

# THE MENTALIST

"Red Brick & Ivy"

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**THE MENTALIST**

"Red Brick & Ivy"

Episode #105

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37A

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**GRAY REVISIONS - 12/05/08**

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**TEASER**

FADE IN:

1 EXT. LEYLAND STATE UNIVERSITY - DAY (D/1) 1

The ivy-covered brick of Leyland University in morning light. STUDENTS hurry across sun-dappled green lawns beneath stately old-growth trees on the way to classes in sleek modern buildings.

OVER WE HEAR:

CHANCELLOR STERN (O.S.)

The human mind is a vast universe.  
An inner cosmos that we are only  
now beginning to explore.

2 INT. FOUNDERS HALL. LEYLAND STATE UNIVERSITY - DAY 2

A symposium is taking place, the seats in the hall filled with the world's finest NEUROSCIENTISTS. At the podium, Leyland University's distinguished-looking CHANCELLOR STERN (50's) addresses the room. A STUDENT with a VIDEO CAMERA and LIGHTS films the event.

CHANCELLOR STERN

Our next speaker is one of the  
nation's leading cosmonauts.  
A rising star in the field of  
neuroscience, and a prized member  
of the Leyland faculty. I give you  
Alex Nelson.

The applause indicates respect and eagerness for Nelson's speech.

Chancellor Stern turns with a proud smile to gesture for ALEX NELSON (late 30's) to take the podium.

In the front row, EMILY NELSON watches her husband with adoring admiration. She blows him a discreet kiss. Beside her sits PROFESSOR LEWIS STUTZER, Alex Nelson's mentor, and the head of the University's Neuroscience Department.

From the wings of the stage, SOPHIE MILLER (30's) looks at Alex Nelson with a mixture of anger and anxiety.

Nelson rises nervously, takes a swig of water from a PLASTIC BOTTLE. Clutching at his throat, he falls thrashing and gurgling to the floor. He flails for a moment, then lies still, **dead**.

(CONTINUED)

2 CONTINUED: 2

As Emily and the audience react with shouts of surprise and horror, Sophie Miller runs away.

3 INT. BULLPEN. CBI HQ - DAY (D/2) 3

A RINGING PHONE is answered by RIGSBY.

RIGSBY  
(on phone)  
CBI. Rigsby.

He listens, covers the mouthpiece and yells.

RIGSBY (CONT'D)  
Jane! Phone for you.

JANE approaches.

RIGSBY (CONT'D)  
(holding out the phone)  
Someone called Sophie Miller.

That stops Jane short. It's a name from the past. And there's what looks like real emotional turmoil going on inside.

JANE  
Tell her, tell her I'm not here.

RIGSBY  
(shrugs)  
Oh-kay.  
(into phone)  
I'm sorry, ma'am, he's --

JANE  
-- No, wait.

He takes the phone from Rigsby. As this conversation continues, Rigsby and CHO exchange mimed surprise and puzzlement at seeing unflappable Jane so visibly unsure of himself.

JANE (CONT'D)  
Doctor Miller? This is Jane.

4 INT. LISBON'S OFFICE. CBI HQ - DAY 4

LISBON doing paperwork. Jane enters.

JANE  
Hey.

(CONTINUED)

4

CONTINUED:

4

LISBON

Hey.

JANE

If someone gets murdered on the campus of a State University, it's ours, isn't it?

LISBON

Can be. If we muscle out the locals. Why'd you ask?

JANE

I need a big favor.

5

INT. OBSERVATION/INTERROGATION. LEYLAND POLICE HQ. - DAY 5

Jane and Lisbon watch through one-way glass as Sophie Miller is interrogated by the Chief of the Leyland P.D. -- ED MACVICAR (30's/40's). Military bearing. Quiet menace.

He fixes Sophie Miller with a not-to-be-fooled gaze. She gazes right back.

MACVICAR

Sophie, Alex Nelson's water bottle contained a ten percent solution of hydrogen cyanide. What do you know about that?

SOPHIE

I know hydrogen cyanide is a lethal poison. Beyond that, nothing at all. And please, call me Ms. Miller or Doctor Miller. Or Ma'am. Not Sophie, if you don't mind.

MACVICAR

You're not setting the boundaries here. You were seen by several witnesses arguing with the victim shortly before his death. You fled the scene immediately after his death.

SOPHIE

A cunning plan eh?

(CONTINUED)

MACVICAR

Sophie, since your divorce from the victim two years ago, you've been arrested for assaulting him twice, and made several death threats against him. He obtained a restraining order against you.

SOPHIE

(coolly)

I obtained one against him also.

MACVICAR

That's alright then.

MacVicar tosses a PHOTOGRAPH across the table for Sophie to look at: it shows Alex and Emily Nelson together, smiling, happy.

MACVICAR (CONT'D)

It didn't bother you that Alex had remarried? That he had found happiness with another woman?

SOPHIE

Alex and I got past our personal history. We had to. For the sake of our work together.

MACVICAR

Yes, your work together. At the Stutzer Institute. Which gives you ready access to hydrogen cyanide.

Sophie shakes her head, tired.

SOPHIE

I had thought, being innocent, that I don't need a lawyer. But you have some animus against me I see. I'll say nothing more without a lawyer present.

ON JANE and LISBON in the Observation Room...

Lisbon looks skeptical.

LISBON

What will you do if we take this case, and it turns out she's guilty?

(CONTINUED)

JANE

She didn't do it.

LISBON

How do you know?

JANE

She told me she didn't.  
She wouldn't lie to me.

5

CONTINUED:

5

LISBON

Why not?

JANE

Because she wouldn't.

LISBON

Suppose she did.

JANE

If she's guilty, then she needs to be caught and punished. But she isn't.

LISBON

Jane, I said I wouldn't ask, but I'm asking. Who is this woman to you? What's the connection?

JANE

Trust me, you don't want to know.

FADE OUT.

**END OF TEASER**

ACT ONE

FADE IN:

6 INT. LEYLAND POLICE HQ - DAY (D/2 CONT'D)

6

Carrying a rolled up POSTER, a ROOKIE COP crosses the busy room to MacVicar, who is conferring with Jane and Lisbon. The Rookie waits for MacVicar to acknowledge him before speaking.

MACVICAR

She'll talk. She just needs time.

JANE

(you dolt)

Time to do what?

LISBON

(with a warning look)

Hey.

Jane restrains himself.

LISBON (CONT'D)

(to MacVicar)

I'm not saying she isn't good for it, but there's no solid evidence to support that right now. We have to let her go.

MACVICAR

I disagree.

LISBON

That's your right. But CBI is lead agency on this.

MACVICAR

Yes. Strange that a Department of Justice Unit like the CBI is lead agency. Because Sophie Miller called the DOJ switchboard this morning. You might almost think she chose her own investigators.

Lisbon blinks, but pushes back.

LISBON

Leyland's a state university. We automatically offer our services, when local agencies aren't equipped.

(MORE)

(CONTINUED)

6

CONTINUED:

6

LISBON (CONT'D)

If Sophie Miller called the DOJ  
this morning, it's a coincidence.

