.

JANE

Can we see the girls' bedroom?

NOAH

Uh, sure. Of course.

4

INT. TWINS' BEDROOM - DAY

4

Noah leads Jane and Lisbon into a large room with two beds one at either end.

NOAH

...We tried having them sleep in separate bedrooms, but it never took. They prefer to be together.

From the doorway, Jane and Lisbon look around the room. A typical teenage girl's room, doubled.

NOAH (CONT'D)

In your professional judgment, do you think that Maya is dead also?

JANE

Yes.

Lisbon shoots him an admonishing glance.

LISBON

We keep an open mind and assume she's alive. There's always hope.

JANE

Not much.

NOAH

I see. Thank you for your candor.

(CONTINUED)

Beat.

LISBON

Perhaps your wife needs you with her, Mr. Plaskett.

Noah perceives Lisbon's meaning -- she'd rather they look around the room without his presence.

NOAH

Yes of course.

Noah exits. Jane and Lisbon move around the room, gently scanning the contents by touch and sight. The following dialogue covers that scanning -- PHOTOS, sports trophies, pop stars, cuddly toys. (The distinctions are very subtle, but Emma is the darker, risk-taking twin. Maya more sunny and conventional...)

LISBON

Why so cruel? And since when do you care about statistics?

JANE

Statistically, it's Dad that did it. I wanted to raise his pulse a little.

LISBON

Hold on. This is a Red John case now. The cutting style, the painted toenails, the skywriting, put them together, it's hard to dismiss.

JANE

Yes, it's Red John alright. But someone else is involved. Else why has he changed his MO so radically? Skywriting?

LISBON

He wanted to be sure that the CBI, that you would be on the case. He's luring you into some kind of trap, obviously.

Jane seems to think that's a good thing.

4

CONTINUED: (2)

4

JANE

Yes, that's part of it. But why take them from a car, instead of catching them home alone like he's always done before? And why two victims at once? Why twins? Why break pattern?

LISBON

He broke pattern once before.

JANE

Yes. He broke pattern because it was personal. He wanted to punish me.

(beat)

I don't think these girls are random targets. I think there's something personal behind this.

ON a PICTURE of the twins at a Halloween Party -- both dressed as red devil girls.

JANE (CONT'D)

Red John knows them or someone close to them.

5

EXT. HANGAR. AIRSTRIP - DAY

5

DANI FOGARTY, (40/50's) female, is tinkering with smoke nozzle on her plane when Van Pelt approaches.

FOGARTY

Hey.

Van Pelt shows her badge.

VAN PELT

You're the pilot drew that face about two hours ago over San Angelo?

FOGARTY

That was me. How'd it look? Clean? Good and round?

VAN PELT

Why did you do that? Draw the face?

FOGARTY

Er, it's my job. I got an internet order.

(MORE)

(CONTINUED)

5

CONTINUED:

5

FOGARTY (CONT'D)

From some company in San Fran.
R-Jay Solutions, Inc., I think they
were called.

VAN PELT

R-Jay.

FOGARTY

They paid the full one thousand two
fifty up-front by cash transfer.
What's this about?

VAN PELT

What did you think the design was
meant to signify?

FOGARTY

No idea. "Smile" I guess. I'll
write whatever. No four letter
words or stuff like that, of
course.

VAN PELT

You have an address for R-Jay?

FOGARTY

Yes ma'am. I do.

She points. They head toward the hangar...

6

INT. LIVING ROOM. PLASKETT HOUSE - DAY

6

Jane and Lisbon with Hardy and the Plasketts. All seated
except Jane. Arden's calmer now, but holds Noah's hand tight
for support.

LISBON

You last saw them when?

NOAH

Just after dark last night. They
went to see a movie. They were due
home by eleven. But they never
came home.

(CONTINUED)

ARDEN

(apropos her own thoughts)
They were going East to college in
the fall. They took a year off to
chill, they called it. We must
tell the -- who is it, the dean's
office...?

NOAH

Yes dear.

LISBON

Have they ever been out all night
before?

NOAH

Oh sure. Sleep-overs. School
trips.

JANE

Boyfriends?

NOAH

Yes, they had boyfriends. Nobody
serious.

LISBON

Anyone at the moment?

The tiniest hesitation. Both Jane and Lisbon pick it up.

NOAH

No. Nobody right now. It can be
hard for boys to stand a chance.
They're such a strong couple.

JANE

But still, very different
characters.

ARDEN

Oh yes. If you know them well.

JANE

Emma's darker, moodier, a risk taker. Maya's a happier soul, more conservative, cautious.

ARDEN

(surprised)

Yes.

NOAH

(wary)

How do you know that about them?

JANE

I tell you that only so you'll know that there isn't any point in lying to us.

NOAH

Lying? Why would we lie to you?

Arden's looking at the floor.

JANE

Arden, do you always follow your husband's lead? Do you never struggle against his need for control?

NOAH

Excuse me...

JANE

(ignoring him)

Just because you drink too much doesn't mean you don't have a say. I should think he's at least half the reason that you drink in the first place eh? He's a good man, but cold, pious.

NOAH

You know, possession of a badge doesn't excuse you from acting with normal human decency --

ARDEN

-- Oh be quiet, Noah. Be quiet.
You and your stupid self-righteous
virtue. That's what drove the
girls away from us.

NOAH

Arden, please control yourself.

ARDEN

Control myself why exactly? Why?
People will talk? My beautiful
girls are gone. And what if it's
him that did it? Or some friend of
his?

LISBON

Friend of who?

Arden turns to Lisbon and Jane...

ARDEN

For a few months now, the girls
have been mixed up with drugs. And
the sad kind of people that come
along with that. Our son Drake
heard that Emma was romantically
involved with a dubious character.
She denied it totally. So we don't
really know for sure, but...

LISBON

Do you know his name?

ARDEN

Mace Guthrie.

Lisbon looks to Hardy, who's nodding dourly in recognition.

SHERIFF HARDY

I know Guthrie. Small time thief.

JANE

You were going to keep quiet about
this man so as not to sully the
family name?

NOAH

My daughters are gone. Forgive me
for not wanting their names dragged
publicly through the mud as well.

ARDEN

They're not gone! Maya isn't dead!
She isn't dead!

7 OMITTED

7

8 EXT. GUTHRIE'S PLACE. SAN ANGELO - DAY

8

The bad end of town. Rundown tract houses and dirt yards
with mean dogs and dirty children in them.

