

# THE MENTALIST

"Red John's Friends"

Written by  
Bruno Heller

Directed by  
John Polson

Episode 109  
#3T7809

Warner Bros. Entertainment  
4000 Warner Blvd.  
Burbank, CA 91522

PRODUCTION DRAFT  
October 10, 2008  
FULL BLUE 10/13/08  
FULL PINK 10/15/08  
YELLOW REVS. 10/15/08  
**GREEN REVS. 10/22/08**

© 2008 Warner Bros. Entertainment Inc.  
This script is the property of Warner Bros. Entertainment Inc. No  
portion of this script may be performed, reproduced or used by any  
means, or disclosed to, quoted or published in any medium without the  
prior written consent of Warner Bros. Entertainment Inc.

**THE MENTALIST**

"Red John's Friends"

Episode #109

October 22, 2008 - Green Revisions

**SET LIST**

**INTERIORS**

RENFREW ESTATE - DAY & NIGHT

BACK HALLWAY

BACK BEDROOM

LIVING ROOM

FRONT HALL

CBI HQ - DAY & NIGHT

MINELLI'S OFFICE

BULLPEN

LISBON'S OFFICE

JANE'S CAR - N.D. STREET - NIGHT

JANE'S HOUSE - NIGHT

CORRIDOR

BEDROOM

MARIN CONDO - DAY

HALLWAY

LIVING ROOM

CBI VEHICLE - DAY

TIJUANA MOTEL ROOM - DAY & NIGHT

BATHROOM

**EXTERIORS**

RENFREW ESTATE (SACRAMENTO) - DAY

GARDEN

FOLSOM PRISON - DAY

FRONT GATEHOUSE

EXERCISE YARD

ESTABLISHING SHOT

**\*SACRAMENTO STREET - DAY**

**LOCATION CHANGE**

JANE'S CAR - N.D. STREET - NIGHT

MARIN CONDO APARTMENTS - DAY

MINI-MALL/AUSTIN SAMSA PRIVATE INVESTIGATIONS - DAY

CBI VEHICLE (MOVING) - DAY

BUSY STREET (DOWNTOWN SACRAMENTO) - DAY

TIJUANA (AERIAL VIEW ESTABLISHING) - LATE DAY

**THE MENTALIST**

"Red John's Friends"

Episode #109

October 22, 2008 - Green Revisions

**DAY/NIGHT BREAKDOWN**

NIGHT 0

Scene 21 - 22, 36

DAY 1

Scenes 1 - 4

DAY 2

Scenes 5 - 16

(Scene 7 Omitted)

DAY 3

Scenes 17 - 20A, 23

NIGHT 3

**\*Scene 25**

**\*(Scene 24 Omitted)**

DAY 4

Scenes 26 - 35, 37

NIGHT 4

OMITTED

DAY 5

Scenes 38 - 47

NIGHT 5

Scenes 48 - 50

**THE MENTALIST**

"Red John's Friends"

Episode #109

October 22, 2008 - Green Revisions

**REVISED PAGES**

YELLOW REVISIONS - 10/15/08

15, 28, 29, 30, 34, 41, 41A, 52, 52A

GREEN REVISIONS - 10/22/08

22, 24, 29, 30

**TEASER**

FADE IN:

1 EXT. RENFREW ESTATE. SACRAMENTO - DAY (D/1) 1

A big old house with extensive grounds behind high walls and ornate iron gates. Police vehicles are parked every which way. A mobile command center is set up. Cops hustle to and fro. A SWAT TEAM enters the house.

2 INT. RENFREW ESTATE - CONTINUOUS 2

The SWAT team moves cautiously through the graceful old house.

3 INT. BACK HALLWAY. RENFREW ESTATE - CONTINUOUS 3

THREE SWAT GUYS creep across a wide, bare hallway (used partly for storage) in the old servant's quarters; toward a **closed door**. They reach the door, and one very carefully tries the handle. Locked. The SWAT guys exchange hand-signals, prepping to go in...

4 INT. BACK BEDROOM. RENFREW ESTATE - DAY 4

JARED RENFREW (30's) sits on the edge of a bed, in a daze. He's covered in blood. Next to him on the bed is a bloody knife. In the other, he holds the cold dead hand of UNDINE KOPECKI, a young woman lying dead on the bed in her underwear, stabbed to death.

We note the **old fashioned key** in the door. A small barred window. The closed door suddenly BURSTS OPEN, kicked in by a masked SWAT GUY.

SWAT GUY

Down on the floor! Down on the floor!

As the SOUNDS of a violent takedown continue O.S., WE MOVE IN CLOSE and stay on Undine's melancholy face.

5 EXT. FRONT GATEHOUSE. FOLSOM PRISON - DAY (D/2) 5

PATRICK JANE stands still, gazing into space, waiting.

A door opens, and he moves forward, makes his way through security gates and metal detectors into the prison.

**CAPTION: TWO YEARS LATER**

6 EXT. EXERCISE YARD. FOLSOM PRISON - DAY

6

Jane stands opposite Jared Renfrew, separated by a fence. Jane's anxious, suspicious, watchful. Jared is a well-spoken clever sexy rich bad boy who took one too many wrong turns in life.

JARED

Thank you for coming.

JANE

You said you have information about Red John.

JARED

Yes I do. He killed your wife and daughter eh?

JANE

Yes.

JARED

I've heard a lot about you. I heard that you can tell when people are lying.

JANE

Do you have information about Red John?

JARED

I have dynamite information about Red John. Enough to catch him.

JANE

How do you come by this information?

JARED

Red John is a friend of a friend of mine.

JANE

Is this friend in prison too?

JARED

I have friends from all walks of life.

JANE

Okay. Tell me.

(CONTINUED)

6 CONTINUED:

6

JARED

I'm serving twenty-five to life for a crime I didn't commit. My last appeal just failed. Get me out of here and I will give you Red John.

JANE

You raped and murdered your family housekeeper's daughter. If you have heard a lot about me, you'd know I'm not a real magician.

JARED

I didn't do it.

JANE

I read the case file. The physical evidence and the testimony of all the witnesses, including your own family, says you did.

JARED

I didn't kill her. I loved Undine. I was going to marry her. Thought about it anyhow. I didn't kill her.

JANE

What happened?

JARED

I don't know. We were partying. I did some blow, a little meth. We had sex, I fell asleep. Next thing I know, it's morning, Undine's dead and the cops are busting in. Good morning to you too.

JANE

The door was locked from the inside.

JARED

Yes. I locked it when we got there. For privacy.

JANE

So how is it even physically possible that anyone else could have done the murder?

(CONTINUED)

6 CONTINUED: (2)

6

JARED

I don't know. But I didn't. Ergo, someone else did. Someone that you can find. You see me. Am I lying to you?

JANE

You seem to be telling the truth. But you're a clever and unprincipled narcissist in a desperate corner. Even if you are innocent, it doesn't mean you know anything about Red John. It's a close call. I have to say no.

Jane turns to go.

JARED

Your wife, Red John painted her toenails, didn't he?

Hooked, Jane stops, does a slow turn.

JARED (CONT'D)

Yes. Painted them with her blood. Creepy. The cops never made that public, did they?

Jane stares, transfixed.

JARED (CONT'D)

She's the only instance he did that huh? A little touch of elegance for you alone.

Beat. Jane looks stern, almost menacing.

JANE

How do you know that?

JARED

I told you, Red John is a friend of a friend of mine.

JANE

What's the name of your friend?

JARED

His name is get me out of here, then I will tell you. That and much more. I will sing like a bird.

(CONTINUED)

6 CONTINUED: (3)

6

Beat.

JANE

Okay.

Jane looks around, studying the place, as if he might get him out there and then.

JANE (CONT'D)

I'll get you out of here.

FADE OUT.