MacVicar can tell there's something hinky going on, but he  
can't put his finger on what.

MACVICAR

(to Rookie)

What is it Drobey?

The Rookie hands him the poster.

ROOKIE COP

This was posted up all over the  
Leyland Campus during the night.

MacVicar unrolls it.

MACVICAR

'The Animal Equality League has  
seen justice served! The blood of  
innocent animals was on Nelson's  
hands, and he has paid the price  
for his crimes.'

7

INT. CONFERENCE ROOM. CBI HQ - DAY - LATER

7

Lisbon is reading further from the poster. Jane, Cho, Lisbon  
and Van Pelt listen.

LISBON

They want the animal testing at  
Leyland University to stop.  
Or else 'the monster Stutzer will  
be next to pay for his genocidal  
crimes.'

CHO

Who's Stutzer?

Rigsby looks at his notes.

RIGSBY

Lewis Stutzer is one of the world's  
top neuroscientists. Runs  
something called the Stutzer  
Institute at Leyland.

JANE

What's his connection to the  
victim, Alex Nelson?

(CONTINUED)

RIGSBY

Nelson and Sophie Miller were doing research for Stutzer.

VAN PELT

(disapproving)

On animals? That's so mean.

CHO

You eat them, why not do research on them?

VAN PELT

I only eat chicken or fish.

CHO

No cute animals.

VAN PELT

Right.

RIGSBY

Chickens are cute.

VAN PELT

No. Those beady eyes?  
They --

She stops as MINELLI enters, his mood dark.

MINELLI

(to Lisbon)

What are you, nuts? You voluntarily took on an animal rights case? You know what a nightmare they are. Crazy man-hours, crazy people.

LISBON

I know, I know. I'm sorry.  
I didn't know it was animal rights until too late.

MINELLI

I just got off the phone with Stern, the Chancellor over at Leyland. He's going to be a royal pain in the ass. Plays golf with half the State House. You better close this crap quick.

LISBON

Yes, boss.

(CONTINUED)

7

CONTINUED:

7

Minelli exits. Lisbon and the team look glumly at each other, like school kids put on detention.

8

OMITTED

8

9

INT. LISBON'S OFFICE. CBI HQ - DAY - LATER

9

Jane leans against the doorway.

(CONTINUED)

JANE

Thanks for not telling him I made  
you take the case.

Lisbon doesn't answer, stares at Jane with a level gaze.

JANE (CONT'D)

Hello? Lisbon?

LISBON

Tell me the truth.

JANE

Okay. Okay.

(beat)

Darth Vader? He's actually Luke's  
father.

LISBON

Seriously. For the umpteenth time,  
I've stuck my stupid neck out for  
you. I think I deserve the truth.  
Why is Sophie Miller so important  
to you?

She waits. Long beat. Deep breath from Jane, diving in.

JANE

She was my doctor.

LISBON

She's a psychiatrist.

JANE

Yes. She was my psychiatrist.

LISBON

You hate psychiatrists. So you  
always say.

JANE

She's a good psychiatrist.

LISBON

I guess she must be. She managed  
to keep you in the room.

JANE

It was a locked room.

Lisbon tries not to overreact.

(CONTINUED)

9

CONTINUED:

9

LISBON

Oh?

JANE

I went through a bad patch.  
Had to spend time in a hospital.  
Sophie helped me through that time.

Beat. This is a big revelation for Lisbon. She has to recalibrate her sense of who Jane is.

LISBON

It's not on your record.

JANE

No. And believe me, that's not easy to do. I know there's nothing shameful about a breakdown, but I confess, I am ashamed of it.

Long beat. Lisbon studies him with fresh eyes.

LISBON

Thank you for being honest with me.

JANE

Sorry for keeping it secret from you.

They're looking at each other intently when...

VAN PELT

Uh, shall I come back later?

Lisbon and Jane move apart. Lisbon beckons her in.

LISBON

What d'you have?

10

INT. BULLPEN. CBI HQ - DAY

10

VAN PELT and Cho brief Lisbon. In the BG, RIGSBY watches a SCREEN, running swiftly through a SURVEILLANCE DVD, one of a stack.

VAN PELT

Rigsby's started in on the campus security tapes. Nothing yet. I've been tracking this Animal Equality League? They're all over the internet. They believe in animal equality, so you know, they're not very happy.

(MORE)

(CONTINUED)

10

CONTINUED:

10

VAN PELT (CONT'D)

They've taken credit for several firebomb attacks on slaughterhouses and animal testing facilities. Serious people.

CHO

I interviewed the staff at the auditorium. There's no security to speak of. Anyone present at the symposium could have poisoned his water bottle. There are no prints, but Nelson's on it. Nobody saw exactly where he got it from. The brand is the same all over the campus.

Off the surveillance tapes...

11

EXT. LEYLAND UNIVERSITY CAMPUS - AFTERNOON

11

ESTABLISHING SHOT of a sleek modern building with a SIGN telling us it's THE STUTZER INSTITUTE.

12

INT. FOYER. STUTZER INSTITUTE - AFTERNOON

12

Jane and Lisbon approached by a young blonde woman -- KERRY SHEEHAN (early 20's), a graduate student assistant. Slim and athletic-looking, Kerry is vaguely reminiscent of a younger version of Sophie if you were to notice, but you wouldn't. At the moment, her eyes are red and her face is blotchy from crying. She's quivering with emotion.

KERRY SHEEHAN

How do you do. I'm Kerry Sheehan?  
Dr. Stutzer's teaching assistant?  
He can see you now. I'll bring you to him.

She opens a door by typing a code into a keypad, starts leading them down a HALLWAY.

JANE

Did you know Alex Nelson well?

Kerry Sheehan nods, sniffing.

KERRY SHEEHAN

Yes. He was a good good man. He was...

JANE

Yes? He was...?

(CONTINUED)

12 CONTINUED:

12

KERRY SHEEHAN

He was a good man.

13 INT. STUTZER'S LAB - AFTERNOON

13

Professor Stutzer is at a computer, writing. A lion in winter, Stutzer may now be past his prime and his mind may occasionally wander, but he still displays moments of laser-like insight that indicate just how formidable he must have been in his day.

LISBON

Excuse me, Dr. Stutzer? We're from the CBI.

He rises and crosses to the them.

STUTZER

A terrible business. Alex was a first rate researcher. Truly first rate. I can't tell you how much I'll miss him.

Lisbon nods.

LISBON

I'm very sorry, Dr. Stutzer. We'd like to talk to you a little about the threats --

STUTZER

(oblivious)

-- It couldn't have come at a worse time, of course. This will set us back months I'm afraid. Months.

JANE

What are you doing here exactly, Dr. Stutzer?

STUTZER

Our work here is highly sensitive. Secret.

LISBON

What you say to us regarding your work is completely confidential. All CBI agents sign a binding non-disclosure agreement.

Stutzer takes a beat, considering.

(CONTINUED)

STUTZER

Very well. I'll tell you what we are doing here. We are curing evil. We are banishing the devil.

Stutzer lights up now, human in his enthusiasm.

STUTZER (CONT'D)

We have identified the section of the brain that governs moral decision-making...