Jane, Lisbon, Hardy and TWO DEPUTIES walk from their parked
cars along the street toward Guthrie's meager house.

SHERIFF HARDY

You carry a gun?

JANE

I never touch them.

SHERIFF HARDY

Okay, well you hang back a tad uh?
We'll take this nice and easy.
Mace Guthrie's a bona fide bad guy.
B and E mostly, but he has a couple
of serious assaults and a statutory
rape on his sheet.

On Hardy's gesture, the Deputies go around the back.

9 EXT. FRONT DOOR - DAY

9

Hardy bangs on the front door. No reply.

Communicating with gestures, Lisbon and Hardy draw their
weapons and enter the unlocked house. The SOUND of a
ferocious DOG BARKING O.S and half beat later Lisbon and
Hardy come running out. Hardy slams the door just in time to
stop a BIG VICIOUS DOG exiting.

CRASHING SOUNDS O.S TAKE US TO...

10 OMITTED 10

11 EXT. BACK ALLEY. GUTHRIE'S PLACE - CONTINUOUS 11

MACE GUTHRIE comes out of a window, hits an oncoming DEPUTY with a length of wood; and books it down the alleyway. The second Deputy appears only in time to draw his gun and aim before Guthrie dodges around a corner and out of our sight. The Deputy gives chase. Lisbon and Jane and Hardy come from around the side of the house.

SHERIFF HARDY

You okay, Duke?

The Deputy nods, a little shamefaced. The other Deputy returns limping, telegraphing a shrug to say "lost him." Guthrie's dog comes out into the yard and barks at them all through the fence.

JANE

That's a loyal dog.

11A INT. MAIL AND COPY CENTER. STRIP MALL - DAY 11A

Cho and Rigsby talking to a middle-aged Asian Lady OWNER/MANAGER behind the counter. Copy machines, stationery supplies, a wall of mailboxes.

CHO

Your store is listed as the mailing address for R-Jay Solutions, Inc..

The Store Owner smiles at officialdom as she knows she must...

STORE OWNER

Yes? Okay.

Rigsby checks his notes.

RIGSBY

Suite 121.

STORE OWNER

Sure.

She points at the wall of mail boxes.

(CONTINUED)

11A

CONTINUED:

11A

RIGSBY

A suite is like, a room.
An office.

STORE OWNER

A suite is a box. You have a small
company, you look big.

CHO

Okay, we need to open box 121. And
we need all the information you
have on who rented it.

STORE OWNER

No problem. You have a warrant?

CHO

Ma'am, this is a murder
investigation.

This usually makes people sit up and cooperate, but the Store
Owner merely nods cordially.

RIGSBY

We can get a warrant, but it takes
time and time is of the essence.

STORE OWNER

(still smiling amenably)
No problem. Go get a warrant.
I'll be here. Following the law.

Cho and Rigsby stare at her a moment, stymied. She studies
Cho appraisingly.

STORE OWNER (CONT'D)

(to Cho)
You have a wife?

CHO

No.

STORE OWNER

I have a niece. Very pretty.
Dermatologist.

CHO

Thanks, that's okay.

STORE OWNER

When you come back, I'll show you a
picture. Very pretty.

(CONTINUED)

11A CONTINUED: (2) 11A

CLOSE ON MAILBOX 121...

12 EXT. ALLEYWAY. GUTHRIE'S PLACE - A MOMENT LATER 12

One of the Deputies is poised, ready to open the door to the yard, with a stick in his hand. Hardy is at the wheel of his cruiser, Lisbon next to him. Jane in the backseat. Hardy nods. The Deputy opens the gate. The dog streaks out of the yard and down the alleyway in the same direction that Guthrie went. Hardy's cruiser follows.

13 EXT. SAN ANGELO STREET - DAY 13

VARIOUS SHOTS: Guthrie's dog comes at a steady trot, snuffling, following a scent. Half a block back comes Hardy's cruiser, following the dog.

14 EXT. HOUSE CONSTRUCTION SITE - DAY 14

A half renovated house surrounded by a chain link fence. Guthrie's dog leans up against the fence on its hind legs, looking in. Hardy's cruiser pulls up. Jane et al get out.

15 EXT. CONSTRUCTION SITE SHED - DAY 15

Hardy and Lisbon have guns drawn as they open the shed door. Inside, standing against the back wall looking awkward with nowhere to hide, is Mace Guthrie.

SHERIFF HARDY

Hands up.

GUTHRIE

Okay okay.

ANGLE: Jane gingerly pats the dog.

JANE

Good dog.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

16

INT. CBI HQ. INTERROGATION ROOM - NIGHT (N/1)

16

Guthrie seated, cuffed, restless. Jane enters, pulls up a chair, sits down. Jane studies Guthrie for a moment.

GUTHRIE

What?

JANE

Emma and Maya Plaskett.

Guthrie looks wary all of a sudden.

GUTHRIE

What about them?

JANE

You didn't hear? It's all over the TV news.

GUTHRIE

(like I watch the news)
TV news. What?

JANE

Emma was found horribly murdered
this morning. Maya's missing.

Guthrie reacts with horrified surprise.

GUTHRIE

Oh no. Oh God.

JANE

Were you in a sexual relationship
with either of them?

GUTHRIE

No. No.

JANE

Really.

GUTHRIE

No. Never. Maybe hung with them a
couple or so times. That's it.

Jane studies him.

(CONTINUED)

16

CONTINUED:

16

JANE

Mace, I see that you cared for Emma and Maya, and I see that you're lying to me. That's a bad idea.

GUTHRIE

I got nothing to do with this.

JANE

Please understand something. I have a deeply personal interest in this case. I will do whatever it takes. I will have you framed for murder, I will torture you, I will kill you myself. Whatever it takes.

Guthrie's taken aback. Unseen by Guthrie, Jane wags a finger for the benefit of those in the observation room. "I'm just kidding."

17

INT. OBSERVATION ROOM - CONTINUOUS

17

Lisbon and MINELLI watching Jane and Guthrie.

MINELLI

Ah geez, Lisbon. Come on. This is on tape. Control your man there.

LISBON

Give him some slack. He's playing the guy. Doesn't mean it.

MINELLI

Doesn't he? You know what Red John does to him. He can't think straight. He would do all that he said, and more, if you let him.

LISBON

I won't let him.

18

INT. INTERROGATION ROOM. CBI HQ - CONTINUOUS

18

Guthrie decides to tell the truth.

