

THE MENTALIST

"Red Tide"

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Episode #103
August 7, 2008 - Gold Revisions

REVISED PAGES

YELLOW REVISIONS - 8/06/08

1, 4, 12, 13, 14, 15, 38, 39, 40, 41, 43, 43A, 44

GREEN REVISIONS - 8/07/08

4, 6, 11, 11A, 21, 23, 24, 25, 30, 31, 32, 33, 34, 35, 36,
37, 38, 40, 42, 43, 43A, 44, 48, 51

GOLD REVISIONS - 8/07/08

14, 21, 35, 44, 45, 46, 51 & ***APPENDIX A (Scene 38)**

TEASER

FADE IN:

1 EXT. SANTA MARTA BEACH - DAY (D/1) 1

Early morning in Paradise. Through a LONG LENS it's a perfect California postcard -- bright blue sky, waves crashing up and down the sand. Hardly anyone out this early, but a few hardy SURFERS out on the water and --

A little GIRL, 7, at tide's edge. Droopy drawers and a clumsily tied bikini top. Playing with a doll. She spies something washed up on the sand, we can't see what. A jellyfish, maybe. Moves closer, curious. It's covered with seaweed.

The Blond Girl reaches out, tentative, and pulls aside the seaweed to reveal --

A DEAD TEENAGE GIRL. Swimsuit, *thin braids* tangled in seaweed. The little Blond Girl SQUEALS for her mom as a wave washes over the body and we --

CUT TO:

2 INT. CBI HQ. SACRAMENTO - DAY (D/2) 2

A flurry of activity -- CHO and LISBON organize gear, load guns, pack kits -- preparing to head out.

(In the b.g., JANE and VAN PELT walk around the room close together (we don't know why yet), drawing closer to Lisbon.) ON A MONITOR near Lisbon, a YEARBOOK PHOTO of our Teenage Victim, smiling and happy (and wearing braids). As RIGSBY enters --

LISBON

Victim is Christine Tanner,
fifteen. Drowned. Washed up on
the beach in Santa Marta.

(to the room)

Who's got the ultraviolet?

Rigsby tosses her the ultraviolet wand, starts packing.

RIGSBY

So she drowned. Why us?

(CONTINUED)

LISBON

Coroner found a head wound consistent with getting hit by a surfboard, and found water in her lungs, only it was ditch-water. No salt. Lot of bugs.

JANE

Excellent.

(off Lisbon)

The killer's clever, but not quite as clever as he thinks he is.

VAN PELT

The Santa Marta Sheriff's not taking this one?

LISBON

State beach, State case.

Lisbon eyes the photo of Christine on her computer screen. The girl looks so happy.

Jane and Van Pelt near Lisbon, occasionally turning this way or that. Now Lisbon, puzzled, sees *Jane has his hand lightly on Van Pelt's wrist, as if taking her pulse while they walk.* Jane's very intense, eyes half-closed as if seeing something no one else can.

LISBON (CONT'D)

All right, what are you doing?

JANE

Grace is *mentally telling me* where she hid the keys to the van. If I find them, I get to drive.

LISBON

So now you are a psychic.

JANE

No no. It's all science.

Jane, still touching Van Pelt's wrist, pirouettes away with her, an eerie, slow-motion waltz. Lisbon and the others can't help watching...

JANE (CONT'D)

Keep concentrating, Grace... *With your mind only*, tell me forward, backward, right, left...

CHO

How is that science?

RIGSBY

Ssssh!

Rigsby's enthralled.

Jane puts out his hand as if feeling a vibration in the air...

CHO

(to Van Pelt)

He watched you hide the keys.

JANE

From the men's room? Now *that*
would be a trick.Jane reaches *past* Van Pelt, into the planter behind her.
Pulls out the *keys*.

JANE (CONT'D)

Who's got shotgun?

Off him, a smile as he leaves the others, flummoxed --

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

3

EXT. SANTA MARTA BEACH - DAY (D/2 CONT'D)

3

A memorial service on the rocks: A group of six or so TEENAGE SURFERS, leis around their necks, stands on the rim of rocks as crashing waves spray up at them. Amongst them, featured but not focussed on particularly -- Fit, tan, various shades of blond -- are DANNY, 16, HOPE, 15, WIN, 15 and ANDY, 16. (A few other locals watch the ceremony from the sand, including SURFERS, 20's to 50's.)