He takes a MODEL HUMAN BRAIN from a shelf, and puts a pencil into it to illustrate.

STUTZER (CONT'D)

It's a small fold of tissue called the cingulate gyrus, here in the medial part of the brain. This is the source of good and evil. We have learned how it works. And how to readjust it when it's not working correctly. We have created what we call a morality engine.

Jane smiles.

JANE

A morality engine.

STUTZER

You are skeptical. Nevertheless it is true. We are plumbing the depths of the human soul. Do you know what is down there? Do you know what your soul is made of?

JANE

Something like really high quality chocolate ice cream, but invisible.

Stutzer looks at him blankly.

STUTZER

Ah, humor. Good. Thank you, no. Your soul is electricity. The essence of your being is a series of rapid electrical impulses. Morality is a binary switch system in the brain. We are learning how to operate that switch system.

(CONTINUED)

LISBON

Where do animals come in to this?

STUTZER

(smiles wryly)

We aren't allowed to poke around  
inside human heads until we've  
tried the same thing on monkeys  
first.

He leads the way to TWO LARGE CAGES, the front doors marked  
'R', and 'S.' He opens the door marked 'S' and reveals a  
MONKEY sitting on the floor, contentedly munching from a  
basket of fruit.

STUTZER (CONT'D)

This is Susan.

He bends down, pats Susan.

STUTZER (CONT'D)

When she first arrived here, she  
was extremely violent. Over food  
especially.

In the cage, Susan gazes up at the humans with warm, child-  
like eyes, holds out a banana.

STUTZER (CONT'D)

We recalibrated her anterior  
cingulate gyrus. And look at what  
a happy and generous girl she is  
now.

Jane turns to the monkey, who offers the banana again,  
grunting plaintively. Jane takes the banana and, with a  
quick sleight-of-hand pass, makes it vanish. The monkey  
hoots in amazement. Jane makes the banana reappear, hands it  
back to the delighted monkey. Watching, Stutzer smiles.

JANE

Is Susan here the full extent of  
your animal testing?

STUTZER

(shrugs)

There were other monkeys before  
her. Rats. Mice. Pigeons.

(CONTINUED)

JANE

Have you ever been threatened by animal rights activists before now?

STUTZER

Yes, of course. If one is a prominent scientist, one is sometimes menaced by animal people. It is always nonsense.

LISBON

In this case, we must assume the threat is very real. The Marshals will provide you with full protection, but you're going to need to be careful.

Stutzer makes a dismissive noise, goes to his desk and pulls out a small REVOLVER.

STUTZER

I am not intimidated. What we are doing here is far too important. In the long term, this technology has the potential to eradicate violence from human relations. That's what these animal rights maniacs don't understand. We are trying to create a world of peace, where everyone is safe.

JANE

From monkey attacks.

STUTZER

(blinks)

Ah. More humor. Yes. Monkeys are very different from us. Come this way...

Stutzer leads the way to an interior door. Lisbon and Jane follow...

STUTZER

We are already well past the animal testing, and into the first stages of testing on humans.

He types a code into the keypad, pushes open the door to reveal...

14 INT. TEST ROOM - AFTERNOON

14

Very much like an interrogation room. A COLLEGE STUDENT wearing EEG ELECTRODES strapped to his head sits on one side of a glass wall at a small desk, and a PSYCHOLOGIST sits at a control panel on the other side of the glass, taking notes, off data provided by a hi-tech stack of MONITORS and CONTROL PANELS that display a variety of info about the subject from pulse rate to brain wave patterns.

From the test subjects's perspective, the glass is a SCREEN on which is displayed A HYPNOTIC LOOP OF RIPPLING WATER.

An affectless recorded FEMALE VOICE asks questions over speakers.

FEMALE VOICE (O.S.)

Question five. You can save A.  
The life of a forty-five year old  
homeless male drug addict, or B.  
A priceless masterpiece painted by  
Rembrandt. Which do you choose?

COLLEGE STUDENT

B.

FEMALE VOICE (O.S.)

Question six...

Stutzer shuts the door.

15 EXT. STUTZER INSTITUTE - AFTERNOON

15

Jane and Lisbon exit the building.

JANE

If his machine really works, he's  
going to put us out of a job. We  
should firebomb the place.

LISBON

I can't see it. Humans are more  
than just electrical appliances.

Sophie Miller approaches, on her way into the building.

SOPHIE

Patrick.

JANE

Doctor Miller. Sophie.

Beat. Jane's actually awkward.

(CONTINUED)

JANE (CONT'D)

Uh, this is Agent Lisbon.

SOPHIE

Hello.

LISBON

Hi.

(to Jane)

I'll wait at the car.

Lisbon ambles away.

SOPHIE

Thank you for getting me out.

JANE

Wasn't me. It was the Animal Equality League that sprung you.

SOPHIE

It's the thought that counts. You're looking very well. How have you been doing?

JANE

Good. And you?

SOPHIE

I've had my issues.

JANE

I don't know why that should surprise me. I suppose all patients assume their doctors have no problems themselves.

SOPHIE

Who'd consult a sick doctor? It's one of the reasons I left clinical practice and switched to pure research.

Jane changes tone, asking for a serious answer.

JANE

What are they exactly? Your issues? I mean, what's the story with you and Alex Nelson? Assault? Restraining orders?

15

CONTINUED:

15

SOPHIE

(making light of it)

What can I say. I'm drawn to  
controlling but damaged and  
emotionally unavailable men.

They smile.

JANE

But you and Alex had made a truce.

SOPHIE

Yes.

JANE

But you were arguing with him just  
before he died.

SOPHIE

About work. Is this an  
interrogation? Because I'd like a  
lawyer present if it is.

JANE

Sorry. I just started wondering  
about the logic of it all.

SOPHIE

What logic?

JANE

You saved my life. I owe you. I  
would do anything to repay that  
debt. You know that, right?

She nods.

JANE (CONT'D)

But you're innocent, so, why do you  
need my help? Why am I here?

Beat. She frowns at him, struggling with emotions she wants  
to hide.

SOPHIE

Maybe I just wanted to see you  
again. Now I have. Good-bye,  
Patrick.

She walks away, into the building. On Jane, watching her go,  
conflicted...

(CONTINUED)

15 CONTINUED:

15

**FLASHBACK**

16 INT. DAY ROOM. SANITORIUM - DAY (FIVE YEARS EARLIER) 16

A roomful of LOST SOULS sit staring vacantly at an old black and white television. The air is blue with cigarette smoke. Jane sits among them, face empty of expression, eyes far away. Sophie (brunette) approaches, crouches down to catch Jane's eye.

SOPHIE

Patrick, my name is Sophie Miller.

Jane continues to stare at the television, seemingly unaware that Sophie is even there.

SOPHIE (CONT'D)

Patrick, look at me. I'm going to help you get better.

A despairing smile ghosts across Jane's face as he looks sidelong at Sophie.

JANE

Good luck.

**END FLASHBACK**

17 EXT. STUTZER INSTITUTE. LEYLAND CAMPUS - AFTERNOON 17

Jane takes a beat, walks away toward the car, where Lisbon is waiting.