GUTHRIE

Emma and me had a thing. She ah, I don't know what she saw in me, but she liked me, you know? Both those girls have a way about 'em. They look at you like they really see you.

(CONTINUED)

JANE

Yes.

GUTHRIE

So me and Emma had been hooking up for a month or so, and I get a phone call. Some guy I don't know says stay away from her or else, and hangs up before I can tell him to eat it.

JANE

Describe his voice.

GUTHRIE

Soft. Quiet.

JANE

Did you do what he said?

GUTHRIE

No. Course not. I kept on seeing her.

(beat)

But then one morning couple weeks ago, I wake up, there's a freakin' pig's head on the pillow next to me. I lock and bolt the doors at night. There's no way someone gets in. But they did. Mental, yeah? Spooked the hell out of me. I'm into Emma and all, but I've been staying away from her since then.

JANE

Any theories as to who it was?

GUTHRIE

No. Thing is, me and Emma were on the down low. Nobody knew. She insisted on that. So how did he know? He must have been spying on her real close.

(beat, thinks)

How did you people know?

Jane looks back through the observation glass.

Jane joins Lisbon and Minelli. Minelli's looking askance at him.

JANE

We need to talk to the Plaskett girls' brother.

LISBON

Yes.

JANE

Let's go.

LISBON

Not now. It's two in the morning.

JANE

You sleep. I'll drive. Why's Minelli looking at me like that?

LISBON

He's worried about you.

MINELLI

Yes I am. You know how you are.

JANE

I know how I am. Don't worry. Lisbon will keep me in check, right Lisbon?

LISBON

That's what I told him. He didn't totally buy it.

JANE

Her word is my command. Is that right? No, her wish, her wish is my command.

MINELLI

This is not funny.

JANE

Everything's funny if you look at it the right way.

Minelli gives him a long look, then a curt look with a finger point and a flash of prayerful hands to Lisbon.

MINELLI

Be careful.

He exits.

(CONTINUED)

19 CONTINUED: (2)

19

JANE

Let's go.

LISBON

No. We'll go first thing in the morning. Get some sleep now.

Jane takes a beat, considers arguing the point. Lisbon's eyes narrow.

19A INT. BULLPEN. CBI HQ - NIGHT

19A

Jane sits on his couch, wide awake. Waiting.

20 EXT. SAN ANGELO - DAY (D/2)

20

A gorgeous day amid rolling fertile green fields, the sun just risen over mountains clear on the horizon.

21 EXT. PLASKETT HOUSE - DAY

21

Jane and Lisbon walk up to the front door. DRAKE PLASKETT (late 20's) comes out to meet them. He's a tall earnest Ivy Leaguer of the Saab-driving eco-liberal, good friends with one of the young Kennedys, variety. Right now, he's looking tired and anguished, but putting up a good stoic front.

DRAKE

Good morning. I'm Drake Plaskett. Maya and Emma's brother.

LISBON

Agent Lisbon, Jane.

Arden Plaskett comes from the house, looking like a long day's journey into night.

ARDEN

Have you found Maya?

LISBON

No, ma'am. But the search for her is continuing with every available resource, I assure you.

ARDEN

Where have you looked for her?

LISBON

I couldn't tell you exactly, ma'am. To clarify, the CBI, we conduct the investigative aspect.

(MORE)

(CONTINUED)

21

CONTINUED:

21

LISBON (CONT'D)
Sheriff Hardy is very ably
organizing the physical search.

ARDEN
Oh. I see. I...

DRAKE
And Sheriff Hardy will call us if
he has news, Mother. How can we
help you, Agent Lisbon?

22

INT. LIVING ROOM. PLASKETT HOUSE - DAY

22

Lisbon, Jane with Noah, Arden, and Drake...

LISBON
You said it was Drake who told you
about Guthrie, yes?

NOAH
Yes.

LISBON
(to Drake)
How did you know about him?

Drake clears his throat.

DRAKE
Around a month ago, I'd say, I was
staying the weekend, and I
overheard the girls talking, Maya
telling Emma that this Guthrie
character was dangerous and she
should be careful. Naturally, I
was very concerned. I told my
parents.

NOAH
And we decided to confront Emma
about it.

LISBON
I see. If we can sit down and take
a statement from you, Drake, that
would be helpful.

DRAKE
Of course. Anything you need.

JANE
And I'd like to look at the girls'
room again if I may.

23 INT. TWINS' BEDROOM. PLASKETT HOUSE - DAY 23

Jane enters. Jane stands still and gazes about for a long moment, closes his eyes, breathes in deep via his nose. Then starts roaming the room, humming gently as searches.

24 INT. LIVING ROOM. PLASKETT HOUSE - DAY 24

Lisbon talks with Drake.

DRAKE

I live in Parkersville. About fifty miles north of here.

LISBON

You're a teacher, is it?

DRAKE

Yes. English and Classics at the Enright Academy.

LISBON

Married? Single?

DRAKE

Single. Mother says I'm too picky.

He glances upstairs off footsteps. Is he nervous?

25 INT. TWINS' BEDROOM. PLASKETT HOUSE - DAY 25

Jane sits down at a large and cluttered vanity table, that serves as a kind of general work station for the girls. Jane looks at himself in the mirror, looks up. Sees something.

POV -- On top of the wall moulding, something that glints.

He uses the chair to climb up onto the table, and looks closer. He reaches up and feels around and pulls a tiny CAMERA and MICROPHONE UNIT from concealment.

JANE

Lisbon!

There's a very thin wire attached. Jane pulls on the wire and follows it around the room, peeling it away off the top of the wall moulding until it disappears behind a heavy wardrobe.

JANE (CONT'D)

Lisbon!

(CONTINUED)

Jane pushes the wardrobe away from the wall. The camera wire goes into a hole in the skirting board, a section of which seems loose. He levers the skirting board away from the wall, and using the wire, lifts out a very small TRANSMITTER. Lisbon and the Plaskett family enter. Jane holds up what he's found.

JANE (CONT'D)
Camera, microphone, and
transmitter.

Jane pokes out his tongue at the little camera and pulls the wire out of the transmitter.

Arden groans with disgust and horror.

NOAH
Someone was spying on our
daughters?

LISBON
Who had access to the room?

ARDEN
Nobody. Just us. And Janine, the
housekeeper.

LISBON
Nobody else?

NOAH
No. Nobody.

Beat. Jane and Lisbon settle their gaze on Drake.

JANE
Drake, how are your electronics
skills?

DRAKE
You're accusing me of this?