Jane, Cho and Rigsby walk down the beach, toward this scene, hot and awkward in their suits --

CHO

You had the keys in your hand the whole time.

JANE

Nope.

CHO

Van Pelt told you beforehand.

JANE

If I tell you how it's done, the Magic Circle sends a team of assassins to kill us all. It's the law.

They arrive at a MAKESHIFT SHRINE in the sand where people have left flowers, candles, teddy bears, handwritten notes around an old surfboard.

RIGSBY

(pointing)

Her body was discovered right there. Coast Guard says that means she was put in the water somewhere within a mile north of here. Any further along the coast, the current would have taken her to Mexico.

JANE

How long was she in the water?

RIGSBY

We're waiting on the coroner's report.

(CONTINUED)

The mourning surfers toss their leis into the crashing surf, then they clamber down from the rocks.

Jane's gaze rakes the beach. He zeroes in on one of the spectators on the sand. A surfer, 30's, more like a BEACH BUM. Stringy braids, unkempt; he seems very upset, pacing and muttering to himself. Jane starts to move toward the bum, but Hope tentatively approaches the CBI trio. Her friend Win kinda scootches up behind her, drawing closer as the conversation continues. Danny and Andy walk away, up the beach with their boards.

HOPE

Hey. Excuse me. Are you guys cops?

RIGSBY

CBI.

HOPE

What's CBI?

JANE

Cops.

Hope turns toward Win.

HOPE

They are cops.

(to Jane et al)

I told him you were cops. He thought you were like, men in suits. So is it true what they're saying? Somebody killed Chris?

JANE

It's true.

Hope and Win are appalled.

JANE (CONT'D)

Christine was your friend?

HOPE

Yeah. We hang at the same breaks. I love Chris. What happened?

CHO

We don't know yet. What's your name?

HOPE

Hope. That's Win.

(CONTINUED)

Win steps back self-consciously.

WIN

Hey.

CHO

When did you last see Christine?

HOPE

Uh, three days ago? Sunset patrol. Epic north-east swell. Chris loved to go out at sunset. She'd stay out until it was dark as dark.

JANE

How did she seem lately? Any enemies? Mean boyfriends? That kinda thing?

WIN

Not 'round here. Everybody loved Chris.

RIGSBY

Was she dating anybody?

WIN

(smiles at the old fashioned notion)
Dating?

RIGSBY

Okay. Was she hooking up with anybody in particular?

HOPE

Danny Kurtik mostly.

Win looks pained.

WIN

Jeez, Hope.

HOPE

What? They were hooking up.

WIN

Yeah but, you know, Danny wouldn't hurt Chris.

HOPE

Duh. Of course not. They didn't ask that.

(MORE)

(CONTINUED)

3

CONTINUED: (3)

3

HOPE (CONT'D)

They asked who she was hooking up with. Which would be Danny. It's not a big dark secret.

Rigsby hands Hope his pad and pen.

RIGSBY

I need you to write your names, and numbers we can reach you at.

As the kids comply.

JANE

Win, if Christine were a color, what color would she be?

Hope and Win are thrown off balance a little...

WIN

Uh... Orange, I guess. Or Pink.

HOPE

Orange is right.

JANE

(to Hope)

If she were an animal, what kind of animal would she be?

HOPE

I don't know. A rabbit. How is this relevant?

JANE

Everything's relevant.

Hope looks at the CBI team with great seriousness.

HOPE

Chris was good people. I hope you find who did this.

JANE

We'll try our best.

4

EXT. SANTA MARTA BEACH - MOMENTS LATER

4

Rigsby, Jane and Cho walk up the sand toward the PARKING LOT. PIER in the b.g.

RIGSBY

How is that relevant?

(CONTINUED)

4

CONTINUED:

4

CHO

We're looking for someone who doesn't like orange rabbits.

JANE

Exactly. You know what, boys? I like it here. I think I'll stay a while.