**END TEASER**

ACT ONE

FADE IN:

7 OMITTED 7

8 INT. MINELLI'S OFFICE. CBI HQ - DAY (D/2 CONT'D) 8

MINELLI, Jane and LISBON sitting around the desk

MINELLI

No. I said no. And I mean no.  
It's not that I don't want to help  
you. I want to help you. But it's  
not physically possible. Jared  
Renfrew was tried and convicted.  
It's a closed case. I have no  
authority to re-open it without  
cause.

JANE

There is cause.

MINELLI

For you there's cause. Not for the  
State of California. We can't  
touch it.

JANE

But we could --

MINELLI

-- Closed case. Nothing to be  
done. The Justice Department  
doesn't go about undoing its own  
work.

Jane takes a beat, restrains himself.

JANE

I understand. No problem. If we  
can't touch it, we can't touch it.

MINELLI

I'm sorry.

Jane stands up to go.

JANE

Hey, no. The law is the law.  
My desire for revenge doesn't  
outweigh the rules. I have to  
accept that.

(CONTINUED)

8 CONTINUED:

8

MINELLI

I'm glad you understand.

JANE

Thanks for your time.

Jane exits.

MINELLI

Lying through his teeth, isn't he?

LISBON

(rueful smile)

Yes.

MINELLI

Don't let him out of your sight.

LISBON

Who am I, secret squirrel? I'm not going to spy on him.

MINELLI

But you have to keep him under control somehow.

LISBON

How? This is the reason he's alive. To find Red John.

MINELLI

He's going to go crashing into this thing and cause a huge mess. I can feel it.

LISBON

Probably. It was bound to happen some day. Nature of the beast. You knew that.

MINELLI

Do you really want to lose him? Because that's what'll happen if he goes off the rails. We lose him.

9 INT. BULLPEN. CBI HQ - A MOMENT LATER

9

Jane enters, starts getting stuff together. Lisbon glides up.

(CONTINUED)

9 CONTINUED:

9

LISBON

Jane, I know better than to try and stop you from doing what you think you have to do.

JANE

No, no, I'm fine with it. I can see Minelli's point. I can't be running after every nutbag with a good story, can I?

Lisbon doesn't believe him for a second.

LISBON

Sure. You're fine with it. Will you do me the favor of listening to me for one moment? So I can say I told you so later?

JANE

Yes.

LISBON

Jared Renfrew was found hugging the corpse of Undine Kopecki in a windowless room, locked from the inside. He was naked, high as a kite, with a bloody butcher knife in his hand. His semen was found inside her. He'd been stalking her for weeks. He has a history of violence going back fifteen years.

JANE

What's your point?

LISBON

He's guilty. You're being conned.

JANE

Possible. I don't think so. But I have to find out, one way or the other.

LISBON

Even if he's telling the truth about the murder, he could still be lying about Red John.

JANE

Also possible. I have to take the chance. What else can I do?

(CONTINUED)

9 CONTINUED: (2)

9

Lisbon kind of leans back in a tacit acceptance that Jane won't be stopped.

LISBON

Minelli wants me to keep watch on you.

JANE

What are you going to do?

LISBON

I'm not going to follow you around. Let's compromise. When you get into trouble, call me first, so I can try and limit the damage.

JANE

Deal.

LISBON

And don't use your CBI ID. That's the third rail. The bureau finds out you used it without authority, you're done.

JANE

I hear you.

Jane raises a hand in acknowledgement as he goes.

10 EXT. RENFREW ESTATE - DAY

10

Jane strolls up to the closed iron gates, presses a button on an up to date intercom system.

HOUSEKEEPER (O.S.)

Hello.

JANE

My name is Patrick Jane. I'd like to speak to Gardner Renfrew about his brother Jared.

HOUSEKEEPER (O.S.)

One moment please.

Beat. Jane waits.

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

Mr. Renfrew says no thank you.

(CONTINUED)

10 CONTINUED:

10

JANE

Tell Mr. Renfrew that I can prove his brother is innocent. And I know who really committed the murder.

A beat. Jane waves his arms in a wizard's open sesame gesture, and as if prompted by him, the GATES GLIDE OPEN electronically. Jane ambles through the gates toward the house.

11 INT. LIVING ROOM. RENFREW ESTATE - DAY

11

Amid elegant, but casual country club decor, GARDNER RENFREW (late 30's) is an affable, but hard-nosed investment fund manager type of guy. Sitting alongside him is his regulation issue pretty brunette Van Cleef and Arpelled WASP wife -- BRECK (30's) -- who affects that non-committal half-smile of the well bred lady. Gardner looks at Jane with wary suspicion. He fingers a pack of cigarettes and a lighter, but never uses them.

A HOUSEKEEPER puts a glass of water down in front of Jane.

JANE

Thank you so much.

Off a big framed portrait PHOTO on the wall. A big handsome powerful man...

JANE (CONT'D)

Is that your father?

GARDNER

Yes. What's this all about, Mr. Jane? Who are you and what do you mean by this?

JANE

Do you think your brother is innocent?

GARDNER

You said you can prove he's innocent. You said you know who really did it.

JANE

Oh that was just to get inside the house. I have no idea who might have done it. It might have been Jared. But I hope not.

(MORE)

(CONTINUED)

11 CONTINUED:

11

JANE (CONT'D)

He seemed to be telling the truth.  
What do you think?

Gardner's mad. He goes all quiet and calm.

GARDNER

I think you had better leave right  
now, Mr. Jane. I haven't the time  
or patience for tomfoolery.

Gardner stands, Breck follows suit. But Jane is perfectly  
happy to remain seated.

JANE

So you think he's guilty. I'm  
wasting my time.

GARDNER

We're done talking.

JANE

Suppose I could prove he was  
innocent? Wouldn't you want that?  
Wouldn't you want that blot on your  
name expunged?

BRECK

Of course he would!

GARDNER

Nothing would make me happier.  
But my brother is guilty. He  
violated that poor girl. He  
violated this house. He violated  
this family.

JANE

That's all I needed to know.  
Thanks for your time. Your mother  
lives in the guesthouse here,  
doesn't she?

GARDNER

You leave my mother alone.

JANE

Not your call to make, is it?

GARDNER

Breck, go call the police.

JANE

Be sure and tell them I'm unarmed.

(CONTINUED)

11 CONTINUED: (2) 11

He's leaving the room. Gardner follows him, unsure quite what to do. Is he going to have to actually man-handle this man?

12 INT. FRONT HALL. RENFREW ESTATE - CONTINUOUS 12

Jane looks around and heads for the most likely route to the back of the house. Gardner follows. Then Breck, on the phone.

BRECK

Oh, hello. We're going to need police assistance?

13 EXT. GARDEN. RENFREW ESTATE - CONTINUOUS 13

Jane emerges from the main house and heads for the little guesthouse.

When Gardner hurries to catch him, Jane breaks into a trot.

MURIEL RENFREW (60's) -- high class and knows it -- is gardening or rather, supervising a GARDENER when she sees Jane and her son come hurrying across the lawn toward her.

GARDNER

Go inside, Mother! Go inside!

MURIEL

What are you blathering about?

GARDNER

He's some kind of crazy person.

Jane smiles winningly.

JANE

I assure you I'm not ma'am. I'm perfectly harmless. My name's Patrick Jane. I want to speak to you about your son, Jared.

GARDNER

I'll deal with him Mother. The police are on their way. Just go inside.

MURIEL

Don't order me about. And don't be so hysterical. What's your interest in Jared?

(CONTINUED)

13 CONTINUED:

13

JANE

I'm a friend of his. I'm trying to prove his innocence.

MURIEL

Come and sit down.

She leads Jane toward a patio and a table and chairs...

GARDNER

Mother. You're being childish.

MURIEL

Go away, Gardner.

GARDNER

Mother...

MURIEL

Go away.