JANE
No need to sound so outraged.
Let's be fair, you are the
likeliest suspect. You can see
that.

LISBON
You said yourself, you overheard an
intimate private conversation
between them.

DRAKE

That's, no. No. They're my little sisters. I love them.

JANE

Nobody doubts that.

LISBON

No one else had access to their room, did they?

DRAKE

You people spend too much time in the gutters, dredging up filth. You begin to think the whole world is dirty. But it's not. It's you that's become dirty.

JANE

True. Sad but true. But that doesn't make you clean.

LISBON

Where were you the night before last?

DRAKE

At home. Alone. I was --

NOAH

(recalling)

-- Wait. There was a break in, eight months ago.

ARDEN

That's right.

NOAH

They broke the kitchen door to get in. Took some cash and liquor and broke a few vases. We assumed it was teenagers on a spree.

LISBON

That would make a good cover. Did you report it to the police?

NOAH

Yes, we did. The Sheriff will confirm it.

ARDEN

So leave my son alone.

(CONTINUED)

25

CONTINUED: (3)

25

DRAKE

It's alright, Mother. They're
doing their job.

Lisbon's PHONE RINGS.

LISBON

Excuse me.
(answers the phone)
Hey.

26

OMITTED

26

27

INT. MAIL AND COPY CENTER. STRIP MALL - DAY

27

Rigsby on the phone. Cho in BG.

RIGSBY

We got the warrant and we're about
to open the mail box. Jane said he
wanted to be on the line when we
opened it.
(listens)
Okay.
(to Cho)
One minute.

Cho nods. They wait. The Store Owner enters from back of
store, gives Cho a PHOTO. Cho takes it very reluctantly.

STORE OWNER

My niece. Beautiful like a movie
star. Only well behaved.

Cho's actually kind of struck by the photo. Rigsby has a
look at her too, and is impressed.

CHO

Yes. She's attractive.

RIGSBY

Go for it, man.

Cho hands back the photo.

CHO

I'm not looking to get married at
this time, ma'am. Thank you
though.

Behind Cho's back, still with phone to ear, Rigsby pantomimes
his intention to give the Store Owner Cho's name and number,
then speaks into phone...

(CONTINUED)

RIGSBY

Yes, I'm here. You ready?
(to the Store Owner)
Open up.

The Store Owner selects a master key from the dozen or so around her neck. Opens the box. Rigsby peers inside.

RIGSBY (CONT'D)

(to phone)
There's an envelope.

Rigsby takes the letter out (using gloves etc.) and we look at it. A white envelope, typewritten. Christmas stamps.

RIGSBY (CONT'D)

(to phone)
It's typewritten, Postmarked
Hattiesburg. December 28th.
Christmas stamps. Addressed to
Roy Tagliaferro.

Rigsby carefully opens the envelope, unfolds a letter, also typewritten.

CBI car moving through idyllic countryside toward the mountains. Lisbon driving, Jane alongside, looking at a transcript of the letter...

ROSALIND (V.O.)

Dear Roy, I found this address on a business card of yours that I discovered down the back of the sofa. And so I write to you today in the faint hope that this letter may find you. If it does, and you are reading this, I just want to say that I still love you very much despite the very cruel way you treated me, and I hope you will come back to me one day. With all my heart, Rosalind.

Jane folds the letter transcript up.

JANE

It's him. I know it. This Roy Tagliaferro is Red John.

LISBON

We don't know that.

JANE

We know it was Red John killed Emma. So we can assume it was Red John hired the skywriter. The skywriter got the order from R-Jay Solutions, and R-Jay Solutions is Roy Tagliaferro. Hence Roy Tagliaferro is Red John.

LISBON

Maybe.

JANE

We're close. We're very close.

LISBON

You've thought that before now. And you had that exact same bright look in your eye. Red John was a step ahead of us the whole time.

JANE

Yes, but this time, I don't think so. I think he's made a mistake. He can't possibly have known Rosalind would write to him, or that we'd find the letter. It's luck. One in a million luck. This woman Rosalind has seen Red John, Lisbon. She knows him.

A nice ordinary little house on an ordinary SMALL TOWN STREET. Jane and Lisbon approach the front door.

Inside, A BACH FUGUE IS BEING PLAYED EXPERTLY ON A GOOD PIANO. Lisbon RINGS THE DOORBELL. The MUSIC STOPS.

JANE

We're sure this is the right Rosalind?

LISBON

There are only two Rosalinds in the Hattiesburg phone book. The other one is seventy-three, married.

The door is opened by a luminously beautiful woman, (30's) ROSALIND HARKER. There's an eerie grace about her.

LISBON (CONT'D)

Rosalind Harker?

ROSALIND

Yes?

Lisbon holds up her badge.

LISBON

California Bureau of Investigation.
May we come in?

Rosalind reaches out.

ROSALIND

Would you show me some ID please?

Jane and Lisbon look at each other. Oh crap. Only now will
some of us realize that Rosalind is blind.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

30

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

30

Rosalind stands in the doorway opposite Jane and Lisbon.

ROSALIND

Roy Tagliaferro? Yes, I know a man of that name. What about him? What's happened? How did you find me?

LISBON

You sent him a letter last Christmas. It surfaced during an investigation we're conducting.

ROSALIND

You read my letter.

LISBON

Yes, ma'am.

ROSALIND

Did, did Roy ever get my letter?

LISBON

No, ma'am.

ROSALIND

What are you investigating?

LISBON

We're a homicide and serious crimes unit. What can you tell us about Roy Tagliaferro?

ROSALIND

Not a thing. Until you tell me why you want to know.

Jane and Lisbon look at each other.

JANE

We believe he could be a serial murderer named Red John.

Rosalind lets that sink in without displaying her feelings.

(CONTINUED)

ROSALIND
(confident)
No. That's absurd.

LISBON
Ma'am, may we come in?

ROSALIND
No.

JANE
How did you meet him?

ROSALIND
He...
(catches herself)
I'm sure you're very competent
people, but you've made a mistake
somehow.

JANE
How would you describe him?
What does his voice sound like?

ROSALIND
You have the wrong man. You don't
know him. Roy is a good man.
Gentle.

JANE
He was very cruel to you. You said
so in the letter.

ROSALIND
Please leave now.

JANE
No, ma'am. We're not leaving.

ROSALIND
You don't know him!

Rosalind tries to shut the door, but Jane blocks it with his
foot. Rosalind retreats upstairs.

Lisbon and Jane enter. Rosalind's climbing the STAIRS.