18 INT. CBI HQ - DAY (D/3) 18

Rigsby runs through the SECURITY CAMERA FOOTAGE, watched by Cho and Van Pelt.

ON-SCREEN: A campus street. A battered old VAN pulls up, a beat later when the van goes, there's an AEL poster on the wall.

Rigsby runs the tape back.

(CONTINUED)

18

CONTINUED:

18

RIGSBY

I got a partial plate...

He points out that the first two digits on the licence plate are visible.

RIGSBY (CONT'D)

Which gets us a list of two thousand vehicles. Look close at the back window...

He points out in the van's rear window is a DECAL of a BEAR.

CHO

Looks like a cat. Or a dog.

RIGSBY

It's a bear. The Northwestern Oregon State Bear. So Van Pelt cross-referenced that vehicle list with alumni of Northwestern Oregon State...

Van Pelt brings up a LIST of five names ON a COMPUTER SCREEN.

VAN PELT

Which gets us five names. All clean, no criminal records, no animal rights activism, all living quietly in Oregon. But... one of them sold his van six months ago to a company based in Sacramento.

RIGSBY

A company with no apparent business and no registered employees. Based out of one of those warehouses by the river?

CHO

Nice work.

RIGSBY

Lisbon's calling the SWAT now.

19

EXT. WAREHOUSE DISTRICT - DAY

19

Cho, Van Pelt and Rigsby are suiting up, checking equipment as the local SWAT TEAM gets into position.

(CONTINUED)

19

CONTINUED:

19

RIGSBY

We've been monitoring the building closely. So far nobody's gone in or out.

CHO

So we don't know how many are in there?

Rigsby shakes his head.

RIGSBY

This could get *nasty*.

Cho stares at him, contemplates saying something, shakes his head and gets back to getting ready.

20

INT. WAREHOUSE - DAY

20

Inside the warehouse is dark and cluttered; old machines loom in the shadows, broken and rusted, and water drips from somewhere, echoing. The beams of the SWAT and CBI flashlights illuminate GRAFFITI covering the walls as the teams move cautiously through the building. In the distance, a GLOW of LIGHT PULSES from a doorway, the SOUND of indistinct VOICES. CBI and SWAT communicate silently by means of hand gestures, and move into position. Then, off the SWAT Commander's slow and deliberate countdown: five, four, three, two -- they blast into the room, amped, ready for anything.

SWAT &amp; CBI TEAM

Freeze! Police! Hands where we can see them! etc. etc.

But they find that the Animal Equality League is ONE GUY in ratty underwear, eating a microwave burrito in front of the television, surrounded by CATS. He stares up at them in surprise.

FADE OUT.

**END OF ACT ONE**

ACT TWO

FADE IN:

21 INT. CBI HQ. BULLPEN - DAY (D/3 CONT'D) 21

The Animal Equality League, or HOWIE DAUBERT, (40's) as he's more commonly known, sits in the bullpen, talking to Cho.

HOWIE DAUBERT

(bland monotone)

Yeah, I killed Nelson. He had it coming. And I'm gonna kill Stutzer too, for what he's doing to the animals. He's got it coming.

CHO

What is he doing to the animals?

HOWIE DAUBERT

Hey, can I go now? I gotta feed the cats. They get hungry, you know? Then they get mad, and they pee on my computer keyboard, and it really screws up my work.

Cho nods sympathetically.

CHO

We won't keep you any longer than we need to. This Animal Equality League, tell me about it.

HOWIE DAUBERT

It's a league of people who believe animals should be equal. To humans. I'm chair of the League's Supreme Council.

ACROSS THE ROOM, Rigsby watches with Van Pelt.

VAN PELT

(dismissive)

He's crazy.

RIGSBY

Crazy doesn't make him innocent. Crazy is what makes people kill other people.

ON CHO AND DAUBERT:

(CONTINUED)

21

CONTINUED:

21

CHO

How did you kill Nelson?

HOWIE DAUBERT

Poison.

CHO

What kind of poison did you use?

HOWIE DAUBERT

Wouldn't you like to know.

CHO

I do know. I'm wondering if you do.

HOWIE DAUBERT

Do you realize that the real rulers of this planet are insects?

Cho throws a weary glance to his colleagues across the room.

VAN PELT

Okay. Crazy innocent, probably.

Rigsby picks up the phone.

22

EXT. LEYLAND CAMPUS - DAY

22

Lisbon on the phone as she walks, Jane in deep thought, keeping pace beside her.

LISBON

(disappointed)

Okay. Yes.

(listens)

No. But keep him locked up until forensics have swept his stuff. Just in case. And call Mental Health Services, have 'em take a look at him.

She puts away the phone.

LISBON (CONT'D)

Looks like the animal rights angle is a dead end.

JANE

Damn.

(CONTINUED)

22

CONTINUED:

22

LISBON

So we're back to square one.

JANE

The grieving widow?

LISBON

Always a good place to start.

She starts the car.

23

INT. NELSON HOUSE - DAY

23

Lisbon sits with Emily, who is talking on her cell phone. Jane ambles around the room, picking things up, examining them. Emily gestures apologetically to Lisbon.

EMILY NELSON

(on phone)

Is three arrangements too few?

(listens)

How much are the lilies? Maybe you should speak to Chancellor Stern, he might have a better idea.

She puts the phone down, turns to Lisbon.

EMILY NELSON (CONT'D)

I'm sorry. Death is so complicated. I'm expected to answer all these questions about everything.

LISBON

Mrs. Nelson, I --

EMILY NELSON

Please, call me Emily. I never really got the hang of being called Nelson.

She stops for a moment, overwhelmed by sadness at her circumstances.

EMILY NELSON (CONT'D)

I was just getting the hang of being a newlywed. Now I'm a widow.

Standing behind her, Jane takes in the whole room. It is decorated in clean modernist style, a bit severe, a bit cold, everything just so.

(CONTINUED)

LISBON

Did you ever have the sense that there was anything wrong in any aspect of Alex's life?

Jane stops at a side table covered with framed PHOTOGRAPHS. Pictures of Alex Nelson receiving awards, Alex with Lewis Stutzer, Alex in the lab, Alex with Emily.

EMILY NELSON

No, I don't think so. I mean, work had been very hard recently, I know that.

Jane picks up the photo of Alex and Emily together. Smiling, happy on a beach somewhere a year or so before. In the picture, Emily's hair is not blonde and straight, but dark and curly.

JANE

Is this you?

EMILY NELSON

Yes. That was when Alex and I first met.

Jane puts the photograph back down.

LISBON

Why was work so hard?

EMILY NELSON

I don't know. When he would talk about his work I couldn't understand a word. He gave up telling me after a while. But he had an argument on the phone a few weeks ago. Alex went into his office, and I heard him shouting he was so angry. He never shouts.

Lisbon writes in her booklet.

LISBON

Any idea who he was shouting at?

EMILY NELSON

No. I think it was a woman. Rosie, he called her I think.

LISBON

Rosie. Do you know anyone named Rosie?

EMILY NELSON

No.