He goes away. Muriel and Jane sit down on the patio. There's a tea serving tray and a PAPERBACK MYSTERY NOVEL on the table (Agatha Christie). Muriel studies Jane. He looks back without guile.

MURIEL (CONT'D)

Jane. Like the girl or the Indian religion?

JANE

Like the girl.

MURIEL

Now tell me Mr. Jane, why do you wish to prove my son's innocence?

JANE

Friendship. Justice.

Muriel's polite smile and silent gaze manages to convey that she doesn't believe a word and won't cooperate until she's satisfied.

JANE (CONT'D)

I have reasons of my own. You don't need to know about them.

MURIEL

Of course. As usual with Jared. Some sinister intrigue.

(CONTINUED)

13 CONTINUED: (2)

13

JANE

I can promise you I'm not up to anything sinister, ma'am. My motives are pure. Well, I try anyway. It's difficult, isn't it? To have pure motives. Things get jumbled up.

MURIEL

Yes they do.

JANE

Tell me about Jared.

MURIEL

I love him dearly, but I'm not surprised he is where he is. He was a troubled child. Charming and bright, but a bully and a liar. Something of a sadist.

JANE

Which were qualities you rather liked in him I expect. At first.

Muriel is quietly impressed by the insight.

MURIEL

Yes. I did. I found him rather amusing. At first. One doesn't want a wimp for a son. But there must be a sense of proportion and moderation. As he got older, he got worse. Fell in with bad people. It was one scandal after another. In and out of prison. A common criminal.

JANE

But he turned himself around, didn't he?

MURIEL

He claimed he had. He gave up the drink and drugs and the gallivanting. Made peace with his brother, and came home to help run the family businesses.

JANE

The prodigal son.

(CONTINUED)

13 CONTINUED: (3)

13

MURIEL

Yes. George, his father, was overjoyed. I was skeptical. Pleased of course. But skeptical. As my mother used to say, y'are what y'are.

JANE

I guess she was right.

MURIEL

Yes. Poor George dropped dead a week after the murder. Broke his heart, people said. George didn't really have a heart in that sense. He died of embarrassment. A Renfrew in the pokey for murder. Quelle horreur.

JANE

What happened the night of the murder?

MURIEL

You saw it in the news like everyone else no doubt. Jared went on a drug binge and raped and killed Undine.

JANE

You're sure it was him.

MURIEL

How can I doubt it? I wish I could.

JANE

Will you show me where it happened?

14 INT. BACK HALLWAY. RENFREW ESTATE - DAY

14

Jane and Muriel walking and talking, entering a wide UTILITY AREA in the servants' quarters.

JANE

Who else was in the house?

MURIEL

I had a small dinner party. Probably ten people all told. After they left, it was just family. Wesley and Breck and George and I. And Jared of course.

(CONTINUED)

14 CONTINUED:

14

JANE

Not Mariska the housekeeper?

MURIEL

No. She didn't live in. Undine was only here to help the cook with the dinner party.

They enter...

15 INT. BACK BEDROOM. RENFREW ESTATE - DAY

15

The room is empty now, except for the bed frame. And a table and chair. Jane looks around. Muriel watches him.

MURIEL

She was a lovely girl. Full of life and promise. Her mother Mariska had been with us for twenty years. Part of the family.

JANE

Jared says he and Undine were having an affair. That he loved her. Would never have hurt her.

MURIEL

Undine told her mother that he was stalking her. She was scared of him. She didn't go to the police out of respect for the family.

JANE

I'd like to speak to her mother. Mariska, is it?

MURIEL

She left our employ I'm afraid. It was too difficult. For both of us.

JANE

Where is she now?

MURIEL

I have an address somewhere.

JANE

I'll need that.

MURIEL

(vaguely)  
Yes, I'll have a look for it.

(CONTINUED)

15 CONTINUED:

15

JANE

Could you get it for me now?

He says it with such charm that she obeys.

MURIEL

As you wish.

Muriel exits to get the address.

15A INT. BACK HALLWAY. RENFREW ESTATE - DAY

15A

Moving back out into the hallway, Jane looks around, noting the stuff stored in the hallway (including **fishing tackle**). He closes the bedroom door and kneels to study it at floor level. There's an inch gap at the bottom of the door. Jane puts his fingers under the door. He takes the door key out and examines it closely, then he peers through the keyhole. Standing up, he has a big smile on his face, which fades when he sees TWO BEEFY POLICEMEN are coming down the hallway. Behind them, Gardner and Breck.

POLICEMAN

Sir, would you come with us?

JANE

Why?

POLICEMAN

You're trespassing here.

JANE

No I'm not.

POLICEMAN

Okay, sir. This man here is the home owner and he says you don't have permission to be here. So let's go, partner.

JANE

Officer, it's the other way around. I'm the home owner and that man's the intruder.

GARDNER

That's a lie. He's lying.

JANE

Listen to the madness in his voice. Will you please take him somewhere he can get help?

(CONTINUED)

15A CONTINUED:

15A

Muriel returns with a slip of paper at just this moment.

MURIEL

Here we are. I don't know that she'll...

(sees policemen)

Oh for heaven's sake, Gardner. Policemen? How ridiculous. Send them away.

POLICEMAN

Ma'am. This man here --

MURIEL

Yes yes. It's quite alright, Officer. You can go.

She makes a peremptory shooing gesture at the Cop and offers Jane the slip of paper.

JANE

Thank you so much. Goodbye, Mrs. Renfrew. I expect we shall speak again soon.

MURIEL

Good day to you.

He walks away.

GARDNER

Mother...

MURIEL

Oh hush.

(to policeman)

I said you could go.

15B EXT. RENFREW ESTATE - DAY

15B

Jane exits, Wesley comes after him.

GARDNER

Mr. Jane, wait.

Gardner hastens after Jane, who waits for him. Gardner takes a controlled rational tack now.

GARDNER (CONT'D)

Mr. Jane, I don't know what your angle or issue or agenda is here, and frankly, I don't care. My family has suffered enough.

(MORE)

(CONTINUED)

15B CONTINUED:

15B

GARDNER (CONT'D)

I am asking you, man to man, as a fellow human being, don't make us relive the horror of what my brother did.

JANE

Where were you the night of the murder?

GARDNER

You sonofabitch.

JANE

Were you here?

Gardner swings at Jane amateurishly enough for Jane to avoid the blow.

JANE (CONT'D)

I'll take that as a yes. You always hated your brother, didn't you?

GARDNER

Get out of here!

Jane raises a hand in farewell and walks away.

16 INT. MINELLI'S OFFICE. CBI HQ - DAY

16

Minelli in a bad temper, pacing. Jane seated. Lisbon leaning in the doorway.

MINELLI

Gardner Renfrew is a player in this town. You can't go to his house and screw around with him.

JANE

Why not? It's a free country. I didn't use my ID. I didn't mention the CBI.

MINELLI

You gave your right name.

JANE

It's my name.

(CONTINUED)

MINELLI

Well you should have lied as you so often do, because now I have to give you an official reprimand, and order you in the strongest possible terms to leave the Renfrew family alone and drop the whole matter.

JANE

I'm sorry. I can't do that.

Minelli sighs.

MINELLI

You have to. This is straight from the AG's office.

JANE

Jared Renfrew didn't kill Undine Kopecki.

LISBON

Do you have evidence of that?

JANE

Not yet. I have pieces. That I'm piecing together. He's innocent.

MINELLI

Wake up, Dorothy, you're not in Kansas anymore. There's innocent men in jail. It happens. Is he one of them? I don't know. I doubt it. In any case, we can't re-open his case.

JANE

If I'm Dorothy, who are you?

Minelli considers that for a beat. Lisbon smiles.

MINELLI

Never mind who I am. We'll find other ways of making Renfrew talk to you. There's a lot that can be done to make a prisoner's life easier, if he cooperates.