LISBON
Ma'am, Mizz Harker...

31

CONTINUED:

31

ROSALIND

I'm not listening. I don't hear you.

SHE GOES UPSTAIRS TO HER BEDROOM and shuts the door. Jane goes to follow her. Lisbon holds him back.

LISBON

Jane...

JANE

We can't leave. She has to speak to us. She's all we have.

Jane climbs the stairs.

32

INT. STAIRS/HALLWAY OUTSIDE BEDROOM - CONTINUOUS

32

Jane sits down on a chair outside Rosalind's closed bedroom door.

JANE

Rosalind?

ROSALIND (O.S.)

Go away!

JANE

I can't do that, Rosalind. Let me explain why.

(beat)

There's a girl missing. Her name's Maya. She's nineteen. Her sister's already been killed by Red John.

Lisbon's sitting halfway up the stairs, listening.

JANE (CONT'D)

We don't know, but he might be keeping Maya captive somewhere.

Beat. Jane waits for a response. Gets none.

JANE (CONT'D)

This same man, Red John, killed my wife and child.

(beat)

That's why I'm here. That's why we can't leave.

Beat. Rosalind opens the door.

(CONTINUED)

32

CONTINUED:

32

ROSALIND

I'm sorry. That's terrible.

She turns and walks back to a chair, sits down.

33

INT. BEDROOM - CONTINUOUS

33

Jane enters. He sees -- High up on the wall over the bed, a frisbee-sized SMILING FACE IS DRAWN IN RED marker, now faded.

ROSALIND

I'm blind, but I'm not blind.

I'm a good judge of human nature.

I need to be. I know Roy very

well, I know him intimately.

And I'm sure, as sure as this floor
is underneath me --

(stamps her foot)

-- I know that Roy Tagliaferro is a
good man.

Beat.

JANE

I believe you. We must have made a
mistake. I'm sorry.

ROSALIND

That's okay. Everybody makes
mistakes. God knows.

JANE

Maybe what it is, Red John is using
Roy's identity somehow, as a cover.

If we could find Roy, he might help
us find Red John.

Rosalind thinks about that.

34

INT. LIVING ROOM. ROSALIND HARKER'S HOUSE - DAY

34

Refusing help, Rosalind brings tea and cookies out for Jane and Lisbon. Jane examines the actual BUSINESS CARD that Rosalind found. INSERT - ON The card -- Roy Tagliaferro, R-Jay Solutions, Inc., Suite 121, San Angelo, CA.

ROSALIND

Roy came to the door one day when
his car broke down up the road, and
he needed to use the telephone.

(MORE)

(CONTINUED)

ROSALIND (CONT'D)

I made him some lemonade and we got talking about classical music and somehow time passed and he didn't leave for two days.

LISBON

(to confirm)

You were lovers.

ROSALIND

Yes.

LISBON

That's, that was brave of you.

ROSALIND

I have to be.

LISBON

How long were you involved?

ROSALIND

He was in my life for five months. He would come and go as he pleased. He said he was doing business in the area.

LISBON

What kind of business?

ROSALIND

He didn't say.

JANE

And you didn't ask? You weren't curious?

ROSALIND

No. I didn't care. I don't live in your world. I live here. I was glad when he came and sad when he left.

JANE

You said in your letter that he was cruel to you.

ROSALIND

Very cruel. He left one day and he just never came back. Never told me goodbye, or why he was leaving. Or where he was going.

(MORE)

(CONTINUED)

ROSALIND (CONT'D)

Just vanished. It's been nearly six months now.

JANE

Describe him.

ROSALIND

Just under six feet tall. Not muscular, but not soft either. Short straight hair. A gentle voice. Rough strong hands. He smelt of pine and nails and earth. He liked to listen to me play the piano.

JANE

What was his favorite music?

ROSALIND

Bach. He admired his rigor.

LISBON

Did anyone else ever see him? The mailman, a cleaning lady?

ROSALIND

No. I lead a fairly solitary life.

LISBON

Did he mention any of his friends? People he worked with?

ROSALIND

No. But he did bring a friend of his over once. For Thanksgiving. Dumar.

Jane and Lisbon sit up.

LISBON

Dumar? No other name?

ROSALIND

Just Dumar. Somewhat of a rube, but amiable. Couldn't believe a blind woman could cook. Came special to see.

LISBON

Anything else you recall about Dumar?

ROSALIND

He smoked a lot. Said he was trying to quit, but he smoked so much he had to run out to the store to buy more cigarettes.

(smiles)

When he came back, he'd bought a stuffed toy elephant as a gift for me.

(beat, recalling)

That was a good day. Roy came a couple more times, and that was it. Gone.

LISBON

D'you still have it? The elephant?

ROSALIND

Yes. I do.

She points. The stuffed TOY ELEPHANT has its own spot on a shelf.

Minelli gets a briefing from Lisbon, Cho, Van Pelt and Rigsby. The elephant is on the table between them.

MINELLI

First thing in the morning, go check on all the convenience stores in that area, it was a few months ago, but it's possible someone will remember selling the elephant and cigarettes together. It was Thanksgiving.

CHO

Will do.

LISBON

Don't lose the elephant. She wants it back.

As Rigsby and Cho don jackets and make ready to leave...

RIGSBY

That's so ironic that's she's blind.

CHO

How is that ironic?

Rigsby searches a beat, caught...

RIGSBY

Whatever, it's messed up. In a way that would be funny, if it wasn't, not funny, I mean --

We lose Rigsby and Cho as they exit...

MINELLI

(to Van Pelt)

Any luck on your end?

VAN PELT

Nope. There's nobody named Roy Tagliaferro anyplace in the database. It must be an alias.

MINELLI

Keep digging. Maybe it's a company name. Or it's listed abroad somewhere. And try the name in English. Tagliaferro means Cut Iron.

VAN PELT

Thank you, sir. That's a good idea.

Minelli and Lisbon head toward his office...

MINELLI

Any leads off the camera in the girls' room?

LISBON

Nope. The Sheriff confirmed there was a break-in at the Plaskett House. The camera probably went in then. But they got no prints, no leads. Sheriff figured it was teenagers, like Mr. Plaskett said.

MINELLI

Still, it could have been the father or brother who planted the camera.

LISBON

Yes it could. We'll keep digging.

MINELLI

Where's Jane?

35

CONTINUED: (2)

35

LISBON
With Rosalind Harker.

MINELLI
Alone? Is that wise?