LISBON

Did you ask him about the phone call?

EMILY NELSON

I did. And he said it was a work thing.

JANE

And you believed him.

EMILY NELSON

Yes.

JANE

You didn't suspect he was involved with another woman.

EMILY NELSON

(stoic)

No.

JANE

I'm sorry we have to ask you such things. You have a beautiful home. Did you do the decorating?

Emily looks around.

EMILY NELSON

No, it's all Alex, but he was teaching me. He had an aesthetic.

(remembering)

We just bought a set of Barcelona chairs for the living room.

The PHONE RINGS again. Emily stares at it, overwhelmed.

EMILY NELSON (CONT'D)

It does that every five minutes.

She looks at Lisbon and Jane, helplessly.

EMILY NELSON (CONT'D)

What am I going to do?

Jane goes to sit next to her, takes her hand in his.

(CONTINUED)

23

CONTINUED:

23

JANE

When the funeral stuff is done with, and Alex is buried, get on a plane and go somewhere beautiful and far away. Don't tell anyone where you're going, just go. Start building a new life for yourself.

Emily stares at him, her eyes wide. She nods.

EMILY NELSON

Okay.

Jane raises a finger in admonition

JANE

But you must promise me to fight hard against your weakness for control freaks.

EMILY NELSON

Okay.

She smiles tremulously. Jane smiles, pats her hand. Lisbon rolls her eyes.

24

INT. CBI VEHICLE - DAY

24

Jane and Lisbon climb into the car.

JANE

She couldn't kill anyone unless someone told her to in a firm voice.

LISBON

Yes. That was funny. "Don't listen to control freaks."  
"Whatever you say, sir."

JANE

I was fighting fire with fire. Let's go see Kerry Sheehan.

LISBON

Professor Stutzer's assistant? Why? You think she's the mysterious Rosie?

JANE

The widow's not a blonde. Her hair is dark and naturally curly.

(CONTINUED)

As if that explains everything.

LISBON

(irritated)

And what?

JANE

Her hair is colored and styled to look like Sophie, only younger. Who was a brunette when I knew her.

LISBON

(so?)

So Alex Nelson was a control freak, like you said.

JANE

A freak with a serious thing for getting his women to dye their hair blonde.

LISBON

(a smile dawns)

Kerry Sheehan has roots.

JANE

Yes she does.

LISBON

She was having an affair with Alex Nelson.

JANE

Bravo.

LISBON

Don't patronize me.

Lisbon elbows him and starts the car.

26 INT. KERRY SHEEHAN'S APARTMENT - DAY 26

The front door of the apartment stands ajar. Lisbon and Jane enter.

LISBON

Ms. Sheehan? Kerry? It's Theresa  
Lisbon. I need to talk to you  
about Alex Nelson.

She and Jane head toward the living room --

27 INT. LIVING ROOM - DAY 27

Where we find Kerry Sheehan seated on the couch, holding a dark bottle with a skull and crossbones on the label. Bright pink, but **DEAD**. Next to her on the couch is a note.

INSERT: THE NOTE READS SIMPLY: "FORGIVE ME."

Lisbon pulls out her phone and starts dialing.

LISBON

(on phone)

I need EMTs. Nine-six-five Elm.

She checks the pulse on Kerry Sheehan's neck. Her shoulders slump.

LISBON (CONT'D)

Tell them they don't need to run  
any lights.

FADE OUT.

**END OF ACT TWO**

ACT THREE

FADE IN:

28 OMITTED 28

29 INT. KERRY SHEEHAN'S APARTMENT - DAY (D/3 CONT'D) 29

In BG, Kerry Sheehan's body is gurnied out to a Coroner's van by two Coroner's Men. Lisbon talks to the young MEDICAL EXAMINER as he packs up to go.

LISBON

It is what it looks like, you think?

MEDICAL EXAMINER

Yeah, how pink she was? That's cyanide. Causes high blood oxygen saturation.

LISBON

Thanks.

Van Pelt enters...

VAN PELT

Look at this, boss.

From a baggie, Van Pelt lays out pieces of SEVERAL TORN UP PHOTOS on a table. Intimately romantic snapshots of Kerry and Alex in a hotel room.

VAN PELT (CONT'D)

Found them in the kitchen trashbag.

If we saw the pieces together, it would be too racy to show on air, but as a jigsaw, we get the idea without actually seeing anything.

30 EXT. KERRY SHEEHAN'S CAMPUS APARTMENT - DAY 30

Chancellor Stern confers with Jane and Lisbon.

CHANCELLOR STERN

It's not a tidy end to this sad saga, but it is an end at least. Thank you for all your hard work.

Lisbon would dearly love to agree with Stern, but...

(CONTINUED)

30

CONTINUED:

30

LISBON

We're not done yet I'm afraid. If Kerry Sheehan is a suicide, that doesn't make her guilty of Alex's murder.

CHANCELLOR STERN

(alarmed)

If she's a suicide?

31

INT. BULLPEN. CBI HQ - DAY (D/4)

31

The team gathered to run the case. The physical evidence is laid out on a table. A bag of pills. The torn up photos. The 'forgive me' note.

LISBON

The note is too brief for a woman. Women like to explain things. I think this is a staged suicide.

JANE

Perhaps she was too ashamed of what she'd done to talk of it.

VAN PELT

(agreeing with Lisbon)

She had enough pills to kill herself ten times over...

Van Pelt holds up the baggie full of pill bottles.

RIGSBY

(agreeing with Jane)

Hoarding pills is a characteristic of the suicidal type.

VAN PELT

Yes, but why would she kill herself with hydrogen cyanide, with terrible pain, when she's collected pills that would let her slip away gently?

JANE

Maybe she wanted and needed the pain. To punish herself for killing her lover.

Beat.

(CONTINUED)

LISBON

You really want this case to be over, don't you?

JANE

Don't you?

LISBON

Actually, no. I want to know the truth. And if Kerry didn't kill herself...

CHO

The widow? She had the motive.

LISBON

But not the temperament. No way she's a killer. Which leaves one obvious suspect.

JANE

(grimly)

Sophie.

LISBON

Look at her record. She and Alex were violently obsessed with each other. Maybe they were still involved secretly. Maybe she was jealous of Kerry.

CHO

But why kill Kerry and leave Emily unharmed?

RIGSBY

And how did she even know Kerry was sleeping with Alex?

Jane grabs his jacket, his expression grim.

JANE

Let's go ask her.

As Jane heads out with Lisbon...

JANE (CONT'D)

(intent, flinty)

Let's keep it casual at first with Sophie. Let her relax. She gets her guard up, we'll not get anything from her.

31 CONTINUED:

31

LISBON

You're very combative all of a sudden.

JANE

If she is guilty, she lied to me. And I believed her. She fooled me.

LISBON

The ultimate sin.

JANE

Damn right.

32 OMITTED

32

33 INT. TEST ROOM - DAY

33

It's Sophie at the control panel as a FEMALE COLLEGE STUDENT goes through the test on the far side of the glass partition. Jane and Lisbon look on.

FEMALE VOICE (O.S.)

You can receive one million dollars if you are willing to kill one terminally ill person. Yes or no?