JANE

That won't work. He's innocent.

LISBON

You don't know that.

(CONTINUED)

16 CONTINUED: (2)

16

JANE

That's why I can't drop this yet.

MINELLI

Okay, here it is. If you pursue this any further, I'll have to throw you out of the CBI. We can't take the liability. I very much do not want to have to do that.

JANE

I know you don't. So I'll spare you the trouble. I quit.

He takes out his CBI ID card and tosses it on the table.

LISBON

Don't do that.

JANE

It's okay. This is the best way.

He shakes hands with Minelli. Gives Lisbon a peck on the cheek.

JANE (CONT'D)

You're the Good Witch Glinda, obviously. Thank you. I learned a lot.

Jane exits.

FADE OUT.

**END OF ACT ONE**

ACT TWO

FADE IN:

17 EXT. SACRAMENTO STREET - DAY (D/3)

17 \*

Jane, walking down one of those surreal Bay area streets where a vista of sea, sky and graceful bridges are the gorgeous backdrop to heavy-duty urban funk. Battered little shotgun bungalows with dirt yards.

Jane checks the slip of paper and goes to the door of one of the bungalows. It's abandoned, padlocked and shuttered like several others on the block. A HIGH-END BUT N.D. BLACK SEDAN rolls up across the street.

Jane looks around for someone to ask. A scruffy woman four doors down peers at him warily.

JANE

Hi. I'm looking for Mariska Kopecki?

The woman slinks out of sight silently. On Jane, stymied.

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

18

At her desk, Lisbon's typing out a report. She looks up to find CHO, RIGSBY and VAN PELT standing at her desk with solemn expressions.

LISBON

Don't bother. I know. I feel the same. Nothing to be done.

RIGSBY

Now when he really needs our help, we're letting him down.

LISBON

I want to help him as much as you do. Our orders state that we must leave this case alone.

VAN PELT

I don't care what our orders say. It's not right.

CHO

We need him boss.

(CONTINUED)

18 CONTINUED:

18

LISBON

We cleared cases before he came and we'll clear cases after he's gone.

CHO

Just not so many.

RIGSBY

Cases are not the point. It's not that we need him. He needs us.

LISBON

Yes, but he needs our help on a fool's errand. Renfrew's a conman. He doesn't know anything about Red John.

VAN PELT

Suppose we found a connection between Renfrew and Red John?

LISBON

That would... Oh wait.

Lisbon has spotted the file in Van Pelt's hand that she is about to present to Lisbon in triumph.

LISBON (CONT'D)

(smiling)

What's in the file? Let me guess. A connection between Renfrew and Red John.

Van Pelt hands over the file, blushing, but pleased with her work.

VAN PELT

Seven years ago, Renfrew was serving time on a narcotics conviction. Shared a cell in Lompoc with a man named Orval Tanner. Tanner claimed at his 1998 trial for murder that he had only been an accomplice, that the real killer was a man who went by the name Red John. Nobody believed him.

LISBON

98, near the beginning of Red John's career. Where's this Tanner now?

(CONTINUED)

18 CONTINUED: (2)

18

VAN PELT

Died of heart disease in the prison hospital.

LISBON

Of course. Our luck.

VAN PELT

It's a connection.

LISBON

Slim. Likely nobody believed him for a reason.

RIGSBY

It's a connection.

Beat. Lisbon considers

LISBON

Okay. Check into Tanner's background. Find the autopsy reports. See if there's any credibility to his story.

(catching herself)

I mean, obviously we can't do that. But that's what I'd tell you to do if we weren't ordered to stay away from this case.

Long beat. An understanding between the team members.

RIGSBY

I'm going to zap a taquito. Anyone else want one?

They all casually drift from the office and hasten to work.

18A EXT. SACRAMENTO STREET - DAY

18A

\*

Jane outside the old Kopecki address, at a dead-end. He notices the black sedan across the street, engine idling. Fancy car for this neighborhood. After a beat, Jane walks toward the sedan. Halfway across the street, the sedan drives off. On Jane watching it go...

19 INT. BULLPEN. CBI HQ - LATER THAT DAY

19

Cho, Riggsby and Van Pelt, working the phones and computers, obviously been at it for a long while.

(CONTINUED)

19 CONTINUED:

19

RIGSBY

(tired, to phone)

Okay, then let me speak to  
assistant to the Deputy Records  
officer.

VAN PELT

Why do people say Eureka when they  
do something good?

CHO

It's greek for bingo.

VAN PELT

Well so, eureka. I found the  
autopsy reports and they back up  
Orval Tanner's story. The body of  
his alleged victim was cut up in  
the Red John style.

RIGSBY

Which means Renfrew was telling at  
least some kind of truth about his  
Red John connection.

Too late, they see Minelli enter and all switch to some other  
mundane task with guilty looks. Minelli cannot but be  
suspicious. He turns to the most vulnerable looking of them.

MINELLI

Van Pelt. What's that you're  
working on?

CHO

Sir...

Minelli doesn't even look at Cho.

MINELLI

I'm talking to Van Pelt.

Long beat. Van Pelt can't tell a lie to the boss.

VAN PELT

Sir, I'm doing research for Jane.  
No excuses sir.

MINELLI

(to Rigsby and Cho)

You too, I suppose.

Rigsby and Cho look studiously blank.

(CONTINUED)

19 CONTINUED: (2)

19

Lisbon appears from her office. She pretty much knows what must have happened as soon as she sees their faces, but she has to play it out...

LISBON

Hey boss.

MINELLI

I gave this unit a direct written order and they have flagrantly disobeyed that order. Did they do this with your knowledge?

LISBON

I ordered them to do it. I told them that you countermanded your earlier order. They had no knowledge whatsoever that they were doing anything irregular.

A mordant smile from Minelli

MINELLI

Nice try, Mother Teresa, but they already gave themselves up.

RIGSBY

(indignant)

We never said a wo --

Rigsby clams up, silently cursing his big mouth. Lisbon glares at them all for idiots, to blow it so easily.

LISBON

I stand by my story. They didn't know they were out of line.

CHO

Sir, the opposite is true. We forced Agent Lisbon to let us do this.

MINELLI

Very touching. My wife would love this scene in a movie.

(angrily)

You're not cowboys. You wear badges. They mean something. I'm giving you all formal notice that any further infractions will result in immediate suspension.

Lisbon takes a deep breath, and jumps in the deep end.

(CONTINUED)

19 CONTINUED: (3)

19

LISBON

Sir, you might as well suspend me now. Because there will be further infractions. Jane needs our help, and he's going to get it. I'm not going to lay off just because some fat cat has put the pressure on.

RIGSBY

Me too.

CHO

Me too.

VAN PELT

And me.

Minelli does a slow burn. He studies his mutinous unit with a clinical eye.

MINELLI

Moving, eloquent, two thumbs up. You shall have your wish. You're all suspended, starting right now, for gross insubordination.

Minelli exits, leaving them all stunned.

20 INT. MINELLI'S OFFICE - CONTINUOUS

20

Minelli comes in sits down at his desk, sets an executive toy in motion. Lisbon enters.

MINELLI

Oh hi, Lisbon, still here?

LISBON

Uh that was more of a rhetorical stand we were taking there.

MINELLI

You take it back then?

LISBON

Well, no. But...

MINELLI

This is the suspension paperwork right here.

LISBON

Look --

MINELLI

-- I have to go and visit my sister in Hawaii for a week. She's sick.

(CONTINUED)

20 CONTINUED:

20

LISBON

I'm sorry.

MINELLI

Eh. She's been sick for years. Meanwhile, this paperwork is going to sit on my desk. For a week. Is that clear? One week.

Lisbon catches on. He's giving them a chance.

LISBON

Yes, sir. Thank you.