LISBON
We're close, Chief. As close as we've ever come to Red John. Jane needs to do what he does. Needs to be there. Needs to try and get a sense of the man.

MINELLI
You're starting to sound like Jane. Be careful.

Lisbon nods, hearing him.

35A EXT. ROSALIND HARKER'S HOUSE - NIGHT 35A

ESTABLISHING. One light on in the house.

36 INT. LIVING ROOM. ROSALIND HARKER'S HOUSE - NIGHT 36

Rosalind PLAYS BACH'S PRELUDE in C major from the Well Tempered Clavier. Jane sits listening.

37 OMITTED 37

38 INT. BULLPEN. CBI HQ - DAY (D/3) 38

Van Pelt walks to her desk, yawning, drinking a cup of coffee. Sits down to look at her COMPUTER SCREEN. Galvanized by what she sees, she almost drops her coffee in her hurry to pick up the phone...

VAN PELT
Boss, I think I found something. Overnight I set up and ran a code script to search the probate court's realty transaction records, and I got a hit on the name Cut Iron...

39 EXT. ROSALIND HARKER'S HOUSE - DAY 39

Lisbon's waiting at the curb by her car. Hardy pulls up in a cruiser and joins her just as Jane comes down the walk toward them. *
*
*

*

SHERIFF HARDY

Well?

*

*

JANE

After you.

*

*

SHERIFF HARDY

We've torn up the county pretty much. I'm thinking Maya's dead and buried or she's a long way from here, poor thing.

*

*

LISBON

We have a good lead. Eight months ago, around the time Tagliaferro showed up, an old farm property, Sparrow Peak, ten miles to the north of here was bought. By Cut Iron Properties, Inc.

JANE

Let's go.

LISBON

There's more. A company credit card in that same name was used to buy a large truckload of construction supplies.

Jane grins. He can smell blood.

JANE

Nails. Earth. Pine. He's building something. Let's go.

LISBON

Slow down.

(to Hardy)

We need to find a judge, get a search warrant for this place.

SHERIFF HARDY

Sure thing. Judge Felton over in Eckerville will be quickest probably.

JANE

There's no time for that.

LISBON

No choice. No warrant, no case. We might catch Red John and have to let him walk.

JANE

If we catch him, he's not walking anywhere. He's mine.

LISBON

Don't talk that way. I can't let you anywhere near this case if you start talking crazy like that.

JANE

Crazy? You're the crazy one if you think you're going to stop me. Red John is mine. Don't stand in my way or you'll regret it.

LISBON

(mad as hell)

Are you threatening me?

Jane steps back.

JANE

No. I'm just saying --

LISBON

-- I've had it with you and your egotistical crap! This is not about justice or the law or fighting evil, is it? This is all about you and your wounded pride. Nobody gets the better of Patrick Jane. Well screw you. I'm done with it.

(to Hardy)

Eckerville, right? Judge Felton.

SHERIFF HARDY

Yes, ma'am.

LISBON

If he does anything wrong, if he jaywalks, shoot him.

Lisbon marches off to her car, gets in and drives away.

SHERIFF HARDY

Wow. Steamed up.

Jane waves her off dismissively.

JANE

Let's go.

SHERIFF HARDY

Hold on now. I don't know about that.

JANE

What if Maya's out there right now waiting for someone to help her? What if she dies while we sit here doing nothing?

39

CONTINUED: (4)

39

Beat. Hardy puts his hat on, straightens up...

SHERIFF HARDY

Let's go. Let's do it.

They head for Hardy's car.

40

EXT. CONVENIENCE STORE - DAY

40

Cho and Rigsby park their car, The STORE OWNER (white male, 50's) is stacking merchandise outside...

RIGSBY

What's this now? Store number ten?

CHO

Eleven.

RIGSBY

(blowing air)

This was a waste of time.

CHO

Worth trying.

(showing elephant to store owner)

Sir, excuse me...

STORE OWNER

Sorry sir, no returns.

RIGSBY

Excuse me?

STORE OWNER

You buy the elephant, you keep the elephant.

RIGSBY

You sold this elephant?

STORE OWNER

Sure. Last year. Good item. Comes in elephants, bears, rodents -- \$9.95.

CHO

Last Thanksgiving, do you recall a customer buying this elephant and some cigarettes?

STORE OWNER

No. How would I recall that? Am I an elephant?

(MORE)

(CONTINUED)

40

CONTINUED:

40

STORE OWNER (CONT'D)

(beat)

But you can look at the security tape if you like.

CHO

You have the tape? From five months ago?

STORE OWNER

My son is a techno-nerd. We got state of the art cameras on a nine month loop.

RIGSBY

We would love to look at the tape, yes.

41

EXT. SPARROW PEAK FARM - DAY

41

Jane and Hardy pull up at the fence line of a rundown farm property. A DERELICT OLD FARMHOUSE is visible a few hundred feet off the road, down a dirt driveway. The gate is chained and locked shut.

SHERIFF HARDY

(off rusted mailbox)

7654 Sparrow Peak. This is the place.

JANE

Let's go.

SHERIFF HARDY

(reluctant)

Well, okay.

Hardy takes a shotgun from his trunk, and they climb over the gate and walk down the driveway toward the house.

42

INT. CONVENIENCE STORE - DAY

42

Rigsby and Cho watch a LITTLE TV MONITOR brought up from behind the counter, running at high speed through date/time stamped SURVEILLANCE FOOTAGE of customers at the cash register.

CHO

Here we are. Thanksgiving afternoon. Look for an elephant.

ON THE MONITOR -- people zipping in, freezing at the counter for a second, then zipping out in rapid succession. An elephant appears on the counter for a brief second.

(CONTINUED)

42

CONTINUED:

42

RIGSBY

There!

Cho stops the tape, runs it back fast, passes the elephant...

RIGSBY (CONT'D)

There.

CHO

I see it.

ONSCREEN -- FREEZE FRAME ON THE ELEPHANT. Sure enough, there are three packs of cigarettes alongside the stuffed toy --

The customer, wearing civilian clothes, but instantly recognizable, is Sheriff Hardy.

RIGSBY

(astounded)

That's, that's Sheriff Hardy.

Dumar is Sheriff Hardy.

Cho is already on the phone...

43

EXT. SPARROW PEAK FARM - DAY

43

Jane and Hardy at the front door of the farmhouse. It's hanging half off its hinges. Hardy pushes it open, shines a FLASHLIGHT into the dark interior. Hesitates to enter... Jane's scared, but summons his courage, and goes in first.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

44 INT. CONVENIENCE STORE - DAY (D/3 CONT'D) 44

Cho on the phone. Rigsby with him.

