

# THE MENTALIST

"Seeing Red"

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Episode 108  
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**GREEN REVS. 10/07/08**

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Episode #108

October 7, 2008 - Green Revisions

**REVISED PAGES**

PINK REVISIONS - 10/03/08

2, 4, 6, 9, 10, 14, 15, 16, 22, 24, 29, 31, 32, 33, 37, 39,  
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5, 22, 22A, 26, 30, 30A, 37, 37A, 40

**GREEN REVISIONS - 10/07/08**

3, 4, 5, 27, 37, 37A

**TEASER**

FADE IN:

1 EXT. TEMPLE OF HARMONIC BLISS. SANTA ROSA - NIGHT (N/1) 1

A Victorian gingerbread villa tastefully overlaid with a pastiche of Buddhist and other mystic symbology -- bells, wheels, flags, yin/yang circles, eyes, etc..

A well made SIGN planted on the lawn declares this is "*The Temple of Harmony, devoted to Psychic Wellness under the guidance of Kristina Frye. Healing through clairvoyance.*"

ROSEMARY TENNANT, 50's, an ageless beauty, classy dresser, at present angry and in tears, comes storming out of the front door.

KRISTINA FRYE, 30's, appears a beat later and stops in the doorway.

KRISTINA

Rosemary, please don't go. I'm only trying to help you.

Rosemary puts her hands over her ears.

ROSEMARY

I'm not listening to you any more.

KRISTINA

You're making a terrible mistake. You're in serious danger.

ROSEMARY

I'm not listening.

Rosemary's out to the street and marches off. Kristina shakes her head sadly.

2 EXT. SANTA ROSA STREETS - NIGHT 2

Rosemary walks along a quiet downtown street. Three or four people out and about. Her PHONE RINGS. She takes it out of her bag, looks at the caller ID, tosses her head in irritation and puts the phone away unanswered. Keeps walking. A beat. And suddenly a nondescript SEDAN pulls out from a parking spot at the curb, and rockets up the street. The car hops the curb, and makes a beeline for Rosemary.

(CONTINUED)

2 CONTINUED:

2

Eyes wide in fear, she tries to get out of the way, but the unseen driver swerves after her, clipping some garbage cans, before it HITS HER, throwing her over the hood and into the windshield. She rolls off onto the ground into the gutter. The sedan stops for a beat, then drives off.

CLOSE ON ROSEMARY: Lying in the garbage strewn gutter. We watch as the light goes out of her eyes.

3 EXT. SANTA ROSA STREETS - NIGHT

3

Later. Same angle on Rosemary, under a draped sheet now. She's at the center of a small circus of cops, forensics, and gawkers. A YOUNG COUPLE tells a Santa Rosa PD OFFICER what they saw.

JANE, LISBON, CHO and RIGSBY come across the yellow tape, to meet with DETECTIVE MARCO FRANCIS, 30's.

FRANCIS

Thanks for coming so quickly.

LISBON

Your victim is the widow of Macon Tennant.

Francis shakes his head, looks blank.

LISBON (CONT'D)

Founder of CalSecure Financial and  
The Lieutenant Governor's close  
friend.

RIGSBY

We got to use the chopper.

FRANCIS

Cool.

They reach the body.

FRANCIS (CONT'D)

Two witnesses saw a silver sedan  
deliberately chase her down. We're  
getting paint off those trash cans,  
hoping for a make and model, and we  
already have a partial plate.

LISBON

Sounds like you're on top of it.

(CONTINUED)

FRANCIS

Sure. But I don't mind getting your back-up.

Jane clocks a flirtatious smile from Francis to Lisbon. She isn't biting.

LISBON

We're not back-up. We're lead.

Francis kinda likes that she's a hardass.

FRANCIS

Yes, ma'am.

Cho kneels to lift the sheet off the victim. Jane glances down at her as well.

FRANCIS (CONT'D)

A few days ago Rosemary here filed a missing persons report on her teenage son, Travis. He'd been gone over a week. Ran away twice before, with one stint in juvie.

RIGSBY

What was the juvie charge?

\*

FRANCIS

DUI on a learner's permit. Her house is eight blocks south, so we figure she was walking home. From where, we don't know.

KRISTINA

She was with me.

They all turn to find Kristina Frye has materialized right behind them.

FRANCIS

And who are you exactly?  
(irritated, to uniform  
cops)  
Who let her past the tape?

Kristina affects an air of serene sadness, waving away Francis' concerns.

KRISTINA

My name is Kristina Frye. I was Rosemary's spiritual advisor.

3 CONTINUED: (2)

3

Jane's smiles, intrigued.

JANE

Please tell me I heard that  
correctly.

\*  
\*

Lisbon checks Jane with a look... She leads Kristina aside,  
Jane follows. The others go back to the car.

LISBON

Ms. Frye, she was with you, where?

KRISTINA

At my home. We just finished a  
session. We contacted her husband.

LISBON

Her dead husband?

KRISTINA

That's right. He told her this  
would happen. He warned her she  
was putting herself in danger.

LISBON

From whom?

KRISTINA

I don't know. I'm merely a  
channel.

JANE

A channel for what?

KRISTINA

For the energy of the departed  
souls.

JANE

Oh. Of course. So, you knew this  
murder would happen?

KRISTINA

Her husband knew it. I just passed  
his warning on to Rosemary.

JANE

I see.

Jane talks to Lisbon as if Kristina isn't there.

(CONTINUED)

JANE (CONT'D)

By her own admission, she's either a channel for the energy of departed souls, or she's involved in the murder. So you have a choice. Call in the Ghostbusters, or arrest her.

LISBON

Cool it.

(to Kristina)

Ms. Frye, if you wouldn't mind, in the morning, we'd like you to come into our office to answer a few questions in more detail.

KRISTINA

If it will help you, I'd be glad to. Please, call me Kristina.

JANE

Anything for an audience huh, Kristina?

KRISTINA

You're smiling, but where is all that anger I feel coming from?

JANE

Not from me. Maybe you're projecting.

KRISTINA

Rosemary was my friend. Am I sad? Of course. Angry? Only that someone could do such a terrible thing. Don't take this the wrong way, but you're totally misreading the situation.

\*  
\*  
\*  
\*  
\*  
\*

JANE

You think so? Oh, this is gonna be good.

\*  
\*

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

4 INT. CONFERENCE AREA. CBI HQ - DAY (D/2) 4

Jane, Lisbon and Van Pelt talk with Kristina Frye. She has an odd calming presence. She's speaking to everyone, but her connection is with Jane.

LISBON

How long have you known Rosemary Tennant?

KRISTINA

Almost three years.

JANE

Do you charge for your services?

KRISTINA

Yes. How much depends on the resources of the individual client. I never turn anyone away.

JANE

How much did you charge Rosemary?