Jane stops, and starts taking his jacket off. Cho and Rigsby look at him and each other.

RIGSBY

Oh-kay.

5

EXT. CHRISTINE'S HOUSE - DAY

5

ESTABLISHING a rundown little dump in a bad neighborhood.

6

INT. LIVING ROOM. CHRISTINE'S HOUSE - DAY

6

A dark cluttered wreck of a room. Decent TV. Lisbon and Van Pelt talk to JACK TANNER, mid-30's, Christine's father. Hollow-eyed and beaten down, a drinker -- Christine's loss only the latest blow. Also in the room is LISA, a tough 12, and MICAH, 7, playing on a battered old Gameboy. Both are pale and exhausted from weeping.

Van Pelt's watching Lisbon like a hawk, trying to learn.

TANNER

Excuse the mess. Chris was the house-proud one around here.

LISBON

We understand. Mr. Tanner, we may have to ask some tough questions.

She looks at the kids meaningfully.

TANNER

Huh? Oh, that's okay. Can't tell Lisa nothing she hasn't heard before, and Micah don't give a damn. Slow. He's only sad because he sees Lisa is.

LISBON

All the same...

At Tanner's nod, Lisa leads her brother out. Lisbon watches them go.

(CONTINUED)

LISBON (CONT'D)

When did you notice Christine missing?

TANNER

Yesterday morning. She hadn't made nothing for the kids. I realized I hadn't seen her in a while. She might be away for one night without my knowing, but...

LISBON

When did you see her last?

TANNER

(thinks)

Monday morning.

VAN PELT

Any idea where she was during that time period?

TANNER

No. Chrissy's real independent. Never had to worry about Chrissy.

LISBON

So two days to notice your child is gone and another day to report it.

TANNER

(defensive)

I work construction okay? Never miss a day. I work. I got things on my mind. I can't be watching her all the time.

LISBON

Her mother's not around?

TANNER

Died. Killed -- in a wreck.

VAN PELT

I'm sorry.

TANNER

Almost five years back. Drunk driver t-bones her. College kid. Walked away laughing. Not a scratch. You know? Not a scratch.

(CONTINUED)

Lisbon just stares at him, as if she had gone away somewhere in her mind. Van Pelt waits a beat, expecting Lisbon to take up the questioning.

VAN PELT

So, Christine kind of took over from her mom huh? Cleans. Cooks. Looks after the little ones.

TANNER

Yeah. I don't know what we're going to do now.

Lisbon comes back. Evidently she's been somewhere rough. Looks at her notes.

LISBON

Christine was arrested last year. Possession.

TANNER

Couple of joints. No big deal.

LISBON

What happened that she got into drugs?

TANNER

She wasn't into drugs. She was straight edge, if anything. It was her dumbass friend Darlene.

LISBON

Darlene. Last name?

TANNER

Pappas. Chrissy doesn't see her so much any more. Not since she got big into surfing. Started hanging with a different crowd.

LISBON

Who are they?

TANNER

Surfers, but not like bum surfers. They seem like good kids. Upscale. Come pick her up in Audis and what have you. They were a good influence. Helped with her schoolwork. She was thinking about college.

LISBON

Anyone in particular she was close to?

TANNER

I didn't really know them. But there's a few names I'd hear all the time. Andy, Danny, Hope. Lately, there was some guy named Flipper she talked about.

LISBON

Talked about how?

TANNER

Just that they were hanging with him. Meet you at Flipper's, like that.

(calling out)

Hey, Lisa, honey, how 'bout you come fix your brother some lunch?

Off Lisbon...

Lisbon and Van Pelt emerge. Lisbon shoves her folder of notes in her bag, more angrily than she meant to. Papers fly out. Lisbon curses as she picks them up.

VAN PELT

(sympathetic)

It's got to be tough.

LISBON

What?

VAN PELT

I mean, a drunk driver -- isn't that what happened to your mo(ther)...

She trails off, silenced by the dark look in Lisbon's eyes.

VAN PELT (CONT'D)

Sorry. Not my business.

Lisbon punches buttons on her phone as they approach the car.

LISBON

We don't share our personal lives in this unit. It's not useful and it's not professional.