CHO

Answer the phone.

(beat)

Answer the phone.

45 INT. SPARROW PEAK FARMHOUSE - DAY 45

Jane and Hardy move through the empty and derelict house. Jane finds a LOCKED DOOR. Tries to open it. He's pushing and shoving and kicking at the door when...

SHERIFF HARDY

Hey, Jane, look...

Hardy points to a ROUGHLY CONCEALED HATCH cut into the floor. Hardy and Jane pry the hatch open. A roughly made set of stairs descend to a dark room. Jane goes first.

46 EXT. CONVENIENCE STORE - DAY 46

Cho on the phone, Rigsby on the phone also, both on the move to their car...

CHO

Answer the damn phone...

RIGSBY

Van Pelt... Where's Jane and Lisbon?

47 INT. BULLPEN. CBI HQ - DAY 47

Van Pelt on the phone...

VAN PELT

Following up a lead I gave them. Why? What's wrong?

48 INT. UNDERGROUND ROOM. SPARROW PEAK FARM - DAY 48

Jane and Hardy climb through the hatch, down rough wooden stairs into the sparsely furnished room. Jane finds a LIGHT SWITCH.

(CONTINUED)

48

CONTINUED:

48

A chair and a table, a sofa, a fridge. A basin and faucet in one corner. A couple of shelves with power tools, knives, rope, folded plastic sheets, cleaning materials.

On the far wall, a heavy door with a padlock on it, and a little viewing hole with a screen, like a prison cell. There's a key hanging on a nail in the wall next to the door.

Jane peers into the viewing hole...

49

INT. UNDERGROUND CELL - CONTINUOUS

49

JANE'S POV -- A bare room. Nothing in it, but a bed, and a toilet. MAYA PLASKETT sits on the bed, terrified, staring at the door. She must have heard them enter...

50

INT. UNDERGROUND ROOM - CONTINUOUS

50

Jane turns around...

JANE

Maya Plaskett's alive! She...

Hardy points the shotgun at Jane.

JANE (CONT'D)

What are you doing?

SHERIFF HARDY

You act smart, but really, you're kind of dumb, huh? Don't move an inch.

JANE

I, I don't understand.

SHERIFF HARDY

No. You never have really. Do you recall a man named Orval Tanner?

JANE

Yes. He was Red John's accomplice on his first killing. Got caught. Died in jail ten years ago.

SHERIFF HARDY

That's the man. I'm his son, Dumar. This was the family farm. After Dad was jailed, my mother sold up and we moved out of state. She was ashamed.

(beat)

But she was wrong.

(MORE)

(CONTINUED)

SHERIFF HARDY (CONT'D)

He was a good man and a good father. He wrote to me every week until the day he died. Taught me everything I know.

JANE

And Red John?

SHERIFF HARDY

A friend of my father's. And a close friend of mine, I'm proud to say.

JANE

He doesn't have friends. He has tools. He's using you.

Hardy laughs.

SHERIFF HARDY

Red John's not using me. He gave me Maya, he gave me the woman I love, the woman I'm going to marry.

JANE

Love? She's in a cage.

SHERIFF HARDY

Love is cruel. She's safe at least. Not like out there with all the degenerates. She'll grow to appreciate that security I'm giving her. And she'll come to love me like I love her.

JANE

I wouldn't bet on that.

SHERIFF HARDY

Love is a beautiful thing. I'm whole. I'm happy for the first time in life. And Red John made it happen. So don't go telling me he's no friend of mine.

JANE

And in exchange? What's he get from you?

SHERIFF HARDY

He got Emma. And you. He wants you badly. He didn't like how close you got to him last time.

(MORE)

(CONTINUED)

SHERIFF HARDY (CONT'D)

He lured you in so sweetly? It was beautiful to watch. Couldn't help yourself could you? If only that damn Rosalind woman hadn't popped up and spoiled things. We were going to get you here nice and quiet, so we could take our time. Now we're going to have to find somewhere else to keep you both. But that's life. Red John always has a backup plan.

JANE

Keep us for what?

SHERIFF HARDY

Oh you'll have to wait and see. It's going to be so much fun.

LISBON

Hardy, put the gun down.

Lisbon's behind Hardy! Her gun pointed at his head.

LISBON (CONT'D)

Put it down. Slowly.

SHERIFF HARDY

Crap. Listen...

LISBON

Do it!

Hardy puts down the shotgun.

LISBON (CONT'D)

Put your hands behind your head.

Hardy puts his hands behind his head. But doesn't seem as worried as he should be.

SHERIFF HARDY

Bravo. Fooled us uh? You never did go see the judge.

Jane's annoyed with Lisbon.

JANE

Dammit, Lisbon. You were supposed to wait until Red John shows himself.

Lisbon's on high alert, tense...

LISBON

Couldn't take the chance. Red
John's long gone anyhow. Don't
move!

Hardy stops moving...

SHERIFF HARDY

You faked that warrant argument
huh? To lure me into the open.
Slick. How did you know it was me?

JANE

Rosalind mentioned that Dumar was a
heavy smoker, who was trying to
quit. And you chew that nicotine
gum all the time. And it was you
that staged a break-in at the
Plaskett house, so you could plant
the camera.

SHERIFF HARDY

That's it?

JANE

I'm a good guesser.

Hardy spits out his gum.

SHERIFF HARDY

Yeah. You must think you're pretty
cool right now, huh?

Lisbon approaches very carefully to put cuffs on Hardy.

LISBON

Stay very still.

SHERIFF HARDY

I tell you what, girly, if you
surrender now, I'll try and
persuade Red John to kill you quick
and clean, not slow and nasty.

LISBON

Shut up...

She's reaching out to put cuffs on Hardy's wrists, when the
LIGHTS GO OUT, and the hatch at the end of the passage is
slammed shut, plunging the room into COMPLETE DARKNESS.
SOUNDS of a fierce struggle between Lisbon and Hardy.

51 INT. UPSTAIRS. SPARROW PEAK FARM - CONTINUOUS 51

ANGLE -- ZOOM IN ON the locked door...

52 INT. LOCKED ROOM. UPSTAIRS - CONTINUOUS 52

POV -- On a table. A TV MONITOR. ONSCREEN -- in GREEN NIGHT VISION -- The underground room. We obliquely see Lisbon and Hardy struggling while Jane gropes around for the gun on the floor.