KRISTINA

Five hundred dollars per hour.

JANE

How many hours a week?

KRISTINA

Five or six.

JANE

That's three grand a week. Nice.

KRISTINA

Rosemary was a troubled soul. She needed intensive help.

VAN PELT

What was troubling her?

KRISTINA

Her husband had been a powerful anchor in her life. After his death, she was adrift, vulnerable.

(CONTINUED)

KRISTINA (CONT'D)

People she shouldn't have trusted  
recognized her weaknesses and  
played on them.

JANE

Hah.

Kristina just smiles placidly back at him.

LISBON

Any people in particular?

KRISTINA

Oh, too many to mention. As a  
result, I think her relationship  
with her children suffered.

VAN PELT

That's Clara and Travis, yes?  
Suffered how?

KRISTINA

I'm sorry, I'm not comfortable  
sharing more than that with you.

VAN PELT

Travis went missing several days  
ago. What did she have to say  
about that?

KRISTINA

Truly, I'd love to help you, but my  
practice is bound by the same  
client confidentiality codes that  
doctors abide by.

LISBON

You have a Professional Therapist's  
licence from the State?

KRISTINA

Yes I do.

JANE

Your client is dead.

KRISTINA

Her earthly vessel is dead.  
When her soul has completed its  
journey, I'll ask her if I can  
speak to you about her problems in  
more detail.

KRISTINA (CONT'D)

I have all our sessions recorded on CD. If she says yes, I'll give them to you.

JANE

Why bother with that? Just ask her who killed her.

KRISTINA

I shall. Of course. But she may not know. Death doesn't grant omniscience.

JANE

You're good.

KRISTINA

I like to think so.

JANE

Yes, you do.

KRISTINA

It's important to love oneself. How do you feel about yourself?

JANE

You tell me. But forget the five hundred bucks. I'm on civil service pay.

KRISTINA

For free then. You act arrogant and assured, but inside, you're consumed by terrible guilt and self-loathing. A bad trauma in your recent past perhaps? You're brilliant no doubt, but more than a little unstable.

(to Lisbon)

You have your work cut out for you.

Lisbon and Van Pelt are impressed.

VAN PELT

She is good, huh?

JANE

Please. Not to boast, but I'm quite a well known horrible tragedy.

4 CONTINUED: (3)

4

JANE (CONT'D)

Half an hour of research on the internet would tell you I must be consumed with guilt and self-loathing.

KRISTINA

One look in your eyes is enough to tell me that. Why would I invest any time in researching you?

(to Lisbon)

A little self-involved perhaps?  
May I go now?

Lisbon nods.

LISBON

Thanks for your time.

Kristina stands up.

KRISTINA

Feel free to call me, any time.

LISBON

Oh we will.

Kristina leaves, with an understanding smile for Jane.  
Lisbon grins at Jane. Van Pelt looks serious.

JANE

What?

5 EXT. TENNANT HOUSE. SANTA ROSA - DAY

5

A grand place, but not what it once was. Jane, Lisbon and Rigsby approach.

LISBON

Do we know who's home?

RIGSBY

Until two days ago, the residents were Travis Tennant, Rosemary Tennant and a semi-permanent house guest, name of Jeremy Hale. A portrait photographer. Mrs. Tennant's boyfriend according to the gardener and the pool guy.

Suddenly, the door opens and a friendly GOLDEN RETRIEVER runs out. CLASSICAL MUSIC ECHOES from inside. JEREMY HALE, 30's, bearded artist-type, stands in the doorway.

(CONTINUED)

5 CONTINUED:

5

JEREMY

Dooley, come here. He's friendly,  
I promise. Can I help you?

LISBON

Mr. Hale, California Bureau of  
Investigation. Mind if we come in?

6 INT. LIVING ROOM. TENNANT HOUSE - DAY

6

Classic decor is now accented by mounds of papers and magazines, dishes that haven't been cleaned and empty beer bottles and wine glasses on the coffee table. Lisbon and Rigsby sit as Jane looks around. Jeremy tries to clean up.

JEREMY

Sorry about all this.

LISBON

Looks like you weren't alone last  
night.

JEREMY

I was at a gallery opening, but  
someone's always here. Rosie liked  
having people around. And you know  
us creative types -- any chance to  
put off work.

Jane looks at framed PHOTOS on the piano. Pictures of Rosemary and her late husband, Macon. Photos of the whole family -- Travis and Clara -- during happier times.

RIGSBY

How long have you lived here?

JEREMY

Going on six months. I'm a  
photographer. Rosemary and I met  
at a show. I came to do a  
portrait, and I guess we just kind  
of gelled. I never left.

JANE

So you and Mrs. Tennant were  
lovers. That's what everyone says.

JEREMY

Did I love her and vice versa?  
Yes. But lovers? We were close.

(CONTINUED)

JEREMY (CONT'D)

She understood me better than anyone.

LISBON

Living here you must have gotten to know her kids pretty well?

JEREMY

Clara's all grown up, didn't come around much anymore. But Travis -- that kid has some problems.

LISBON

How so?

JEREMY

After his dad, died I guess he just lost it -- drugs, stealing stuff. Acting out in crazy ways.

RIGSBY

When was the last time you saw him?

JEREMY

Over a week ago. Rosie found drugs in his bedroom. They had a big fight. He split. Don't know where. He's got a hundred crazy friends to hide out with.

LISBON

That must have been hard for Rosemary.

JEREMY

Yes, it was.

JANE

Excuse me, do you mind if I look around?

JEREMY

Go for it.

Jane exits and heads upstairs. Lisbon and Rigsby watch him go, then --

LISBON

She put you in her will a few months ago, didn't she?

6 CONTINUED: (2)

6

JEREMY

I felt bad about that actually. It's too much. But Rosemary was a very generous person. To refuse her generosity would be to deny her essence.

RIGSBY

The day before she died, she made an appointment with her estate lawyer. Told him she wanted to make further alterations to the trust.

JEREMY

Really? I had no idea.

LISBON

What do you think she might have been planning?

JEREMY

I can only imagine it had something to do with Travis. Cut him off and maybe it would straighten him out.

Suddenly Jane calls from upstairs.

JANE (O.S.)

Lisbon?

Lisbon, Rigsby and Jeremy exit the living room and head for the stairs.

7 INT. JEREMY'S ROOM. TENNANT HOUSE - DAY

7

Moments later. The room is full of LARGE PORTRAIT PHOTOS -- some hanging on display, others stacked in the corner or laying flat on a tabletop. Many are of Rosemary Tennant, but there are photos of other women as well. Camera equipment and lights are set up against a backdrop -- a makeshift studio.

Jane holds a PORTRAIT of the victim in his hands. Looks at it and smiles.

JEREMY

You found my studio.

JANE

She was beautiful, wasn't she? You captured so much in her eyes. It's like she's talking to us.