STUDENT

No.

FEMALE VOICE (O.S.)

You can save the lives of a million people if you are willing to kill one terminally ill person. Yes or no?

STUDENT

Yes.

Sophie flips a switch, making the glass two-way. Talks into a mike.

SOPHIE

That's it. If you'll just wait for Greg to remove your headgear, you can go. Thank you so much for your help.

Sophie turns to Jane and Lisbon.

(CONTINUED)

SOPHIE (CONT'D)

Almost everyone answers the set of questions the same way. It's the most basic human morality -- the value we place on a human life, and when we're willing to sacrifice it. But watch now. If I run a current of electricity through this part of the brain...

She indicates ON THE SCREEN.

SOPHIE (CONT'D)

I can provoke a response that totally bypasses any conscious thought.

She points to the computer in front of her, indicating TWO COLOR BARS -- one BLUE, the other RED (similar to the left-right phasing on a stereo system) -- that are central to the SCREEN, flanked by 3D BRAIN-IMAGING and COMPLEX-LOOKING ALGORITHMS.

SOPHIE (CONT'D)

(pointing to an algorithm)

I can manipulate the subject's moral reasoning. Towards good...

She turns to dial a small amount one way -- the RED BAR INCREASES incrementally. She turns the dial the other way, and the RED BAR SHRINKS, while the BLUE BAR CREEPS UP.

SOPHIE (CONT'D)

And if I want, the reverse. Toward evil.

She resets the dial to its base level.

SOPHIE (CONT'D)

Obviously there are complex ethical issues involved, so we've recalibrated the test subjects just enough to prove our findings. We can't get too far ahead of public sentiment.

Jane turns the dial, and the RED BAR SURGES, while the BLUE ONE SHRINKS.

JANE

But theoretically, this way, villains --

(CONTINUED)

He turns the dial the other way, making the BLUE BAR INCREASE and the RED ONE SHRINK.

JANE (CONT'D)

This way, saints.

SOPHIE

Yes. In simple terms.

JANE

I must have a try. Let me have a try.

SOPHIE

As test subject or controller?

JANE

(laughing)

You call them controllers?  
Brilliant. I don't mind which I  
try. I want to do both.

SOPHIE

I'm so happy we've amused you.

LISBON

Doctor Miller, I assume you heard  
about Kerry Sheehan's death.

SOPHIE

Yes. Tragic. Do you think she  
killed Alex?

LISBON

Where would be a good place for us  
to have a quiet talk?

SOPHIE

(a cool smile)

That sounds ominous.

LISBON

We can talk downtown with lawyers  
present. I thought it would be  
more congenial to talk here.

SOPHIE

You're right. And I'm happy to  
talk. I understand, you're just  
doing your job.

Empty for lunch break. Jane wanders. Lisbon sits opposite  
Sophie.

LISBON

We were wondering, did you know  
Kerry was having an affair with  
Alex?

Sophie considers her answer.

SOPHIE

I knew she was having an affair  
with a married man.

(MORE)

SOPHIE (CONT'D)

Because she told me. I didn't know it was Alex. I didn't put it together.

LISBON

She told you though. You were close then?

SOPHIE

Not really.

LISBON

No? She must have known you were Alex's ex. Why would she talk to you of all people?

SOPHIE

I don't know.

JANE

You're a psychiatrist. Take a shot.

SOPHIE

My guess? Because she was a silly little girl and she liked the secret drama of it all. And the safety of the rules that would prevent me from slapping her senseless, if I'd found out.

LISBON

Why would you have slapped her for that? You don't care about Alex anymore.

SOPHIE

I care nothing at all for him. But I don't like to be played with.

LISBON

Were you still in a physical relationship with him?

SOPHIE

No.

LISBON

Who is Rosie?

**The monkey hoots.** Jane's attention goes to the cages. Marked R and S. **Enlightenment** dawns. It doesn't make him happy.

34

CONTINUED:

34

SOPHIE

I don't think I know anyone by that name.

LISBON

Are you sure?

SOPHIE

Yes. Was that Alex's other woman?

LISBON

Emily heard Alex arguing with a woman she thought was called Rosie.

The monkey hoots again.

JANE

Lisbon, would you leave us alone for a moment?

Lisbon looks at Jane like "You sure?". He nods.

LISBON

No problem.

Lisbon goes. Beat. Jane and Sophie look at each other.

SOPHIE

What?

**FLASHBACK**

35

*INT. DAY ROOM. SANITORIUM - DAY (FIVE YEARS EARLIER)*

35

*Jane sits alone at a table, playing a repetitive kid's game (like the popomatic dice bubble for instance) TBD. Brunette Sophie comes and sits across from him.*

SOPHIE

*You need some air. Let's take a walk outside.*

*Jane shrugs, doesn't move.*

SOPHIE (CONT'D)

*Is this how you want to live the rest of your life?*

JANE

*(thinks about it)*  
Yes.

(CONTINUED)

35

CONTINUED:

35

SOPHIE

*The man who killed your wife and  
daughter is still out there.*

*Jane flinches, but keeps playing with his silly board game.  
Sophie grabs the board game and throws it across the room.*

SOPHIE (CONT'D)

*He's going to kill again. And  
again. Don't you want to stop him?*

*Jane looks up at her, anger building behind his eyes.*

SOPHIE (CONT'D)

*I thought you were a better man  
than this.*

JANE

*You don't know me.*

SOPHIE

*I guess not.*

*He takes a beat, looks in her eyes, nods and slowly stands  
up.*

**END FLASHBACK**

36

INT. STUTZER'S LAB. STUTZER INSTITUTE - DAY

36

Jane and Sophie facing off...

(CONTINUED)

JANE

I asked Lisbon to leave because  
you gave me my life back. I owe  
you a chance to do the right thing.

SOPHIE

(trying to stay cool)  
Which is?

JANE

Tell me.

SOPHIE

I told you. I don't know anybody  
with that name.

JANE

How about monkeys? Did you ever  
know a monkey with that name?

Long beat. Jane watches her like a hawk. Sophie turns pink.  
She can't lie to Jane.

SOPHIE

Yes.

JANE

(raising his voice)  
That's Rosie over there, isn't it?

Hoot.

SOPHIE

Yes.

Which confirms a rapidly formed theory. Jane gets at the  
truth like he's digging up treasure on the beach.

JANE

You switched her for Susan because  
Susan never did get gentle.  
Did she?

SOPHIE

No.

JANE

The morality engine doesn't work,  
does it? It's all hooey.  
Professor Stutzer is the Wizard of  
Oz.

SOPHIE

No. No. We're this close. We're this close to cracking it. We're on the very edge of a revolutionary breakthrough.

JANE

On the edge. Sophie, this building, this institute, this whole multi-million dollar project is based on a sham. Yes or no?

Sophie comes clean, deflating...

SOPHIE

Yes. It's a sham. We've been falsifying data for nearly a year now, to make it look like it works. But it doesn't.

JANE

Why lie about it? It was bound to be discovered.