(MORE)

(CONTINUED)

7

CONTINUED:

7

LISBON (CONT'D)

(to phone)

Cho. Names to check. Darlene
Pappas, Andy, Danny, Hope...

8 INT. (TEMPORARY) SHERIFF'S OFFICE - DAY 8

CLOSE ON Cho on the phone, taking notes as he walks.

CHO
Flipper? OK, uh huh...

WIDER as Cho sits at his temp desk, taps at a computer keyboard. Behind him, Rigsby is unloading some of their gear from boxes. Cho writes notes in a pad with the other.

CHO (CONT'D)
(listens)
Got it.
(off computer)
Here's a nice coincidence. There's a Darlene Pappas in Youth Authority lock-up. Possession and resisting arrest. I'll get her in here.

9 INT. CAR - DAY 9

Lisbon and Van Pelt get in, Lisbon on phone.

LISBON
Great. Where's Jane?

10 INT. BULLPEN. SHERIFF'S OFFICE - DAY 10

CHO
Ah, still pursuing inquiries at the beach.

11 EXT. SANTA MARTA BEACH - DAY 11

A few Beachgoers near the water -- families, surfers, gawkers. Jane ambles along, now in an undershirt and pantlegs rolled up...

Plops himself down near a KID, 8, who's building a sad, leaning sandcastle with two plastic buckets and a shovel. Jane starts digging up piles of wet sand for his own sandcastle. It's hard with no tools. The Kid eyes him pityingly.

KID
You didn't bring a bucket?

Jane shakes his head, sad. Eyes her extra bucket.

A beat, and the Kid hands Jane the bucket...

12 EXT. SANTA MARTA BEACH - DAY - LATER 12

CLOSE ON THE KID, an astounded look on her face as she stares at --

A GINORMOUS SANDCASTLE. Minarets, turrets, it's like a mini-Disneyland Castle. Jane, now standing, beams as he puts the final touches on.

A small crowd of admirers has gathered, surfers, others (and, we'll realize later, the Beach Bum). As Jane grabs a used drinking straw from the sand and pokes it in the top turret, a little striped flag, the crowd bursts into APPLAUSE.

Off Jane...

13 INT. INTERROGATION ROOM. SHERIFF'S OFFICE - DAY 13

Lisbon talks to DARLENE PAPPAS, seventeen years of hard living and sadness cloaked in sardonic bravado.

LISBON
Darlene, you're a friend of
Christine Tanner?

DARLENE
What do you want?

LISBON
Christine's dead.

A tiny flinch.

DARLENE
What do you want?

LISBON
I want you to help us find out who
killed her.

DARLENE
Killed. How?

LISBON
Drowned.

DARLENE
Drowned. Damn.
(beat)
I can't help you. Me and Chris
didn't hang so much any more. She
was making something of herself she
said. And I'm a negative force.

(MORE)

(CONTINUED)

13

CONTINUED:

13

DARLENE (CONT'D)

Nice uh? What kind of freak drowns somebody?

LISBON

You tell me. Who does she know that might have reason to do this?

*

Darlene looks sly.

DARLENE

Now that you mention it. There was a guy... What was his name?

Lisbon has heard that tone before.

LISBON

Yes, Darlene. If you help us, I'll talk to the prosecutor. See if I can help you on these charges you've got pending.

DARLENE

OK. Last year, Chris was banging an older guy. Like old. She called him Pops.

LISBON

No name? Just Pops?

DARLENE

Pops. That was it. One time, she said he was getting weird, and she was talking about dumping him. But I don't know if she ever did. Like I say, we haven't been tight for a while now.

Lisbon thinks she has a live lead.

LISBON

That's interesting. But it's not enough for a call to the D.A. Didn't she say anything else about him? Anything at all?

DARLENE

(racking her brains)

Uh, he's good in bed.... And he likes fifties music. You know -- like Elvis and stuff?

(beat)

That's it.

(CONTINUED)

13

CONTINUED: (2)

13

LISBON

Thanks.

Lisbon goes.

DARLENE

That's enough, right? Call the DA!

14

INT. BULLPEN. SHERIFF'S OFFICE - DAY

14

Lisbon enters. Van Pelt, Cho and Rigsby at desks.