(CONTINUED)

7 CONTINUED:

7

JEREMY

Rosemary was an easy subject. The photos still don't do her justice.

RIGSBY

This is quite a set-up.

LISBON

Full dark room, top-of-the-line equipment. Nice to have a benefactor...

JEREMY

I'm blessed.

JANE

Or clever.

A look between Jane and Jeremy.

JANE (CONT'D)

You say Travis left because he and his mom had a fight. Are you sure about that?

Jane clocks *Jeremy's awkwardness*.

JEREMY

Of course. I was there.

JANE

I think Mrs. Tennant turned a blind eye toward her son's problems because he lost his dad. Travis didn't leave because of her. He left because of you.

JEREMY

What are you talking about?

JANE

I think this was Travis' room.

Jane moves around the studio.

JANE (CONT'D)

There's old poster tape and stickers on the walls... dents above the bathroom door from a lacrosse ball hitting it. Travis plays lacrosse, doesn't he?

(CONTINUED)

7 CONTINUED: (2)

7

JEREMY

Used to, before he got into drugs.

Jane moves to the window.

JANE

Over here, this pane of glass has a crack in it. Just about the right height for an elbow or a fist. That must have been some argument between you two?

JEREMY

Okay, that's enough.

Jane gets in Jeremy's face. *Jeremy nervously clenches his fists.*

JANE

The only question is, did you take his room as soon as he left? Or did he leave because you took his room?

JEREMY

You're in my personal space. Please step back.

Jane steps back.

JANE

Excuse me.  
(beat)  
So you kick him out of here and he needs someplace safe -- someplace to hide where change can't find him.

RIGSBY

So where did he go?

Jane glances up at the ceiling.

8 INT. A TINY UPSTAIRS BEDROOM - DAY

8

A spartan cell. A mattress and boxspring on the floor. On the night stand is a PHOTO -- Travis and Clara and Mom and Dad two years before, laughing and smiling in front of a carousel. Jane examines the photo. Lisbon and Rigsby talk with Jeremy

JEREMY

He was happy with a smaller room.

(CONTINUED)

8 CONTINUED:

8

RIGSBY

Yeah I bet.

JEREMY

Excuse me, but there's a definite note of uncalled for hostility in your voice. What's that about?

LISBON

Just doing our job, Mr. Hale.

9 INT. CONFERENCE AREA. CBI HQ - DAY

9

Jane and Lisbon and Rigsby and Van Pelt sitting around.

LISBON

I know Travis Tennant is suspect number one, but Jeremy isn't exactly in mourning right now.

VAN PELT

I'll do some digging on Hale. See what I can find out.

LISBON

Who's to say the kid's not dead too? Maybe Jeremy killed both of them. More money in the will for him. Anything on the business side?

Rigsby hits the laptop.

RIGSBY

The psychic was right -- every high-end con artist and social parasite in town was hitting Rosemary up for a million. But those guys are all white collar leaches, not murderers.

Suddenly, CLARA TENNANT, 20's, Rosemary's daughter, enters escorted by a Uni Officer.

CLARA

Agent Lisbon?

LISBON

Yes?

(CONTINUED)

CLARA

I'm Clara Tennant. I came straight here as soon as I heard. Has anyone found my brother?

LISBON

Ms. Tennant, please, have a seat. I'm so sorry for your loss. To answer your question -- no. Travis is still missing. We're doing everything we can to find him. Can you tell us about your mother? Anything might help.

CLARA

(nerves frayed)

I just can't believe she's gone. I mean, first my dad and now... She was such a great person, everybody loved her, and for her to die in the gutter like that? Like garbage. My God. It's horrible. She was such a good woman.

LISBON

People say she changed after your father died.

CLARA

Well, yes. Somewhat.

LISBON

In what way?

CLARA

She, she sort of lost control. My father kept it all going, but Mom was never that person. Not together.

VAN PELT

Can you give us an example?

CLARA

When I was in college, my brother would call to tell me people were ripping us off. Mom was always investing in one bad scheme or another. I tried to warn her, but she wouldn't listen.

Jane leans forward and nonchalantly *touches her hand establishing a physical rapport.*

(CONTINUED)

JANE

I'm sure she thought she was doing the right thing. Is that when your brother started acting out?

CLARA

He missed Dad. A lot. Suddenly he was the man of the house and I guess it was all too much.

Guilt-ridden, she stops herself. *Pulls her hand away.*

CLARA (CONT'D)

That's when Jeremy moved in. He scares me. He's dangerous.

LISBON

Dangerous in what way?

CLARA

He's selfish. He wants what he wants. He's got a temper too. I was worried for Mom.

LISBON

Clara, where do you think Travis is?

CLARA

If I knew, I'd be with him right now. He's my brother...  
(tearing up)  
He's all I have left.

Jane hands Clara his phone.

JANE

Put his number in for me.

CLARA

He won't call you back.

JANE

Put it in.

She does so and hands back the phone.

Jane walks away out of Clara's earshot.

TRAVIS' PHONE MESSAGE (V.O.)

Hey this is Travis. What's up?

Jane speaks in a swift hypnotic cadence.

(CONTINUED)

9 CONTINUED: (3)

9

JANE

(into phone)

Hello, Travis, you don't know me,  
but my name is Patrick Jane.  
I'm a friend. I know you're in a  
little trouble right now and I want  
to give you some peace of mind.  
But I don't know what peace of mind  
means to you. It's something  
different for everyone. For  
instance, I like riding **horses**.  
But **would horses** make you happy?  
I don't know. Why **wouldn't horses**  
make you happy? Go **round and round**  
in your mind until you're sure,  
then go to that place where you  
know you were happy. Then call me.  
You have my number.

Clicks off.

RIGSBY

What was that about?

JANE

Quick, what image do you have in  
your head?

10 EXT. PARK. CAROUSEL - NIGHT (N/2)

10

The sights and SOUNDS of an old time CALLIOPE CAROUSEL --  
wooden horses, bright lights. A FEW PEOPLE hop on for a  
nostalgic ride.

ANGLE ON: A nearby wooden bench where Jane, Rigsby and Cho  
sit eating peanuts and cotton candy.

Impatient, Cho eyes his watch as Jane eagerly scans the  
crowd. Rigsby licks his fingers.

RIGSBY

All I'm saying, you can't say,  
there's no such thing as psychics,  
just because you never met one.

CHO

He's right. I never saw a zebra.  
Doesn't mean they don't exist.

RIGSBY

You never saw a zebra?

(CONTINUED)

10 CONTINUED:

10

CHO

No.

RIGSBY

You've never been to a zoo?

CHO

I don't get zoos. You pay money to  
look at animals. Why?

CHO'S POV -- looking past the carousel to a TEENAGER with a  
backpack coming to the ticket booth. It's TRAVIS TENNANT,  
17.