MINELLI

Yes, be very grateful. Do not contact me. I do not want to know anything. Do not be at the office in the daytime when people can see what you're doing. And please, make this come out okay. Do not dig the hole you are standing in any deeper than you have already dug it.

LISBON

No sir.

MINELLI

That hole is the grave of your promising career.

LISBON

You should hold a flashlight under your chin to complete the effect.

MINELLI

I'm not kidding.

LISBON

I know.

20A EXT. JANE'S CAR. N.D. STREET - DAY

20A

Jane stymied, leaning on his car. Nowhere to go.

**FLASHBACK**

21 INT. CORRIDOR. JANE'S HOUSE - NIGHT (N/0)

21

JANE'S POV down corridor to bedroom.

22 INT. JANE'S BEDROOM - NIGHT 22

*The Red John smiley face on the wall.*

**END FLASHBACK**

23 EXT. JANE'S CAR. N.D STREET - DAY 23

Jane gazing into space. His PHONE RINGS. He answers.

JANE

Hey, Lisbon.

(listens)

Oh, fine. You know. Investigating stuff.

(listens)

Uh, sure. Okay. Pepperoni or plain?

(beat)

Hey, Lisbon... thanks.

\*  
\*

24 OMITTED 24 \*

25 INT. BULLPEN. CBI HQ - NIGHT

25 \*

The team eats pizza and goes over the case. Van Pelt has her LAPTOP open and DISPLAYS an ME's AUTOPSY FILES...

JANE

Renfrew couldn't dispute the physical evidence. The core of his defense was that he loved Undine deeply and would never have hurt her. Undine's mother testified that was a lie. I went to speak to her, but she's moved. Left no forwarding address.

VAN PELT

Mariska Kopecki, right?

Jane nods. Van Pelt starts tapping at the computer.

LISBON

How's the brother look?

Jane's ambivalent

JANE

He had motive. There's a moral turpitude clause in the family trust. Once convicted, all Jared's shares in the family business went to Gardner. But he would have also got the shares if Jared had died.

(CONTINUED)

25 CONTINUED:

25

RIGSBY

So why not just kill Jared? Why  
kill Undine?

INSERT: VAN PELT'S COMPUTER SCREEN, an IM POPS UP. The  
sender is ID'd by the name DR. JOE - N.H.

'FOR MARISKA KOPECKI TRY THIS LINK'... followed by a link,  
which Van Pelt naturally goes to. The CLIENT INDEX PAGE of a  
healthcare company's master file COMES UP ON SCREEN.

JANE

Exactly. Why kill Undine?

CHO

Wanted to see Jared suffer maybe.  
Or had a thing for Undine himself.

JANE

Possible.

Van Pelt looks up from her computer.

VAN PELT

Eureka!

They all turn expectantly.

VAN PELT (CONT'D)

I just input Mariska Kopecki into  
the secure search engine. I get an  
IM link to a healthcare database  
which documents Mariska Kopecki's  
notification that she's changing  
her name to Vanna Clooney. I input  
the new name and got a hit. Four  
months ago someone named V.K.  
Clooney bought a condo in Marin.

LISBON

Nice work.

VAN PELT

Weird thing though. The original  
IM came from a civilian.

(looking to computer)

Doctor Joe in New Hampshire.  
He couldn't have been logged onto  
the DOJ secure network.  
So how did he know what I was  
asking about? And how did he  
access the healthcare database?  
Nobody's allowed to do that.

(CONTINUED)

25 CONTINUED: (2)

25

Jane, doodling on a pad, is abruptly alert.

JANE

When you say Doctor Joe in New Hampshire. Do you mean D, R, J, O, E, N, H?

VAN PELT

Ye -- Oh my God. Oh my God.

They all gather around the screen.

INSERT: The LAPTOP SCREEN. The IM message board displayed.

JANE

Ask 'who are you?'

Van Pelt types in the question. They wait. Then the IM taps out a reply -- A LONG SERIES OF DOTS AND THEN A RED SMILEY FACE. Then more dots, then...'**IS JANE THERE?**'

You could cut the tension with a knife.

Jane takes the laptop. He types - '**THIS IS JANE.**' After a moment Red John replies - '**KEEP UP THE GOOD WORK.**' Jane types back - '**WHY?**'

They wait and wait, but no reply.

RIGSBY

What the hell was that about?

VAN PELT

He's somehow tapped into the DOJ secure network. He's been spying on us.

LISBON

Can you trace the IM to its source?

Van Pelt clicks away at the keyboard. Shakes her head.

VAN PELT

There's a self destruct code built in to the uplink, dead-ends at a secondary server. There's no way to trace it back.

RIGSBY

Why does Red John want us to find Mariska Kopecki?

(CONTINUED)

25 CONTINUED: (3)

25

JANE

(dawning smile)

Because he wants us to succeed.  
He wants Jared Renfrew out of jail.

RIGSBY

Out where he can get at him. To  
silence him.

JANE

Yes. Which means Renfrew is  
telling the truth. He has the  
goods on Red John.

LISBON

Take it easy, we've got nothing  
yet.

JANE

Yes, we have to get Renfrew out of  
jail first.

LISBON

That's all.

JANE

We will. And then Red John will  
come after him. He has to break  
cover. He has to. And we'll be  
waiting.

Jane's energized. His eyes gleam with the thrill of the  
hunt. Lisbon looks worried.

FADE OUT.

**END OF ACT TWO**

ACT THREE

FADE IN:

26 EXT. MARIN CONDO APARTMENTS - DAY (D/4) 26

STOCK - A high-end senior's lifestyle apartment complex with a nautical theme. A very different place from Mariska's previous address.

27 INT. HALLWAY. MARIN CONDO - DAY 27

Lisbon and Jane waiting at an apartment door. Lisbon takes out her badge wallet to show.

JANE  
(shakes his head)  
Uh....

Lisbon remembers, to her dismay, that she's not an agent. Puts away the badge.

LISBON  
Damn.

JANE  
(amused)  
Yes, how are you going to get us in without your magic badge?

LISBON  
You do the talking.

JANE  
No, you try.

LISBON  
Don't be childish. This is not...

The door opens before Lisbon can say more. MARISKA KOPECKI (late 50's) is a Polish immigrant. She's seen hard times, and it shows, despite the designer label resort clothes and botox.

MARISKA  
Oh, I thought it was Harry. Who are you?

LISBON  
Hi. Vanna Clooney?

(CONTINUED)

27 CONTINUED:

27

MARISKA

Yes?

Lisbon tries a smile.

LISBON

I'm Teresa. And this is Patrick.

MARISKA

Yes?

LISBON

Can, can we come in for moment?

MARISKA

What d'you want?

Lisbon gives Jane a pleading look. Jane looks around conspiratorially and leans in close to Mariska.

JANE

It's about Harry.

MARISKA

What about him?

JANE

Best not to speak out here in public.

Mariska's curiosity gets the better of her. She lets them in.

28 INT. LIVING ROOM. MARIN CONDO APARTMENT - DAY

28

Mariska, Jane and Lisbon sit down in a showily perfect living room, straight out of a 'classy' catalog. Not a single personal touch. A harassed looking MAID moves slowly around the room, dusting methodically while Mariska watches her like a hawk. We see a PICTURE of Undine and Mariska together; mother and daughter smiling at each other outside their shabby old house.

JANE

I lied just now. We're here to talk to you about your daughter, Undine.

Mariska stands up.

MARISKA

Get out.

(CONTINUED)

28 CONTINUED:

28

Jane fixes her with a firm Jedi gaze.

JANE

Sit down, Mariska. Sit down.

Mariska obeys.

MARISKA

Who are you?

JANE

Listen to me. The guilt and pain and shame you feel won't ever go away. It won't go away until you tell the truth.

MARISKA

(agitated)

What truth? What are you crazy? You don't know me, you don't know what I feel.