CHO

Got a hit with the deputy interviews. Philip Handler, goes by "Flipper." Bad-ass surfer. A long sheet, including time for assault on a woman a few years back.

LISBON

How bad?

RIGSBY

Hundred stitches bad. Got an address.

LISBON

(to Rigsby)

Let's go.

VAN PELT

(hopeful)

Boss?

LISBON

Work the phones.

As Lisbon exits, she checks the clip in her gun. Van Pelt watches them go, yearning for action.

15

EXT. TRAILER PARK. NEAR BEACH - DAY

15

An ancient trailer in the back row. From deep inside the dark interior we HEAR the muffled sound of sinister THRASH METAL MUSIC, cranked high.

Lisbon and Rigsby cautiously approach. No guns drawn, but definitely ready for trouble. Lisbon steps forward and BANGS on the door with authority.

(CONTINUED)

15

CONTINUED:

15

LISBON

Phillip Handler. Police. May we speak with you, please?

A beat. Rigsby nudges the door open a crack...

THEIR POV - INSIDE THE TRAILER

Makes Jame Gumb's basement look very done, very Hamptons WASP. The music is BANGING now. Tension is high. They both draw their weapons. The place is too spooky not to.

LISBON (CONT'D)

Mr. Handler!...

At her nod, Rigsby shoves open the door, she and Rigsby enter--

16

INT. FLIPPER'S TRAILER - DAY

16

To find Jane and PHILLIP HANDLER, the beach bum -- AKA Flipper -- so deep into playing chess that they don't notice anyone's arrival for a moment. Handler looks up first.

HANDLER

Friends of yours?

JANE

Ho, hi, guys. Come on in. Sit down and watch me discredit Nimzovich's theory on the French advance once and for all.

HANDLER

Dream on, Trick.

Jane moves a bishop and takes a big swig of his beer. The move makes Handler frown and Jane grin. Off him --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

17 INT. HALLWAY. SHERIFF'S OFFICE - DAY (D/2 CONT'D) 17

Jane and Lisbon on their way to Interrogation. Lisbon's looking through Christine's case file, including her PHOTO.

LISBON

What led you to Flipper anyway?

JANE

(points to photo)

His hair was braided the exact same way as the victim's. She did his 'do.

18 INT. INTERROGATION. SHERIFF'S OFFICE - DAY 18

A sullen "Flipper" in the chair. Fancies himself a rebel philosopher. Lisbon and Jane seated opposite.

HANDLER

I guess you must be bad cop.

LISBON

I try.

HANDLER

Tough uh? Go to it sister.

LISBON

You can be pretty tough yourself.

Lisbon tosses some PHOTOS on the table between them. A WOMAN with horrible bruises on her face.

LISBON (CONT'D)

Roberta Varnushi. Did quite a number on her.

HANDLER

That was unfortunate. But it was from a love situation.

LISBON

No kidding.

HANDLER

We had different expectations and that led to friction. What can you do?

(CONTINUED)

LISBON

Friction. She nearly died.

HANDLER

You know what she was doing that started the argument, when I hit her? She was pouring the sump oil from her car right into the storm drain. Okay? You might as well take an axe and go chop up a family of dolphins.

LISBON

Was Christine Tanner damaging marine life somehow?

HANDLER

What? No. Chris understood. Chris was a child of the ocean.

LISBON

You like to hang out with children, don't you?

HANDLER

I do. They're pure in flesh and spirit. What's not to like?

LISBON

Christine was a beautiful girl.

HANDLER

Yes she was.

JANE

So why'd you kill her?

HANDLER

I really misjudged you. I didn't kill her. Why would I kill her?

JANE

Did you sleep with her?

Long creepy look from Handler.

HANDLER

Oh I thought about it. I thought about it a lot. But no, I didn't. You know why?

JANE

Why?

(CONTINUED)

HANDLER

Because it would be wrong. And I'm all about doing what's right. I wait 'til they hit legal age. Then bam, happy birthday baby.

LISBON

(stern glint in her eye)
When did you last see her?

HANDLER

So you can try to pin it on me? No thanks.