CHO (CONT'D)

Jane, I'll never doubt you again.

JANE

You ever doubted me?

As Jane and the guys stand --

11 EXT. PARK. CAROUSEL - NIGHT

11

Moments later. Travis gets into a chariot. As the carousel  
starts to turn, the guys take positions.

The MUSIC PLAYS. The LIGHTS FLASH. Eyes welling with tears,  
Travis doesn't notice Jane passing one horse after another,  
moving closer. Then their eyes connect and, like a deer in  
headlights, Travis realizes something's up. He turns and  
sees Cho in one direction, Rigsby in another. He grabs his  
backpack to bolt.

JANE

Travis, wait...

ANGLE: Travis turns, desperate, but they're all around him.

Off Jane as the carousel continues to spin --

FADE OUT.

**END OF ACT ONE**

ACT TWO

FADE IN:

12 INT. INTERROGATION ROOM. CBI HQ - NIGHT (N/2 CONT'D) 12

Lisbon and Cho question a terrified Travis Tennant.

LISBON

Travis, we know why you took off.  
We know about the fight you had  
with Jeremy. Why didn't you call  
somebody? Why did you just run?

TRAVIS

Because there wasn't anything they  
could do. Because I didn't want to  
cause anymore trouble.

LISBON

Trouble for who? They were your  
family.

TRAVIS

You guys don't understand -- I  
loved my mom so much, but after the  
blowout with Jeremy, I couldn't go  
back there. There was no way.

13 INT. OBSERVATION ROOM. CBI HQ - CONTINUOUS 13

Clara stands with Jane watching her brother through the glass.

CLARA

When can I see him?

JANE

Soon.

14 INT. INTERROGATION ROOM. CBI HQ. - CONTINUOUS 14

LISBON

So where did you go?

TRAVIS

Friend's houses mostly.

CHO

We'll need names and addresses.

(CONTINUED)

14 CONTINUED:

14

TRAVIS

We use to go for walks together,  
you know. Maybe if I had been home  
that night she'd still be alive.  
Maybe...

LISBON

Travis, here's the truth. Since  
your dad died, your mom had given a  
lot of your money away. Then she  
brought Jeremy into the house and  
made your life miserable.

CHO

Even though you took off, you knew  
where she'd be that night. You  
knew how she'd walk home.

Travis erupts. Stands, kicking back the chair.

TRAVIS

Are you saying I did this? After  
my dad died, my mom was all I had.  
You don't think I wanted to be  
there for her? Then that dirtbag  
Jeremy moves in. Starts bossing me  
around, telling me what to do.  
(holds back crying)  
She was my mom. I didn't kill her.

15 INT. OBSERVATION ROOM. CBI HQ - CONTINUOUS

15

Again, Jane *rests a gentle hand on Clara's shoulder.*

JANE

I believe him.

Jane gestures for her to go inside.

16 INT. INTERROGATION ROOM. CBI HQ. - CONTINUOUS

16

As Travis tries to gather himself, the door opens and his  
sister Clara enters. They stare at each other for a brief  
moment then embrace.

CLARA

We'll be alright. We'll be fine.

Jane stands in the doorway, watching.

16A EXT. CBI HQ - ESTABLISHING - DAY (D/3)

16A

17 INT. BULLPEN. CBI HQ - DAY

17

Jane, Lisbon and Van Pelt approach Rigsby at his desk.

VAN PELT

Travis is hurting.

LISBON

Or lying. Don't forget Jeremy Hale stands to inherit a few million, too. Why not speed up the process? Finance a nice long photo shoot in South America and lay low for a while.

RIGSBY

I heard from Rosemary's probate lawyer. Guess who she had just added to her will?

Jane leans in to read Rigsby's computer.

JANE

Kristina Frye.

RIGSBY

The ink wasn't even dry yet.

VAN PELT

Kristina told us she knew in advance that Rosemary was in danger. Why tell us that if she's guilty?

JANE

How diabolically clever would that be? Making us dismiss her as a suspect because she's made herself look like one.

VAN PELT

Or maybe, just maybe, she has a rare and precious gift and she's trying to help us.

JANE

A rare and precious gift. Who gets these gifts anyhow? How come no one ever gets a gift for seeing horse race results? How come dead people talk such tedious drivel?

(CONTINUED)

17 CONTINUED:

17

LISBON

Play nice, kids. Jane, Van Pelt's  
entitled to her opinion.

(CONTINUED)

17 CONTINUED: (2)

17

JANE

Not if she's wrong. It's like believing in the Easter Bunny.

RIGSBY

Who says there's no Easter Bunny?

Suddenly the PHONE RINGS. Van Pelt answers.

VAN PELT

(into phone)

Van Pelt. Oh, hi.

Wow... thanks. Got it.

(writing)

We'll be right over.

She hangs up.

VAN PELT (CONT'D)

That was Kristina Frye.

She says she's picking up on something. Something that could help us.

LISBON

(to Van Pelt)

Go talk to her.

Jane grabs his jacket.

JANE

I'll come.

VAN PELT

Does he have to?

Lisbon thinks, nods, yes.

LISBON

If she's conning us, we need to know.

VAN PELT

She isn't. I can tell.

And as Jane and Van Pelt exit --

18 INT. FOYER/WAITING ROOM. TEMPLE OF HARMONIC BLISS - DAY 18

Jane and Van Pelt are buzzed in. They enter the front door of Kristina's cozy, well-appointed home. Couches and chairs accent the decor of the entry, making it more of a waiting room.

(CONTINUED)

VAN PELT

Miss Frye?

KRISTINA (O.S.)

Be right there. Take a seat, okay?

Jane looks around like a kid in a candy shop. POSTER-SIZE TAROT CARDS hang framed on the walls. A beautiful PHOTO portrait of Kristina, crystals and shamanistic paraphernalia abound. He whispers to Van Pelt.

JANE

(Bela Lugosi accent)

Madame Zoltar welcomes you.

VAN PELT

Jane, shh...

JANE

Look, you can do all your holiday shopping.

VAN PELT

Aren't you the least bit interested in what she has to say?

JANE

No, but I love the mirror. Conveniently placed, isn't it?

VAN PELT

What are you talking about?

JANE

It's one-way glass -- textbook clairvoyant trick. She studies clients' body language before they come in. Come on, I bet she's watching us right now.

Jane playfully waves to the mirror, then heads for the door connecting to the adjacent room. Puts his hand on the knob.

VAN PELT

You can't go in there.

JANE

Sure I can.

ANGLE: Jane throws open the door and peers inside hoping to catch Kristina in the act. Unfortunately there is no window on the other side and Kristina's nowhere to be found.

(CONTINUED)

18 CONTINUED: (2)

18

VAN PELT

See. You were wrong.

JANE

In this instance. Not as a general observation.