JANE

I know you. When you came to this country as a young woman, you dreamed of doing great things. What a life you'd have! And what did fate bring you? Twenty-five years of drudgery. A servant's life. You hated every day of it.

MARISKA

Who wants to be a servant? Nobody.

JANE

You did it for her, for Undine. So that she would have a better life.

MARISKA

Yes.

JANE

And then she was gone. Taken from you. In a flash, your whole life, all those days of drudgery and humiliation, wasted. What a joke eh?

MARISKA

Yes. A joke. Ha ha. What do you want from me?

(CONTINUED)

JANE

I want to know who killed her.

MARISKA

What's it matter who killed her?  
She's gone.

JANE

You didn't say Jared. That would  
be the obvious answer.

MARISKA

Okay. Jared killed her. I don't  
care.

JANE

It's true, there's nothing you can  
do that will bring her back. If  
you get paid to lie about what  
happened, where's the harm?

Mariska rubs her face.

MARISKA

What paid? Nobody paid me  
anything.

JANE

Don't lie to me. Tell me the  
truth. You took your twenty pieces  
of silver and bought the life you  
always wanted.

MARISKA

No.

JANE

It's what you always wanted, but it  
means nothing, does it? You regret  
taking that money now, don't you?  
Your life is empty.

MARISKA

My life is fine. Look around you.  
Everything is the best. The best.

JANE

It's garbage. You're wallowing in  
your own filth and shame.

LISBON

Jane...

28 CONTINUED: (3)

28

JANE

Look at me, Mariska. Look at me  
and tell me I'm wrong.

Mariska breaks down and sobs...

LISBON

Jane. That's enough.

MARISKA

You think you know everything, you  
know nothing.

JANE

I know Jared and Undine were  
lovers, weren't they? You were  
paid to say that they weren't.

Mariska nods.

JANE (CONT'D)

Say it out loud.

MARISKA

(v. quietly)

Yes. They were lovers.

JANE

And who paid you to say that they  
weren't?

MARISKA

I don't know. A what you call,  
a private investigator, came to me,  
offered me a lot of money. A lot  
of money. I said no, he offered  
more. I took it.

LISBON

What was his name?

29 EXT. MINI-MALL. SACRAMENTO - DAY

29

MARISKA (O.S.)

Samsa. Austin Samsa.

Cho and Rigsby walk toward a blacked-out glass storefront --  
AUSTIN SAMSA PRIVATE INVESTIGATIONS.

CHO

If this whole thing turns out bad,  
what'll you do next?

(CONTINUED)

29 CONTINUED:

29

RIGSBY

It won't turn out bad.

CHO

Suppose it does. Suppose we lose our jobs?

RIGSBY

It won't happen.

CHO

You got nothing uh?

RIGSBY

Actually, I was thinking maybe I'd get into the sport fishing business. That would be cool. You know, like, shark hunting?

CHO

Yeah, I got nothing either.

He cups his hands over his eyes to peer through the glass door.

CHO (CONT'D)

Looks like it's been closed a while.

The OWNER of the DONER KEBAB STORE next door comes out, nods at the cops.

STORE OWNER

Mr. Samsa, he's dead. Two weeks ago.

RIGSBY

You're kidding me.

STORE OWNER

(genuinely puzzled)

Why would I be kidding you? Hit by an MTA bus.

Off Rigsby and Cho, disappointed. Cho takes out his phone.

30 INT. BULLPEN. CBI HQ - DAY

30

Lisbon taking the call from Cho. Jane pacing.

LISBON

Okay. Thanks, Cho.

(CONTINUED)

30 CONTINUED:

30

She hangs up the phone.

LISBON (CONT'D)

(to Jane)

Samsa's dead. Hit by a bus.

JANE

Damn.

LISBON

We can get a court order for his records.

JANE

You're on suspension, remember?

LISBON

Damn. If we can't close this out before Minelli returns, we're done.

JANE

Plan B then.

LISBON

What's Plan B?

A JUNIOR DOJ LAWYER is passing through, pauses on seeing Lisbon and Jane.

JUNIOR LAWYER

(good humored)

Hey Lisbon, aren't you on suspension? Does security know you're here?

Lisbon gives him a brief, deadly look.

LISBON

Keep walking, Junior.

The Lawyer keeps walking.

LISBON (CONT'D)

What's Plan B?

JANE

You're not going to like it.

Off Lisbon's look...

31 EXT. RENFREW ESTATE - DAY 31

Wearing a stoic expression, Lisbon shows her CBI badge to Breck Renfrew and the Housekeeper at the front door. Rigsby stands a step back...

LISBON

We need to speak with your husband,  
ma'am.

Off Breck's puzzled glance...

32 INT. BACK HALLWAY. RENFREW ESTATE - DAY 32

Muriel and Breck are with Rigsby and Lisbon. Gardner enters, angry.

GARDNER

This is ridiculous. Who's the  
agent in charge here?

LISBON

I'm Agent Lisbon. I think you  
already know my colleague, Mr.  
Jane.

Jane appears, from nowhere, it seems.

JANE

Hello. I expect you're wondering  
why I gathered you all here.

GARDNER

(outraged)  
Breck, go call the police.

Jane lays on the Jedi firmness.

JANE

Mr. Renfrew. Wait. If you don't  
want your family ruined in a deluge  
of sordid scandal, you'll listen to  
me.

Gardner hesitates...

GARDNER

What are you talking about?

(CONTINUED)

32 CONTINUED:

32

JANE

Someone, I don't know who, paid  
Mariska Kopecki a lot of money to  
lie about Jared and Undine. They  
were lovers as your brother said.

(CONTINUED)

32 CONTINUED: (2)

32

Gardner takes a beat to process that.

GARDNER

So what? The fact is they were found in a locked room. It's not physically possible for someone else to have gotten into the room to commit the murder.

JANE

Yes. There's the rub, isn't it. The key was in the door. Watch closely.

Jane takes off his jacket (or some such flourish).

JANE (CONT'D)

Rigsby, go inside and lock the door, would you?

Rigsby goes inside the little bedroom, locks the door.

OUT IN THE HALLWAY -- Jane takes a rolled newspaper from his jacket pocket.

JANE (CONT'D)

Suppose Jared and Undine are in the room, asleep.

He takes one sheet of newspaper, and slides it under the bedroom door. Taking a pencil from his pocket, he inserts it into the keyhole. With a sharp tap on the pencil end...

ANGLE: The key is knocked out of the keyhole and falls onto the sheet of newspaper. Jane pulls the sheet back under the door, bringing the key with it. He picks it up, unlocks the door, opens it to reveal Rigsby, smiling.

BRECK

That's all very clever. But how do you get out again?

Jane closes the door again, locks it, extracts the key. Then, he takes a five foot long piece of nylon fishing line from his pocket. He threads one end through the keyhole, and feeds the line through until one end is touching the floor. There's just enough room under the door for Jane to reach under the door, grasp the line between two fingers and pull it through. He then swiftly ties the door key to the line, (with a little hitch around the haft so that it hangs right) and pulls the line gently back through the keyhole until the key is drawn up and into the hole with a satisfying click.

(CONTINUED)

32 CONTINUED: (3)

32

BRECK (CONT'D)

The line's still attached.

JANE

(to Gardner)

May I borrow your lighter?

Gardner is caught up in the show, doesn't think of refusing, and gives Jane a disposable lighter. Jane puts a flame to the nylon line and in an instant it's gone without a trace. Jane's very pleased with himself.

JANE (CONT'D)

That's how Jared was framed. Cool uh?

GARDNER

Doesn't prove Jared's innocent, and it certainly doesn't prove anyone else is guilty. It's a party trick.

JANE

A party trick that a jury will love. Put that together with Mariska's testimony, I think we have a pretty good chance of winning a new trial. And then the truth will come out somehow I expect. It always does. Unless...