SOPHIE

Pride. Delusion. Greed. You have to understand, Lewis Stutzer is a genius. This project is the culmination of his life's work. I so desperately wanted it to work. We all did. We began to believe the lies that we were telling.

JANE

Then Alex threatened to expose the whole thing.

SOPHIE

Yes. He was going to do it at the symposium that morning. He was going to confess. I begged him not to. Begged him. It would mean the end of our careers. The end of everything. And there's still a chance that we might make it work. We might.

JANE

So you killed him and Kerry to keep them quiet.

SOPHIE

Patrick, look at me. I swear. I  
had nothing to do with their  
deaths. Nothing.

JANE

Who did it?

SOPHIE

I don't know.

JANE

Stutzer?

SOPHIE

I don't know.

JANE

You knew they were killed because  
of this cover-up and yet you didn't  
say a word.

SOPHIE

(in tears)

I was scared.

Jane studies her.

JANE

This is why you asked for my help,  
isn't it? You thought you could  
press my buttons and manipulate me  
into exonerating you.

Sophie puts her head in her hands.

JANE (CONT'D)

Sophie. Look at me. I don't care  
about the fraud. But if you had  
anything to do with these murders...

Sophie starts to speak. He silences her.

JANE (CONT'D)

If you had anything at all to do  
with these murders, now's the time  
to walk out of here and get on a  
plane to Brazil.

Jane deliberately turns his back on her. To give her the  
chance to run.

**FLASHBACK**

37 INT. DAY ROOM. SANITORIUM - DAY (FIVE YEARS EARLIER) 37

*Jane, in his new uniform of crumpled suit and waistcoat, shakes Sophie's hand.*

JANE

*Good-bye, Dr. Miller. Thank you,  
for everything.*

SOPHIE

*Good-bye, Patrick. Be well.*

*He walks away.*

**END FLASHBACK**

38 INT. STUTZER'S LAB - DAY 38

Sophie hasn't moved.

SOPHIE

I had nothing to do with the murders.

Jane turns back to face her.

SOPHIE (CONT'D)

Thank you. I think that's the finest  
thing anyone has ever done for me.

JANE

*(gives her a long look)*  
If you had walked out, I'd have  
counted to one hundred and sicced  
Lisbon on you.

FADE OUT.

**END OF ACT THREE**

ACT FOUR

FADE IN:

39 INT. HALLWAY. CBI HQ - DAY (D/4 CONT'D) 39

Minelli talks on his phone as he walks.

MINELLI

No. I don't like the sound of that  
at all. That's a crazy idea.

40 INT. STUTZER'S LAB - DAY 40

Jane on the phone. The CBI team and Sophie watching him.

JANE

Will do, boss. Thanks.  
(puts phone away)  
He said go ahead, fine. Nice idea.

Off Lisbon's skeptical, but resigned look...

41 EXT. LEYLAND UNIVERSITY CAMPUS - DAY 41

Professor Stutzer sits on a bench, thinking great, but  
apparently sad thoughts. Sophie comes hurrying up, brimming  
with concealed excitement.

SOPHIE

Professor Stutzer, come quickly.

(CONTINUED)

41

CONTINUED:

41

SOPHIE (CONT'D)  
(whispers triumphantly)  
We've done it.

STUTZER  
What?

SOPHIE  
The engine works!

STUTZER  
It works?

Sophie pulls the dazed Stutzer to his feet and pulls him toward the Stutzer Institute...

SOPHIE  
I was showing that policeman how the brain scanner works, but the synchronous oscillator kept tripping off --

STUTZER  
(nodding)  
Yes, it's been doing that.

SOPHIE  
So I decided to bypass the differential filter. I think it's producing an ion flow into the dendrite.

STUTZER  
But, but how?

SOPHIE  
I don't know. I don't know how it works, but it works.

42 OMITTED

42

43 INT. TEST ROOM - MOMENTS LATER

43

Jane sits in the test subject's place with the electrodes in place.

SOPHIE  
This is his baseline before re-calibration.

She shows Stutzer a GRAPHIC DISPLAY ON the COMPUTER SCREEN.  
Taps at a keyboard...

(CONTINUED)

SOPHIE (CONT'D)

And after.

STUTZER

You're sure of this?

SOPHIE

I've checked and rechecked the results. Watch. I'll optimize moral clarity...

Sophie taps at the keyboard and the BLUE BAR on the screen climbs upward, as the RED BAR subsides.

ON JANE: gazing at the rippling water on the glass wall while the coolly disembodied female voice asks questions over the speakers.

FEMALE VOICE (O.S.)

Question 65B. You can give up your life to save that of an innocent child. Do you A. Give up your life? Or B. Let the child die.

JANE

A.

ON THE OTHER SIDE OF THE GLASS:

She taps the keys again, the RED BAR starts to climb, while the BLUE BAR falls...

SOPHIE

And now I'll push him toward the opposite end of the curve...

ON JANE:

FEMALE VOICE (O.S.)

Question 98. You are stuck on an island with a stranger. You find a food supply that will guarantee your survival if you do not share it. Do you A. Share the food. B. Keep the food for yourself.

JANE

B.

ON THE OTHER SIDE OF THE GLASS

Dawning joy on Stutzer's face.

SOPHIE

You see? It works.

STUTZER

It works. It really works. It works! We must tell the Chancellor! It works!

ON JANE - A LITTLE LATER:

The questions continue. Jane now has an **evil glint** in his eye.

FEMALE VOICE (O.S.)

Eating people is wrong. True or false.

JANE

False.

FEMALE VOICE O.S

Question 95. Seeing others in pain is unpleasant. True or false.

JANE

False.

ON THE OTHER SIDE OF THE GLASS:

Stutzer and Sophie have been joined by Chancellor Stern, who pumps Stutzer's hand.

CHANCELLOR

Well done, well done. Thank the Lord.

STUTZER

I told you! I told you I would succeed in the end.

CHANCELLOR

Yes you did.

ON JANE: He takes off the headgear, stands up.

(CONTINUED)

43

CONTINUED:

43

SOPHIE

Mr. Jane, wait. I haven't restored  
your normal calibration.

**INSERT: On the control panel, the all important RED BAR is  
at full strength, the BLUE BAR nonexistent. Jane is set to  
maximum evil, so to speak.**

RESUME ON Jane as he comes through the door separating the  
control room from the test room.

JANE

Don't worry about it.

SOPHIE

Mr. Jane, you have to go back --

JANE

-- I don't have to do a damn thing  
that I don't want to do.

He exits the test room to...

44

INT. STUTZER'S LAB - CONTINUOUS

44

Jane is followed in by Sophie, Stutzer, and Stern, all  
somewhat anxious...

STUTZER

Sir, please take Doctor Miller's  
advice. You don't understand  
what's happened to you.

JANE

Yes I do. Your morality engine  
works. It's made me into a good  
man.

STUTZER

No. You really don't understand.  
It's the exact oppo --

Jane swivels abruptly and gets right in Stutzer's face.

JANE

-- No, Doc. You don't understand.

Jane goes to the door, types a code into the keypad, and the  
door LOCKS with an audible CLICK.

Jane goes to the Professor's desk and takes out his gun,  
expertly checks that's it's properly loaded.