Suddenly, Kristina clears her throat. They turn to find her standing behind them, having entered from a different room, cup of coffee in hand.

KRISTINA

Shall we sit down?

19 INT. LIVING ROOM. TEMPLE OF HARMONIC BLISS - DAY

19

The room is comfortable, serene. Kristina pours coffee for Jane and Van Pelt.

JANE

You know what I'm struggling with?

KRISTINA

Enlighten me.

JANE

(off room decor)

You talk a good high-class game, but your "temple" looks like a discount souvenir store in Shangri-La.

KRISTINA

Certain imagery comes with the territory. People expect a little razzmatazz. Like the shiny suits you used to wear.

**FLASHBACK**

19A INT. TV STUDIO - DAY

19A

*Jane working the audience with his psychic act.*

**END FLASHBACK**

19B INT. LIVING ROOM. TEMPLE OF HARMONIC BLISS - CONTINUOUS

19B

JANE

So you have done some research on me.

(CONTINUED)

KRISTINA

I have now. Red John murdered your family. I'm very sorry for your loss. Is that why you gave up your calling?

JANE

A calling? Is that what this is?

KRISTINA

Yes. A calling. A gift. As you like. It's clear that you have it. Why did you give it up?

JANE

It was those suits. The dry cleaning was killing me.

KRISTINA

Always dancing. Why is that?

JANE

Don't try to cold read me.

KRISTINA

I wouldn't know how.

JANE

We both know that's not true.

VAN PELT

Can we, um... talk about the case?

JANE

Yes. Did you speak to Rosemary yet? Did she give you permission to speak to us?

KRISTINA

No. Not yet. It often takes some time for souls to make a full transit.

JANE

The celestial bus is running late?

Kristina stands.

KRISTINA

I called to offer my assistance. Clearly you're not interested.

Van Pelt gives Jane a fierce glance.

(CONTINUED)

VAN PELT  
Wait... I'm the agent here. We are interested.

Kristina hesitates, then --

KRISTINA  
I had a vision of the car used to kill Rosemary. Water rushing into windows. Tires under water, resting on concrete.

VAN PELT  
Concrete? Like a swimming pool?

KRISTINA  
Bigger.

VAN PELT  
A reservoir maybe? There's Founders Lake, just outside town?

KRISTINA  
Yes. A reservoir.

20    EXT. FOUNDER'S LAKE - DAY    20

Local Police, DIVERS and a TOW TRUCK surround the reservoir. Jane, Lisbon and Van Pelt watch as the same SILVER SEDAN that hit Rosemary Tennant emerges from the water at the end of a tow-truck winch. Jane eyes Kristina observing nearby. Cho climbs off the back of the tow-truck, clipboard in hand.

CHO  
Damage to the front end is consistent with a vehicle versus pedestrian collision. But get this -- the VIN number matches Rosemary Tennant's own registration.    \*

LISBON  
It's her car?

CHO  
Two moving violations show Travis used the vehicle all the time.

VAN PELT  
It could have been Jeremy. He had access to it as well.

(CONTINUED)

LISBON

Put one of them in this car that night -- traffic cameras, a witness at a gas station. If it exists, I want to know.

VAN PELT

I'm on it.

Santa Rosa Detective Francis approaches.

FRANCIS

You going to arrest Travis Tennant, or you want us to do it?

LISBON

Sorry, Detective, but everything we've got so far is circumstantial.

FRANCIS

Well, I go with my gut. Ninety percent of the time if it feels right, it's meant to be.

LISBON

And what about the other ten percent?

He checks Lisbon out, smiles. Cho and Francis move off to take a look inside the sedan. Jane keeps watching Kristina.

JANE

If anyone needs arresting it's Kristina Frye. She knew Rosemary was in danger. She knew where to find the car. The murder weapon. Which means either she really does have supernatural powers or, she was involved in the crime.

Lisbon smiles.

LISBON

Come on. She simply did what you do so well. With an air of great confidence, she made an educated guess. Where else would you dump a car around here? She's a good guesser.

JANE

Well, yes. That's possible also.

(CONTINUED)

20 CONTINUED: (2)

20

LISBON

Yes. And that's what you object to, isn't it? Not that she's a con artist, but that she's so good at it. Maybe even better than you.

JANE

Not at all. Alright, yes. Not better than me mind you, but she's good. It's the good ones that are most dangerous.

Van Pelt is agitated by their certainty.

VAN PELT

Excuse me, but you might consider the possibility that she's actually honestly in touch with things that are beyond your understanding.

JANE

That would be golf, and musical theater.

Cho comes back from the sedan carrying a pair of gloves in a baggie.

CHO

Car's empty except for these on the driver's side floor.

He shows the gloves. Lisbon takes them for a closer look.

LISBON

High-grade coated nylon.

JANE

Like they use in photo labs.

21 INT. FRONT HALL. TENNANT HOUSE - DAY

21

Clara and Travis talk to Jane and Lisbon and Cho.

CLARA

Jeremy's gone. We had an exchange. I told him not to come back. Some of Mom's jewelry is missing also.

TRAVIS

You really think he did it?

(CONTINUED)

21 CONTINUED:

21

CHO

Actually, Travis, we need to talk. Someone stole your mom's car and used it to kill her. But the locks weren't jimmed. They had a key.

TRAVIS

And you think it was me?! I told you guys where I was. Talk to my friends.

LISBON

We did. They said there were a lot of people there that night. You could have left and come back.

TRAVIS

This isn't fair.

CLARA

My brother's right. Jeremy just left. Clearly he's hiding something.

22 INT. JEREMY'S ROOM. TENNANT HOUSE - DAY

22

Jane looking around. Lisbon on the phone.

LISBON

(into phone)

Rigsby, it's me. I need an APB put out on Jeremy Hale. Check the airports. He's probably got at least two hours on us.

JANE

He didn't go far. He's not on a plane.

LISBON

How do you know?

JANE

Because he left too much behind.

He picks up one of several framed PORTRAITS leaning against the wall. A gorgeous young woman smiling at camera, eyes sparkling.

JANE (CONT'D)

In a room full of photographs, five are of Rosemary and the rest are dated at least a year ago.

(CONTINUED)

22 CONTINUED:

22

JANE (CONT'D)

Except this one. This was taken a  
few weeks back -- brand new,  
intimate.

(CONTINUED)

22 CONTINUED: (2)

22

There's a small neat hole punched in the photo, in her forehead.

JANE (CONT'D)

See that? A woman's heel would make a hole like that, wouldn't it?

LISBON

Yes.

JANE

This being Rosemary's house, we can assume it's Rosemary's heel.

LISBON

Still with you.

JANE

So why would Rosemary want to put her heel through this nice young woman's picture that was taken by her womanizing boyfriend Jeremy?