JANE

Flip, the thing is, Lisbon's looking at you like you're a pork chop because you fit the profile. Your life is in chaos. You're lonely and depressed and addicted to drugs and pornography, and a little nuts, to be honest. You're exactly the kind of man that does terrible things to women.

Takes a beat. Handler's about to cry, or something.

JANE (CONT'D)

But I don't think you did this. I know that deep down, you're a good man. You should learn to use your bishops more efficiently, but otherwise... A good man.

Handler considers Jane, a frown...

HANDLER

Saw Chris three days ago. Sunset patrol at Devon Point break.

JANE

Monday? With Hope and Danny and those guys?

HANDLER

Right. We rode til dark and then we partied a while on the beach.
(off Lisbon's look)
Then I went home. On my mother's life.

19

INT. HALLWAY. SHERIFF'S OFFICE - DAY

19

Cho, Rigsby, Van Pelt working in the b.g. as Lisbon talks to Jack Tanner. Kids, Micah and Lisa, in tow. Tanner is agitated. And drunk.

TANNER

Whaddaya mean "person of interest"?
This guy kill my Chrissy or what?

He's loud. The kids shrink back, but resignedly. Used to it. Lisbon clocks it. Her mouth tightens.

LISBON

Mr. Tanner. If we make an arrest,
I will call you first, I promise.
I'm having someone take you home.

She nods to a Deputy who tries to usher Tanner out. But behind Lisbon, Rigsby leads Handler out. (Note: Handler is not under arrest so he is not handcuffed.) Tanner sees them, pushes by Lisbon, belligerent --

TANNER

Is this him? Is this him?

Lisbon intercepts him.

LISBON

Go home, Mr. Tanner. Look after
your children.

TANNER

You're dead, bastard! You're dead!

Lisbon grabs him and shoves him toward the door.

LISBON

(screaming)
Go home! Now!

Tanner busts into tears. Lisbon stands and looks at him, frozen. Lisa, leading Micah, comes and takes her father's hand.

LISA

Let's go home, Dad.

Tanner obediently follows his daughter out with the Deputy.
Lisbon's PHONE RINGS.

(CONTINUED)

19 CONTINUED:

19

LISBON
 (calmly to phone)
 Lisbon.

Still talking, her eyes meet Van Pelt's...

20 INT. BULLPEN. SHERIFF'S OFFICE - DAY - MOMENTS LATER 20

Lisbon briefs Cho, Van Pelt, and Rigsby. They're all looking at her like kids at the quiet calm teacher that just screamed for the first time.

LISBON
 Coroner just told me Christine was put into the water sometime early Tuesday morning. So this Monday night party is critical. Somebody who was there must know what happened later that night.

21 EXT. HIGH SCHOOL AUDITORIUM - DAY (D/3) 21

Nice campus -- this school has money. A memorial has just been held for Christine Tanner. A blown-up PHOTO of her sits on an easel near the double doors. Stragglers are still leaving. Danny, Win, Hope and Andy congregate on the steps. The way Andy and Hope are casually entwined tell us they are a couple. Lisbon approaches.

LISBON
 Hi people.

DANNY
 Lady, we don't need a grief counsellor.

HOPE
 We know how to grieve.

LISBON
 Good. I'm not a grief counsellor.
 The principal just didn't want to mention homicide detectives in front of other students. I'm Agent Lisbon, California Bureau of Investigation.

*
*
*
*

Jane appears.

JANE
 Hi guys. I know Hope and Win.
 You must be Danny, and you're Andy.

(CONTINUED)

The kids murmur in reply, a little alarmed.

JANE (CONT'D)

Quick test. If you could be any animal you want, what would it be? Quick.

Points at each kid in turn.

ANDY

Uh, Dolphin.

DANNY

Same. Or like, a killer whale?

HOPE

A gull. No, a hawk. Something with wingspan.

WIN

Tiger?

JANE

Interesting.

WIN

What?

The kids are confused and off balance now. What's his game? Jane keeps them off balance by abruptly changing the subject.

JANE

When I spoke to you before, about Monday night at Devon Point, you didn't mention that you had a party after you went surfing.

HOPE

Party? It wasn't a party.