(CONTINUED)

JANE (CONT'D)  
(to Stern)  
Drop that phone.

Chancellor Stern instantly drops the phone he was trying to palm.

JANE (CONT'D)  
Thank you.  
(to Stutzer)  
Do you know why I'm alive on this planet? My sole purpose?

Stutzer shakes his head.

JANE (CONT'D)  
I catch bad people and I punish them. That's all I do. Because when I do that, I know I'm doing good. D'you see?

STUTZER  
Yes.

JANE  
Good people do good things. Bad people do bad things.

STUTZER  
That's true.

JANE  
Let's put your moral baseline to the test. Question ninety-nine. Who killed Alex Nelson and Kerry Sheehan?

STUTZER  
I, I don't know.

JANE  
That's not an acceptable answer. Tell me the truth, or I will kill that woman.

He looks over at Sophie, makes a small face to indicate 'just play along.' Neither Stutzer nor Stern can see this.

STUTZER  
I am telling you the truth.

BAAANG! JANE CASUALLY SHOOTS SOPHIE. She falls like a log.

44A INT. HALLWAY OUTSIDE LAB. STUTZER INSTITUTE-SIMULTANEOUS 44A

Lisbon, Rigsby, and Cho stand in the hallway outside the office. They don't react to the gunshot. Rigsby unwraps a stick of gum, offers one to Cho, who shakes his head, 'no.'

44B INT. STUTZER'S LAB - DAY 44B

Sophie lies crumpled on the floor. There's blood. Stutzer is speechless.

CHANCELLOR STERN

Oh my God. Oh my God.

(CONTINUED)

44B

CONTINUED:

44B

JANE

Okay, now that we've established real test parameters, tell me who killed Alex and Kerry. Or I'll shoot your good friend here. Then if you still won't answer me honestly. I'll kill you.

He puts the gun to the back of the Chancellor's head. Stern goes very still and shuts his eyes.

STUTZER

My good man. Please. I can't tell you what I don't know.

Jane cocks the gun.

JANE

(an edge to his voice)  
I need an answer.

CHANCELLOR STERN

It was me. It was me. It was me.  
I killed them.

STUTZER

What? You? Why?

The Chancellor looks over at Stutzer regretfully.

CHANCELLOR STERN

I'm sorry, Lewis. I only wanted to protect you.

Jane doesn't lower the gun, but his voice loses its angry edge.

JANE

(reasonably)  
I need evidence.

CHANCELLOR STERN

(filled with resignation)  
In my basement. In a charcoal lighter fluid bottle.

JANE

What's in the bottle?

CHANCELLOR STERN

Cyanide.

(CONTINUED)

44B

CONTINUED:

44B

JANE

Why did you do it?

CHANCELLOR STERN

To protect the university. Alex was going to expose the Stutzer Institute as a fraud. The University's finances are based on Stutzer's reputation. If he goes down, Leyland University goes down.

JANE

And Kerry came to you after Alex died and said Alex had told her everything. She was going to expose Stutzer as not just a fraud, but a murderer.

CHANCELLOR STERN

Yes.

Jane walks away now, to demonstrate mastery, like a matador.

JANE

Where in the basement is the charcoal lighter fluid bottle?

CHANCELLOR STERN

Top shelf on the left as you come down the stairs.

Jane slips the gun into his pocket, unlocks the doors and opens them to reveal Lisbon, Rigsby and Cho.

JANE

Bet you keep a nice neat basement. What's in the bottle again?

CHANCELLOR STERN

Cyanide.

JANE

Sophie. You can get up now.

Jane lends her a hand and Sophie gets up.

JANE (CONT'D)

(to Lisbon)

You see? The blood was totally worth it. It's always that little extra detail that sells the whole thing.

(CONTINUED)

44B

CONTINUED:

44B

The Chancellor stares at Sophie in disbelief. As understanding dawns...

CHANCELLOR STERN

It's all inadmissible! I said what I had to say, to save myself from a lunatic with a gun. It's inadmissible!

JANE

We know. But knowing the truth is important too. Top shelf on the left or right did you say?

CHANCELLOR STERN

Lef --

Stern makes as if to go for the door, but realizes it's futile.

LISBON

We have agents at your house now with a search warrant.

CHANCELLOR STERN

Inadmissible.

LISBON

Yes, I'm glad I'm not a State's Attorney. Jane is always pulling this kind of crap on them. But, they manage to win anyhow. In the meantime, you're under arrest. Rigsby, would you?

Rigsby puts the cuffs on Stern, and mirandizes him as he leads him away.

Stutzer looks forlornly to Jane and Sophie as he helps her out of the BLOOD PACK GEAR.

STUTZER

The engine doesn't work. You were pretending.

SOPHIE

Yes.

STUTZER

Pretending. To catch the Chancellor. Or me I suppose. You couldn't know which.

(CONTINUED)

44B

CONTINUED:

44B

JANE

Yes. I thought it was you.

STUTZER

No no. Yes of course. Clever of you. I  
so badly wanted to believe it was true.  
So badly. The mind plays tricks eh?  
Never mind. Never mind.

He wanders away, a broken man.

45

INT. HALLWAY/BULLPEN. CBI HQ - DAY (D/5)

45

Jane and Sophie saying goodbye at the door.

JANE

In the future, I hope your love  
life is much more peaceful. But if  
one of your ex-lovers does show up  
dead again, don't call me. I think  
we're even now.

SOPHIE

Paid in full.

JANE

What are you going to do now?

SOPHIE

Well, I'm ruined as a scientist.  
I suppose I'll have to go back to  
helping people one by one.

JANE

That's a good idea. You're good at that.

Beat. He leans in, kisses her on the cheek. Sophie exits.

JANE (CONT'D)

Good-bye Sophie, be well.

\*

46

EXT. LELAND UNIVERSITY - DAY

46

In a pensive mood, Jane walks away to where Lisbon stands waiting and they walk off together. She knows he needs cheering up, whatever his half-smile might try and say.

LISBON

(teasing)

Oooh. Jane kissed a girl.

JANE

(playing along)

Only on the cheek. \*

LISBON

Still counts.

JANE

Counts as what? \*

LISBON

Nothing. Just saying... \*

They reach the CBI car. They both get in. \*

47

EXT./INT. CBI CAR - CONTINUOUS

47

Jane and Lisbon sit alongside each other. She puts the keys in the ignition and starts the engine, but doesn't take the car out of park.

LISBON

You want to drive?

Jane smiles at Lisbon.

JANE

That's very sweet of you to offer.  
Do I really seem so sad?

LISBON

What? I asked if you want to  
drive.

(CONTINUED)

JANE

You don't like it when I drive.  
You despise it.

LISBON

You drive waaay too fast.

JANE

Just fast enough. You hate not  
being the one in control. And yet  
you're willing to overcome your  
irrational fears to cheer me up.  
That's a beautiful thing Lisbon.  
Thank you. I'd love to drive.

He undoes his seat belt and turns to unlock his door.  
She puts the car in gear and pulls away.

LISBON

Never mind.

FADE OUT.

**THE END**