23 INT. FRONT HALL. TENNANT HOUSE - DAY

23

Clara and Travis look at the photograph of the young woman, held by Lisbon. Cho is discreetly guarding Travis in case he runs.

TRAVIS

Yeah, sure. That's um, what's'ername? Connie, Connie Adams.

LISBON

Who's Connie Adams?

TRAVIS

She's Mom's bridge partner's daughter. Connie.

24 INT./EXT. COTTAGE - DAY

24

Van Pelt and Rigsby walk to the front door of a charming little country house. Rigsby KNOCKS.

The door opens and there's CONNIE ADAMS, 20's, all sexy and disheveled, just like in Jeremy's photograph. Van Pelt clocks that she's wearing an *antique diamond pendant* around her neck.

(CONTINUED)

24 CONTINUED:

24

VAN PELT

Connie?

CONNIE

Can I help you?

VAN PELT

Nice necklace. Police. We're looking for Jeremy Hale. Is he here?

CONNIE

Baby?

Suddenly Jeremy enters from the kitchen, seemingly oblivious to their arrival. He's wearing boxers and is shaking a can of Reddi-Whip in his hand.

RIGSBY

Hi, Jeremy.

JEREMY

Hey...

VAN PELT

Let's go talk. You're going to need some clothes.

RIGSBY

Or a lot more whipped cream. Your call.

Off Jeremy, stunned, and seemingly guilty as sin --

FADE OUT.

**END OF ACT TWO**

ACT THREE

FADE IN:

25 INT. INTERROGATION ROOM. CBI HQ - NIGHT (N/3) 25

Lisbon and Cho question Jeremy Hale. Jeremy is a little more guarded, ill-at-ease.

LISBON

Rosemary was killed by someone driving one of her own cars.

JEREMY

Okay.

CHO

A Silver Chrysler. You ever drive that car, Jeremy?

JEREMY

No. That's the car Travis drove. Not my style.

LISBON

Thing is, we found gloves in the car that come from your photo lab. What're the odds we find your DNA on them?

JEREMY

Travis could have taken those.

CHO

Travis has an alibi. You could have taken the car in order to throw suspicion on him.

JEREMY

I could have I suppose. But I didn't.

LISBON

You moved out of the Tennant house fast. Running away almost. Why was that?

JEREMY

I got into it with the kids. That Clara is insane. I thought she was going to assault me.

(CONTINUED)

CHO

They think you killed their mother.

JEREMY

They don't know anything about me.  
I loved her.

LISBON

Of course you did. That's why you  
gave Rosemary's necklace to your  
hot young girlfriend.

JEREMY

It's no good to Rosemary, is it?  
So shoot me, I'm a pragmatist.

Lisbon opens a file folder. Pushes three different PHOTOS of  
DIFFERENT OLDER WOMEN across the table.

LISBON

Good word for it. Miami, New York,  
Chicago. All widows. All  
contributors to your budding  
career.

JEREMY

All alive and well and still good  
friends of mine, if you care to  
speak to any of them. Well...  
(tapping one of the  
photos, smiling)  
Phoebe might be a little ambivalent  
about me, but all the others...

LISBON

Have you ever met Kristina Frye?

Jeremy hesitates. Lisbon notices his *thumb nervously tapping  
the tabletop.*

JEREMY

The name is familiar, but no.  
I don't think so.

LISBON

She was Rosemary's psychic. I  
think you do know Kristina and  
you've taken her photograph.

CHO

Jane tells us one of your portraits  
is hanging in her foyer.

JEREMY  
I take a lot of pictures.

LISBON  
Two beneficiaries on the same will,  
both intimate friends of  
Rosemary's, but you've never  
actually met. What are the  
chances?

ANGLE: Jeremy's thumb finally stops tapping the table.

JEREMY  
I want a lawyer.

26-27 OMITTED      26-27

28 INT. BULLPEN. CBI HQ - DAY (D/4)      28

Rigsby leans over and taps away on his computer.

RIGSBY  
Boss... check this out. Info on  
Kristina Frye.

Lisbon approaches. Van Pelt, curious, follows.

ANGLE ON: Multiple windows open connecting Frye's finances  
to five different deaths around the state.

RIGSBY (CONT'D)  
In the last ten years, each of  
these people left her named in  
their wills. Paydays ranging from  
ten to two hundred thousand  
dollars.

LISBON  
It might be the psychic and Jeremy  
have a business partnership,  
fleecing vulnerable women.

RIGSBY  
So Jane might be right.

VAN PELT  
It doesn't prove anything.

LISBON  
No. But's it's a good place to  
start a conversation with Frye.

Off Van Pelt's reluctance --

29 INT. LIVING ROOM. TEMPLE OF HARMONIC BLISS - DAY

29

Cho and Jane sit with Frye.

CHO

Kristina, how well do you know  
Jeremy Hale?

KRISTINA

He's Rosemary's lover. Something  
of a user I'd say. But genuinely  
fond of her I think. And quite a  
talented photographer. He took my  
picture.

JANE

You know he's also named in the  
victim's will?

KRISTINA

If that was Rosemary's decision,  
fine. What are you getting at?

CHO

Over the last decade, five  
different people have named you in  
their wills.

KRISTINA

Against my expressed wishes. I've  
helped hundreds of sick clients  
confront their fear of dying. I  
assure them that I'll try to speak  
to them after they're gone. But  
I've never asked for anything in  
return. Ever.

CHO

Why did Jeremy Hale get nervous  
when your name was mentioned?

Kristina smiles, takes a beat.

KRISTINA

Probably because he and I had sex  
on a couple of occasions. We had  
fun. He's very good.

Jane's disarmed by her candor.

JANE

Have you spoken to Rosemary yet?

(CONTINUED)

KRISTINA

Yes I have.

JANE

Oh you did. What did she say?

KRISTINA

She was very taken with you for some reason. She said you're a good man. A deeply misguided and damaged man, but good.

JANE

Nice of her to say so. Did she say who killed her?

KRISTINA

No. She doesn't know. But she wants me to keep helping you in any way I can.

JANE

Now that you mention it, I'd like to listen to those CDs of your sessions together.

KRISTINA

Absolutely.

JANE

And can you have Rosemary appear at the reading of the will?

KRISTINA

She's a departed soul. Not a wedding singer. You can't book her in advance.

JANE

Shame. They don't have watches I suppose...

\*

KRISTINA

No schedule to keep.

\*

\*

JANE

What's the hurry, right?

\*

\*

Kristina can't help but smile.

\*

30 EXT. TENNANT HOUSE - DAY

30

A brisk autumn day. Jane pulls up in front of the house. Dooley, the Retriever, is running around. Travis is out front tossing a ball with his lacrosse stick as high into the air as he can and catching it.

(CONTINUED)

30 CONTINUED:

30

It's out of sync with his emo-punk appearance and kind of touching for that reason.