GARDNER

Unless what?

LISBON

Unless we can work out some kind of financial deal here. That would make it worth our while dropping the whole thing.

It takes a beat for this to sink in.

GARDNER

You want money? You're trying to blackmail us?

JANE

Call it leverage.

MURIEL

But you're state agents.

(CONTINUED)

32 CONTINUED: (4)

32

LISBON

Soon to be ex-state agents.  
Thanks to your son here. Jane's  
being tossed out, and we're going  
with him. We have to look after  
ourselves now. We won't be  
unreasonable.

GARDNER

You people are a disgrace!

JANE

Look, perhaps you should discuss  
this among yourselves. How much is  
your family name worth?

GARDNER

Get out!

JANE

We're going.  
(looks at his watch)  
You have until four o'clock to call  
me with an offer. Then I'm going  
to start making some calls myself.

Jane, Lisbon and Rigsby walk away.

GARDNER

I'll tell you who I'm calling,  
I'm calling the FBI! You corrupt  
slimeballs are all going to jail!

33 EXT. RENFREW ESTATE - DAY

33

Jane, Lisbon and Rigsby walking away from the house toward  
their car.

RIGSBY

Am I wrong, or did that go down not  
quite as well as you'd hoped?

JANE

I've had better responses. But I  
think we made a sale. You never  
can tell.

LISBON

We're doomed.

JANE

Patience, Lisbon, patience.

(CONTINUED)

33 CONTINUED:

33

In BG we can still see and hear Gardner shouting at them --

GARDNER

I'll see you all in jail! Jail,  
d'you hear me?!

FADE OUT.

**END OF ACT THREE**

ACT FOUR

FADE IN:

34 INT. BULLPEN CBI HQ - DAY (D/4 CONT'D) 34

Jane on his couch. Lisbon, Cho, Van Pelt and Rigsby watching the clock on the wall which says five to four.

JANE

Patience.

RIGSBY

If you say patience one more time...

Beat. Jane's PHONE RINGS. Everybody lights up. He answers.

JANE

Hello?

(listens)

I'll be right there.

He puts down his phone and grins at their expectant faces.

LISBON

Who was it?

35 EXT. GARDEN. RENFREW ESTATE - DAY 35

Jane sits opposite Muriel on the patio.

JANE

I confess I thought it would be Gardner who called me.

MURIEL

Gardner? Hasn't the gumption. I will not see our family name dragged through the mud again. How much do you want to keep quiet?

JANE

How much did you pay Mariska?

MURIEL

I don't say that I paid her anything.

JANE

You needn't be evasive. Only a guilty person would respond this way to such naked extortion.

(MORE)

(CONTINUED)

35 CONTINUED:

35

JANE (CONT'D)

I know you're guilty. I'm just not sure why.

He studies her intently.

MURIEL

Your suspicions are neither here nor there. I asked you your price.

JANE

Your late husband was a handsome man.

MURIEL

Yes he was. What's that to do with anything?

JANE

Domineering though. Had to have things his way. He died how long after the murder?

MURIEL

A month. Aortic aneurysm.

AGNES

And when did Mariska leave your employ?

Jane sees the guilty look that flashes across her face, and knows he has found the truth. Muriel tries to be casual.

MURIEL

Around the same time.

JANE

After he died though.

Muriel is conscious of being found out.

MURIEL

Yes.

Jane locks eyes with her. Jane lets silence hang before bringing down the axe.

JANE

You got rid of her as soon as you could after he died. Because Undine was your husband's child, wasn't she?

(CONTINUED)

MURIEL

(faintly)

Yes.

JANE

Did you ever confront him? Or Mariska?

MURIEL

No. I decided that I liked my life as it was. I didn't want a drama, and I didn't want to be lied to. They never knew that I suspected.

JANE

Eighteen years of secret anger. How did you stand it?

MURIEL

Nobody's life is perfect.

JANE

But then when you found out about Undine's affair with Jared, you must have been enraged. It's incest, practically.

MURIEL

It is. It is incest. When I found out, I told Jared that he was not to continue the affair. He refused. Said he was in love with her. Refused to stop seeing her.

JANE

Didn't you tell him why you objected?

MURIEL

Certainly not. I couldn't tell him. It was too sordid. Too humiliating.

JANE

So instead you killed Undine, paid off her mother, and sent your son to jail for life.

MURIEL

No. I wouldn't do that.

(CONTINUED)

35 CONTINUED: (3)

35

JANE

But, you did.

Muriel takes up her handbag, opens an inner compartment, and comes up with a small transparent vial of something dark and congealed.

JANE (CONT'D)

Is that...?

MURIEL

Undine's blood.

**FLASHBACK**

36 INT. BACK BEDROOM/HALLWAY. RENFREW HOUSE - NIGHT (N/0) 36

*MONTAGE: The murder of Undine. Which begins with Muriel seeing Jared and Undine kissing passionately, then locking themselves in the little bedroom. Muriel puts on a long plastic raincoat over her evening dress... Montage ends as Muriel holds the sample jar in a stream of Undine's blood. Jared lies beside Undine all the while, unconscious from drugs.*

**END FLASHBACK**

37 EXT. GARDEN. RENFREW ESTATE - CONTINUOUS 37

Muriel hands Jane the vial.

MURIEL

It's proof that I did it. I took it so that I could confess and have Jared freed when I chose. Just as soon as he learned his lesson.

JANE

What lesson is that?

MURIEL

Everything in moderation.  
And listen to your mother.

JANE

Can't argue with that.

38 INT. BULLPEN. CBI HQ - MORNING (D/5) 38

**CAPTION: TWO WEEKS LATER**

Jane, full of the vim and the thrill of the chase, walks past Cho and Rigsby gathering weapons, vests, communications, to:

39 INT. LISBON'S OFFICE - CONTINUOUS

39

Jane bounces in.

JANE

We're ready to go get Jared Renfrew. Is the safe house prepped?

LISBON

Yes.

JANE

See you over there later then.

LISBON

Jane. Please be careful. Remember this is playing out just like Red John wants it to.

JANE

It's playing out like it has to. He has no choice but to try and silence Renfrew. He has to show himself. We're getting close. I can feel it.

LISBON

You can feel it? Like a psychic thing?

JANE

I'm quietly confident we'll get a bite.

LISBON

You think you're playing him. And he thinks he's playing you. One of you is wrong.

40 EXT. FOLSOM PRISON (ESTABLISHING) - MORNING

40

The CBI vehicle arrives at the outer gates.

41 EXT. GATEHOUSE. FOLSOM PRISON - MORNING

41

Jane, Cho and Rigsby waiting for the gates to open. When they do, Jared Renfrew emerges. A free man. Overjoyed to be out. Cho and Rigsby scan all around for trouble, hands on their guns.

JARED

Thank you.

(CONTINUED)

41 CONTINUED:

41

He and Jane share a somewhat awkward handshake. Jared pulls him into an embrace.

JARED (CONT'D)

Thank you.

JANE

(cold)

I've kept my side of the bargain.  
Now it's your turn. Tell what you  
know.

JARED

Absolutely. All will be revealed.  
But right here? Give me a chance  
to breathe fresh air a while and  
then we'll sit and talk as long as  
you like. I got a lot to tell and  
I owe you big time, man. I owe you  
my life. In the meantime, I would  
kill for a a cheeseburger and  
fries.

JANE

Fair enough.

Rigsby hands him a bulletproof vest.

RIGSBY

Put this on.

JARED

You can't say please? I'm a free  
man, aren't I?

Jane gives Rigsby a nod -- humor him.

RIGSBY

Put this on, please.

JARED

Sure.

Jared straps on the bulletproof vest.

RIGSBY

Sorry about your mother.

JARED

(looks sorrowful)

Thanks.