Then, SIRENS O.S..

53 EXT. SPARROW PEAK FARM - CONTINUOUS 53

The CBI van, driven by Rigsby, with Cho in passenger side, goes crashing through the front gate. Speeds up the driveway to the front door of the farmhouse. A couple hundred yards back come two CHP MOTORCYCLE COPS.

54 INT. SPARROW PEAK FARMHOUSE - CONTINUOUS 54

Rigsby and Cho come in fast, but careful, with guns and flashlights up.

THEIR POV - As they move through...

The once locked room is open, the door wide. Inside we can see that the TV is off.

CLOSE ANGLE -- The BACK DOOR IS STILL VIBRATING SLIGHTLY, and we catch a glimpse of a man's shadow. But Cho and Rigsby don't see it because...

LISBON (O.S.)

Hey! Down here!

RIGSBY

Boss?

LISBON (O.S.)

There's a hatch in the floor.

Cho and Rigsby locate the hatch. Open it to see Lisbon and Jane blinking in the light.

55 INT. UNDERGROUND ROOM - A FEW MOMENTS LATER 55

Hardy lies unconscious and cuffed on the floor, bleeding from a head wound.

Jane takes the key off the nail and unlocks the door to Maya Plaskett's cell. Lisbon opens the door.

56 INT. UNDERGROUND CELL - CONTINUOUS 56

Maya's staring at the door eyes wide, but her eyes go wider still at sight of Lisbon, Jane just behind her. Lisbon shows her badge.

LISBON
You're safe, Maya.

Maya stares at them. She stands up slowly and moves toward them and Lisbon goes to her -- they come together in an awkward, but heartfelt embrace.

56A EXT. SPARROW PEAK FARMHOUSE - MAGIC HOUR 56A

PARAMEDICS arrive. CHP Officers mill around.
A FEMALE PARAMEDIC escorts Maya Plaskett from the house...

57 INT. UNDERGROUND ROOM - NIGHT (N/3) 57

Jane and Lisbon alone for a moment. Outside, the noise and bustle of Cops and Forensics arriving.

JANE
He was here. Red John was right here. We were this close to catching him.

LISBON
We saved a woman's life, Jane. We saved her life.

JANE
This close.

LISBON
We have Hardy. He'll tell us what we need to know.

JANE
You think? You should have waited. We agreed.

LISBON
And what if Hardy had killed you right there?

JANE
Still, afterwards he would have led you to Red John.

LISBON
But you'd be dead.

(CONTINUED)

JANE

And you'd have Red John.

LISBON

I don't think you really mean what you say. I think you'd choose life.

JANE

You think wrong. You think wrong.

LISBON

(angry)

No, you think wrong. Don't you see that there are people who, who care about you? That need you? You're being selfish and childish and I want you to stop it!

JANE

I wish I could. Some things can't be fixed, you know? Some things are broken for good. You can't be angry. It's just the way of the world.

Beat.

LISBON

(backing off the anger)

We still have Hardy. He'll talk. He'll give us Red John.

Jane feels bad for criticizing Lisbon so fiercely, and backs off a little.

JANE

You're right. We have Hardy. Yes.

LISBON

And we saved a life.

JANE

Yes we did. Hooray for us.

Lisbon wants to say more, but Two Forensics Techs in WHITE JUMPSUITS and masks go up through the hatch, carrying amongst other evidence, Hardy's SHOTGUN. Lisbon follows them out to...

Crossing the yard with Lisbon, we see...

The FORENSICS TECH puts Hardy's shotgun on top of a FORENSICS VEHICLE

Hardy lying unconscious, one arm cuffed to the rail of a gurney, guarded by A CHP OFFICER. Waiting for transfer of custody before being loaded onto an ambulance.

Walking away toward the road, Cho and Rigsby herding away TWO DEPUTIES -- subordinates of Hardy's who can't believe what they're hearing --

CHO

Your boss was obsessed with Maya Plaskett. Staged a break-in at her house so that he could plant a camera in her bedroom. Watched her for months and schemed with Red John to abduct her and her sister and use them as bait to catch Jane as well.

As they get to the CBI vehicle...

RIGSBY

Have a nice day now...

Cho and Rigsby get in their car and drive off.

CLOSE ON Hardy -- He's very very slowly using his free hand to pull a HANDCUFF KEY from a hiding place in the back of his belt.

Lisbon approaches Maya who is sitting in the backseat of a POLICE CAR, wrapped in a blanket.

LISBON

Maya, I have to sign some paperwork with the forensics people, and then we'll take you home. Okay?

MAYA

Okay.

LISBON

You need anything?

MAYA

I'm good. Thank you.

Maya's face turns ashen and her eyes go wide -- Lisbon turns to see what Maya's reacting to...

HER POV -- Hardy uses the CHP Officer's own gun to shoot him dead. BLAAAM! And then Hardy TURNS AND COMES AT LISBON AND MAYA. Cho and Rigsby and the other Officers are out of sight. Lisbon's gun is holstered.

(CONTINUED)

58

CONTINUED: (2)

58

She reaches for it, but there's no time. Hardy points the gun at her head. BLAAAM! Hardy drops, shot in the back. Lisbon's unharmed.

MOS -- BACH'S PRELUDE in C major from the well tempered clavier plays over....

Jane stands by the evidence table, shotgun smoking in his hands. He puts down the gun and goes to Hardy, as does Lisbon. They kneel on either side of the dying man. Hardy smiles at Jane, makes a lip-zipping gesture and dies. Jane and Lisbon look at each other...

59

EXT./INT. SPARROW PEAK FARM. POLICE CAR IN YARD - NIGHT 59

MOS -- Lisbon and Maya sit in the backseat. Jane sits in the front passenger seat. All lost in their own thoughts.

A CHP OFFICER gets in the driver's seat and starts the car.

60

EXT. COUNTRYSIDE - DAY (D/4) 60

MOS -- DAWN. The Marshal's car in motion.

61

EXT. PLASKETT HOUSE - DAY 61

MOS -- Maya gets out of the Marshal's car as Arden, Noah and Drake come running to greet her. They embrace joyfully, filled with love and deep relief. Jane and Lisbon get out of the car.

After a moment, Arden breaks away to go to Lisbon and thank her effusively.

62

EXT. COUNTRY ROAD - CONTINUOUS 62

Jane quietly walks away from the happy group, down the COUNTRY ROAD. He stops to pick an orange from a tree, and he's peeling the orange as he walks on, and we...

FADE OUT.

THE END