JANE

Nice cradling.

TRAVIS

You play lacrosse?

JANE

No. Fast moving sticks scare me.

Travis throws the ball up again.

TRAVIS

Did you find who did it yet?

JANE

Not yet.

Clara comes out of the house.

CLARA

Hi. Find anything?

JANE

I think Kristina Frye is responsible for your mother's death. I need you to tell her that you want her to conduct a seance. To contact your mom when the will is read.

CLARA

I don't understand. How will getting in touch with my mom help you catch Kristina?

JANE

She won't really be getting in touch with your mother. She's a fraud. I'm going to expose her.

CLARA

But how do you know she won't really pull it off?

JANE

She won't because she can't.

31 INT. KITCHEN. CBI HQ - DAY

31

Rigsby, Van Pelt and Jane waiting for microwave popcorn.

(CONTINUED)

31 CONTINUED:

31

VAN PELT

I don't like it.

RIGSBY

Me neither, but what's the alternative?

VAN PELT

It's immoral.

RIGSBY

Don't know about that. But they say your brain gets cooked if you use them a lot. Makes you infertile, too.

VAN PELT

What are you talking about?

RIGSBY

Microwaves. What are you talking about?

VAN PELT

The seance this evening.

RIGSBY

We were looking at the microwave. The seance has nothing to do with anything.

Van Pelt makes an exasperated gesture...

VAN PELT

It's wrong to play with that stuff. Raising the dead.

JANE

We won't actually be doing that. Raising dead people.

VAN PELT

You say that. You don't know. You're mocking the occult. You don't have any belief in the afterlife. You don't know what you're getting into.

JANE

I know seances are tools for con artists like Kristina to manipulate people.

(CONTINUED)

31 CONTINUED: (2)

31

RIGSBY

Booo!

Van Pelt jumps. Rigsby laughs a little too boorishly. Van Pelt's angry and embarrassed and gives them both a hurt look.

VAN PELT

(angry)

Laugh. Go ahead. It's really important to you that Kristina's a fake, isn't it? Because if she isn't, if she does have a gift, everything you mock, everything you discredit, everything you stand for is turned upside down.

JANE

Er, yes. True. Unlikely, but true.

VAN PELT

What if your family is looking down at you at this seance tonight, trying to talk to you, but they can't, because you won't believe?

Beat.

JANE

That would be very sad.

Van Pelt realizes what she just said.

VAN PELT

I'm sorry. I'm sorry.

JANE

It's okay.

Van Pelt runs off. Rigsby follows her. ON Jane, pain in his eyes.

32 OMITTED

32

FADE OUT.

**END OF ACT THREE**

ACT FOUR

FADE IN:

33 INT. LIVING ROOM. TENNANT HOUSE - NIGHT (N/4) 33

The house is full of people. Jane, Lisbon, Van Pelt, Clara, Travis, Jeremy, Kristina and several MOTLEY RECIPIENTS of Rosemary's eccentric largesse.

A HIGH-CLASS LAWYER sniffs at Jane and Lisbon and Clara.

LAWYER

Really, it's quite irregular.

CLARA

(firmly)

It's what my mother wanted.

LAWYER

Very well.

He addresses the room.

LAWYER (CONT'D)

If you would all please sit down...

The principals sit around on sofas. The rest, including the CBI team, sit on chairs against the walls.

Jane remains standing (in Clara's view).

LAWYER (CONT'D)

At the request of Rosemary and her daughter, Clara, the reading of the will shall be prefaced with a...  
What do you call it?

KRISTINA

A contact ritual. Some call it a seance.

LAWYER

(with distaste)

A seance.

KRISTINA

Good evening, everyone. Welcome. With your help, I'm going to try and contact Rosemary. Will you all hold hands with your neighbor on either side. Everybody. Good. Thank you.

(CONTINUED)

33 CONTINUED:

33

Everybody does so, including the CBI team.

KRISTINA (CONT'D)  
(an aside to Jane)  
Would you turn down the lights.

Jane turns off the lights.

KRISTINA (CONT'D)  
(to the room)  
The veil will be drawn back and  
Rosemary will come to us as long as  
we believe. As long as we believe.

Silence. The room's in darkness, lit by moonlight and a  
candle on the coffee table.

KRISTINA (CONT'D)  
Everybody, please concentrate on  
the candle at the center of the  
table. Look at it and concentrate  
on Rosemary. Rosemary, come to us.  
Come to us. Speak.

The candle is rifled by a gust of wind. A gasp from the  
audience. Clara looks to Jane to reassure herself that he's  
on top of things. He smiles, nods.

But then A GHOSTLY VOICE -- very quiet at first -- surprises  
him.

ROSEMARY (O.S.)  
Kristina? Kristina?

In answer to Clara's quizzical look, Jane shakes his head,  
puzzled. He doesn't understand it either.

KRISTINA  
Yes, Rosemary, it's me. I'm here.  
As I promised I would be. All your  
friends and family are here also.  
Is there something you want to say?  
Or ask? Rosemary?

ROSEMARY (O.S.)  
Clara... Clara?

Clara is wide-eyed in fear and amazement.

CLARA  
M-mommy?

(CONTINUED)

33 CONTINUED: (2)

33

ROSEMARY (O.S.)

Why Clara? Why did you do it?

Stifling a cry, hands to mouth, Clara turns and runs from the room.

34-36 OMITTED

34-36

37 INT. 2ND FLOOR LANDING. TENNANT HOUSE - CONTINUOUS

37

Clara crouches beside the bannister, hands over her ears.

Jane follows her in, crouching down beside her.

JANE

I know what you're doing. And it won't work.

CLARA

What do you mean?

JANE

(scared)

This is all some scheme you and Kristina cooked up, isn't it? Well, it's very effective, but I'm not buying it. I can't.

This dashes Clara's last rational hope that Jane is screwing with her.

CLARA

No. No. It's... I... I...

INSERT: Jane has his phone palmed, and keys a signal.

38 INT. CBI UTILITY VEHICLE PARKED ON STREET - NIGHT

38

Cho and Rigsby in the back, headphones on. Computer and audio equipment laid out.

RIGSBY

Next cue's up.

On the signal, Cho runs the disc, keys the computer...

39 INT. 2ND FLOOR LANDING. TENNANT HOUSE - NIGHT

39

INSERT: a little tiny speaker hidden behind some books and packing boxes.

(CONTINUED)

39 CONTINUED:

39

ROSEMARY (O.S.)  
Why, Clara? Why?

ON CLARA, breaking down.

CLARA  
This isn't happening! Who's doing  
this?!

She believes what she's hearing. The truth comes out...

CLARA (CONT'D)  
I'm sorry, Mom. I'm sorry.

JANE  
Was it you, Clara? Were you  
driving that car? Was it you? Is  
that why she's here?

Jane looks up into the ether.