(CONTINUED)

41 CONTINUED: (2) 41

Jared, Jane, Cho and Rigsby get into the CBI vehicle.

41A EXT. CBI VEHICLE (MOVING) - MORNING 41A

Speeding toward Sacramento...

42 INT./EXT. CBI VEHICLE - MORNING 42

Rigsby at the wheel. Jane and Jared and Cho handling burgers and fries and sodas in back.

A STREET PROTEST halts traffic. A mob of young unruly demonstrators carrying SIGNS -- MEAT IS MURDER, SAVE THE EARTH, FUR IS EVIL -- surge toward the CBI vehicle.

RIGSBY  
The hell is this?

Cho and Rigsby look nervous. The protesters eddy around the CBI vehicle. Using the mob as a distraction, Jared tosses his soda all over Cho. In the momentary confusion that follows, Jared JUMPS OUT OF THE VAN AND RUNS through the mob.

43 EXT. BUSY STREET. DOWNTOWN SACRAMENTO - DAY 43

Cho and Rigsby and Jane give chase -- but the streets are packed and Jared quickly gets lost in the crowd.

44 INT. BULLPEN. CBI HQ - DAY 44

The whole team gathered in the tense stasis of waiting for news. Cho walks back and forth cursing himself. Lisbon briefs Minelli.

LISBON  
He vanished eight hours ago and we've heard nothing of him since. The town's on pretty good lockdown, so we're guessing he had friends that got him out of the area fast.

MINELLI  
Planned it in advance probably.

LISBON  
Yes. Would you stop that? It's not your fault.

CHO  
Whose fault is it then? It's mine. I must accept that.

(CONTINUED)

44 CONTINUED:

44

JANE

Actually it's my fault.

(CONTINUED)

44 CONTINUED: (2)

44

LISBON

What's done is done. Focus on now.  
We have to find Jared Renfrew  
before Red John does. Where would  
he go now? Who are his friends?  
What are his options?

Jane's PHONE RINGS.

45 INT. TIJUANA MOTEL ROOM - DAY

45

Jared sits on the end of a bed, holding a pink tiger skin  
print cellphone to his ear. Across the room, a dyed blonde  
HOOKER is slowly and wearily taking off her clothes.

JARED

Mr. Jane, I'm calling to apologize  
for letting you down.

INTERCUT JANE AND JARED:

JANE

Hello, Jared.

The team is galvanized. Van Pelt starts tracking the call  
via the computer.

JARED

It's dishonorable, I know. But  
crossing Red John is just too  
dangerous.

JANE

You already have crossed him. You  
need our protection.

JARED

I've given you nothing.

JANE

How is he to know that?

JARED

Oh he'll know. He'll know.  
I told you, I have friends.  
They'll put in a good word for me.

JANE

Friends? What friends? Who?

(CONTINUED)

45 CONTINUED:

45

JARED

Wouldn't you like to know. Thanks  
for giving me my life back.  
I'm grateful.

JANE

Jared, listen to me. They're not  
your friends. You can't trust --

JARED

-- Vaya con dios amigo.

Jared turns off the phone, tosses it back to the Hooker, who  
is now in her underwear.

46 INT. BULLPEN. CBI HQ - CONTINUOUS

46

JANE

Jared. Jared...

He puts down the phone.

JANE (CONT'D)

Damned fool. Friends he says. Red John  
probably has his location already.

LISBON

(to Van Pelt)

Did you catch the line?

VAN PELT

Yes. Tracking it now.

JANE

He's in Tijuana, Mexico. In a  
motel room with a hooker.

MINELLI

Because?

JANE

He wouldn't call if he didn't think  
he was out of our reach. I could  
hear Latin music and sirens and  
horns and a whole neighborhood in  
the background, which suggests thin  
walls and a city. Hence, a Tijuana  
motel room.

LISBON

The hooker?

(CONTINUED)

46 CONTINUED:

46

JANE

He must be using somebody's phone.  
And he's been in prison for a year.  
Hence, hooker.

VAN PELT

The phone belongs to Juana Porfiria  
Braga. Calle Rojas 65 Tijuana,  
Mexico.

(taps some more)

Five arrests on prostitution  
charges.

(taps some more)

Let me get a location on the call.

Cho touches Jane's arm and makes a sizzling noise.

MINELLI

I'll go reach out to the Federal  
police in Tijuana. You boys come  
with me.

Cho and Rigsby exit with Minelli. A moment of clicking  
silence while Van Pelt works...

JANE

(to Lisbon)

Go ahead. Say it.

LISBON

Say what?

JANE

You told me. You warned me.  
Now you get the pleasure of saying  
I told you so.

LISBON

That's alright. Not yet. It's not  
over yet. We're going to find  
Renfrew. And he's going to tell us  
what he knows.

VAN PELT

Got it!

INSERT: VAN PELT'S COMPUTER SCREEN ZOOMS IN from orbit to a  
STREET IN TIJUANA. An ADDRESS POPS UP.

VAN PELT (CONT'D)

Motel Corona Del Norte.

47 EXT. TIJUANA (ESTABLISHING) - LATE DAY 47

A birds-eye view of the city from a chopper.

48 INT. MOTEL ROOM. TIJUANA - NIGHT (N/5) 48

The room that Jared and the Hooker were in. Now empty. There's an ineffable sense that someone has just left the room. And a faint, but ominously unidentifiable SOUND from the bathroom, which is lit, though we can't see into it. There's a broad swathe of blood like a giant red brush-stroke across the floor and into the bathroom.

**BOOOOM!** The front door is kicked in. Rigsby and Lisbon enter the room in a wary crouch, guns drawn. Jane peers through the door, waiting to see what happens.

Rigsby's the first to go into the bathroom.

RIGSBY (O.S.)  
(horror)  
Oh no. Oh.

Rigsby exits the bathroom, goes out the front door and shouts to accompanying Mexican Cops.

RIGSBY (O.S.) (CONT'D)  
(in Spanish with  
subtitles)  
*Red John was here, a moment ago.  
He's still close by. We can catch  
him if we set up a perimeter fast.*

As Jane and Lisbon and CAMERA go to the bathroom, a couple of UNIFORMED MEXICAN COPS enter the front door.

49 INT. BATHROOM - CONTINUOUS 49

We get only an oblique glimpse of the bodies of Jared and the Hooker in the bathtub, still warm, the last breath just gone out of them.

Jared's finger still reaches out to the wall above the bath, where he's written, in blood - '**HE IS MA.**'

50 INT. MOTEL ROOM. TIJUANA - A LITTLE LATER 50

While MEXICAN FORENSICS GUYS do their work, Jane and Lisbon sit on the edge of the bed, weary and disconsolate and dirty, like lovers after an illicit tryst.

JANE  
You can say it now.

(CONTINUED)

50 CONTINUED:

50

LISBON

Don't really feel like saying it right now. Let me take a rain check on that.

JANE

Sure.

LISBON

What d'you think it means?

JANE

It means Red John is far more powerful than I thought. He's been way ahead of me the whole time.

She points to the bathroom.

LISBON

I mean, the writing on the wall. "He is ma."

JANE

Oh. I have no idea.

LISBON

It's a good clue though right? Jared was trying tell us something important.

JANE

Maybe.

Beat. Lisbon wants to give him a hug, he looks so sad. But she can't do that.

LISBON

Next time, we'll get him.

JANE

Next time.

Lisbon puts a consoling hand on his arm.

Suddenly, on the bedstand, the Hooker's PHONE BLASTS a raucous snatch of CUMBIA. Someone's calling.

Jane and Lisbon look at one another. Jane's nearest. He answers it. Listens. Nothing said, but someone's there, breathing.

(CONTINUED)

JANE (CONT'D)

Hello?

The caller laughs softly and hangs up. On Jane, looking at the phone...

FADE OUT.

**THE END**