JANE (CONT'D)  
Rosemary, did you argue about  
Travis? Is that what happened? Is  
that what caused all this?

Long beat. But before Rosemary can answer, Clara does it for  
her...

CLARA  
(whisper)  
Yes.

ANGLE: Travis and Kristina and Lisbon are in the doorway.  
On Travis, horrified.

40 INT. INTERROGATION ROOM. CBI HQ - NIGHT

40

Clara has a Lawyer with her. Lisbon and Jane opposite.

CLARA  
I got mad. I just, I got mad.

LISBON  
Why?

CLARA  
She told me she was going to change  
the will again. To disinherit  
Travis. She said it was for his  
own good. She wouldn't listen to  
me. We said harsh things to each  
other.

(CONTINUED)

40 CONTINUED:

40

CLARA (CONT'D)

So I rode the train down from Clearlake to speak to her in person. Make her see things rationally. I knew she was seeing her damn psychic, and I didn't want to run into that creep Jeremy so I went to the house and took one of the cars to go meet her.

41-43 OMITTED

41-43

**FLASHBACK**

44 EXT. SANTA ROSA STREET - NIGHT (N/1)

44

*Clara sits in the car, the lights off, silent.*

CLARA (V.O.)

I saw her after she left Kristina's place.

*CLARA'S POV -- Rosemary walking down the street.*

*Clara takes out her phone...*

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

And I called her. So she wouldn't be freaked out by me suddenly just turning up in the middle of the night.

*On Rosemary, taking out her phone and looking at the screen. She tosses her head in irritation and puts the phone away again unanswered.*

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

She wouldn't take my call. Her own daughter? I just got mad. I got so mad.

*She turns on the headlights and swerves out into the street. She knocks over the garbage cans, hops the curb and hits Rosemary.*

**END FLASHBACK**

45 OMITTED

45

46 INT. INTERROGATION ROOM. CBI HQ - CONTINUOUS

46

CLARA

Then I went back to the house and took a pair of Jeremy's gloves from his lab. I put them in the car and I dumped it in the reservoir.

LISBON

Thank you for your honesty, Clara.

CLARA

How did you know it was me?

JANE

It didn't occur to me until later when you started trying to pin the blame on Jeremy, but when you first came here, you expressed great horror that your mother died in the gutter. Not in the road, or the sidewalk, but the gutter.

**FLASHBACK**

46A INT. CONFERENCE AREA. CBI HQ - DAY (D/2)

46A

CLARA

*...everybody loved her, and for her to die in the gutter like that? Like garbage. My God. It's horrible...*

**END FLASHBACK**

46B INT. INTERROGATION ROOM. CBI HQ - CONTINUOUS

46B

JANE

But you couldn't have known she died in the gutter. Unless you'd been there.

CLARA

I did it for Travis.

LISBON

And for yourself.

CLARA

She was barely a mother to me or Travis. She was supposed to protect us.

(CONTINUED)

46B CONTINUED:

46B

CLARA (CONT'D)

She promised Daddy she would.  
Parents are supposed to protect  
their kids.

LISBON

Yes they are.

CLARA

Can I see my brother now?

LISBON

Sure.

47 INT. CONFERENCE AREA. CBI HQ. - NIGHT

47

Clara, in handcuffs, is escorted by a Santa Rosa Uni Officer to see Travis. Travis stands with Jane and a SOCIAL SERVICES COUNSELOR. Lisbon and the others watch.

TRAVIS

Clara, I know that you weren't  
thinking right when you did what  
you did. Mom forgives you.

This is Travis becoming a man right here, but Clara doesn't want to go there. Pretends all's well.

CLARA

You be good to Aunt Jo. Don't  
leave your clothes everyplace,  
okay. Be respectful.

Travis sees that she's not going to connect...

TRAVIS

I will. You take care. I love  
you.

He gives her a kiss on the cheek. The Uniform Cop takes Clara away. Travis shakes hands manfully with Cho.

TRAVIS (CONT'D)

Thank you for letting me speak with  
her.

Jane, sad as hell, watches Travis exit with Cho. We pick up Detective Francis talking to Lisbon.

FRANCIS

(quietly to Lisbon)

Was meaning to ask. Do you ever  
date other cops?

(CONTINUED)

47 CONTINUED:

47

FRANCIS (CONT'D)

I know a lot of females on the job  
have rules about that stuff.

LISBON

Yes I do. Have rules.

FRANCIS

Can I see a copy of your rules?  
Maybe there's a loophole. Or  
something.

LISBON

No loopholes. But it was nice to  
meet you, Detective Francis...

Lisbon shakes Francis' hand briskly and exits, leaving him  
nonplussed.

From a distance, Jane smiles at that exchange, and lays on  
his sofa. Despite office bustle, he closes his eyes. We let  
him be for a beat, then...

KRISTINA (O.S.)

You sleep here?

Jane opens his eyes, smiles at her, but resists the urge to  
sit up.

JANE

I find the noise restful. Like the  
sea. Can I help you?

KRISTINA

I came for my recordings.

She points at the stack of CDs on Jane's desk. Jane allows  
himself to sit up.

JANE

Help yourself.

She puts the CDs in a shoulder bag.

KRISTINA

I have something I need to tell  
you.

JANE

Fire away.

KRISTINA

In private.

(CONTINUED)

47 CONTINUED: (2)

47

JANE

This is private.

KRISTINA

More private.

She looks at him intently. He's ambivalent.

47A-47B OMITTED

47A-47B

48 INT. INTERROGATION ROOM. CBI HQ - NIGHT

48

Jane sits opposite Kristina.

JANE

So...

KRISTINA

Promise me you won't interrupt.  
Hear me out.

JANE

Okay, I promise.

Beat.

KRISTINA

I spoke to your wife.

Jane opens his mouth to interrupt. She stops him with one finger.

KRISTINA (CONT'D)

Ever since she and your daughter  
were killed, there's a question  
about that night's events that's  
been tormenting you. Yes?

Jane stares at her.

KRISTINA (CONT'D)

Yes?

JANE

Yes.

KRISTINA

Your wife wants me to tell you that  
your daughter didn't wake up. She  
never knew what happened. She  
wasn't scared for even a second.

Jane doesn't respond for a long beat. Just looks at her.

(CONTINUED)

48 CONTINUED:

48

JANE

You're done channeling? That's it?

KRISTINA

That's it.

JANE

Thanks.

KRISTINA

Goodbye, Mr. Jane.

Kristina gets up, leaves. We hold on Jane for a long beat.  
He begins to cry, silently.

49 INT. HALLWAY. CBI HQ - CONTINUOUS

49

Van Pelt walks past the INTERROGATION ROOM. She sees the  
door is ajar, and opens it a bit, looks inside. She closes  
the door gently and walks away.

FADE OUT.

**THE END**