JANE

Not what Flipper says.

ANDY

(disgusted)
Flipper told? Dude.

DANNY

C'mon, we partied. Played frisbee. What's the big deal?

21

CONTINUED: (2)

21

JANE

The big deal is you were the last people, aside from her killer, to see Christine alive. She was drowned later that night.

The kids react with the shock expected of them.

ALL AD LIB

Oh my God. Scary. If we'd known... etc.

The bell RINGS.

HOPE

We have AP English?

LISBON

We'll walk you.

22

EXT. HIGH SCHOOL CAMPUS - CONTINUOUS

22

Jane and Lisbon walking with the four kids. Around them, a few students hurry to class.

LISBON

Tell us about this party Monday night. You didn't tell us before why?

She catches the kids eyeing each other nervously.

LISBON (CONT'D)

And don't lie or I'll know.

WIN

We were drinking beer, ma'am.

ANDY

Shut up!

WIN

(to Andy)

What.

(to Lisbon and Jane)

We're all going to be applying for college soon? We can't get caught drinking.

(CONTINUED)

HOPE

My mom would exterminate me.

ANDY

Plus we were trespassing. The beach at Devon Point is totally private property.

The kids glance at Danny. Jane catches it.

JANE

Danny? What's Devon Point to do with you?

Danny looks sheepish, almost ashamed, as they reach the school building.

DANNY

It's my dad's land. He's building these heinous condos? We go there to, well, to spite him I guess.

LISBON

Who was there that night?

WIN

Us and Flipper, that's all. Wasn't exactly raging -- we left around ten, ten-thirty maybe?

ANDY

Chris stayed to clean up. She's all Save Our Oceans, you know?

LISBON

Flipper left then, too?

ANDY

He cut out early. When we ran out of brews.

WIN

You think he came back maybe?

HOPE

Like Flipper did it? No.

DANNY

(upset)

We shouldn't have left her there.

HOPE

She wanted to stay. You ask me,
she was meeting someone.

DANNY

Shut up, Hope. You don't know
that.

HOPE

No, but I think it, and so do you.
(to Jane; explaining)
Danny asked her to come home with
him and she said no.

Jane looks to Danny who confirms with a shrug.

JANE

You and Chris were lovers?

DANNY

(laughs)

Lovers. Uh no. We hooked up on
occasion.

JANE

You made love. You were lovers.

The other kids are amused by Danny's discomfort.

DANNY

(squirming)

I wasn't in love with her or
anything. I mean, Andy was totally
there too. Right Andy?

ANDY

Yeah.

DANNY

It was no big deal. We're all
friends. Me and Andy hook up with
Hope too, sometimes. Doesn't mean
we're "lovers."

22

CONTINUED: (3)

22

HOPE

Yeah. That would be weird.

JANE

Ever hear of a guy named Pops?

Danny freezes for a micro-second before shaking his head.

DANNY

Pops? No.

On Jane, clocking the freeze.

JANE

Thanks, kids. That's it for now.
Don't leave town.

LISBON

That's a cop joke.

23

EXT. HIGH SCHOOL CAMPUS - MOMENTS LATER

23

Lisbon and Jane walking back toward the gates.

LISBON

"Hooking up." Times keep changing,
don't they?

JANE

Yes, they do.

24

EXT. SECRET BEACH/CONSTRUCTION SITE - DAY

24

It will be a multi-million-dollar condo development on prime oceanfront, right now it's just a big clearing. Waves CRASH as trucks and equipment ROAR, ready to break ground. A large TROUGH of rainwater. Heavy chain-link fence all around, No Trespassing SIGNS. A CEMENT TRUCK grumbles by.

AT THE GATE, Lisbon and Jane are led in by project manager KYLE RAYBURN, 40, who's grumbling --

RAYBURN

How long ya gonna be, do you think?

LISBON

Christine Tanner's murder may have occurred here, Mr. Rayburn. It takes as long as it takes.

(CONTINUED)

RAYBURN

(groans)

I already got the developer way up my tail-pipe -- we're three weeks behind thanks to the crappy labor pool here.

He and the Cement Truck Driver exchange a glare --

RAYBURN (CONT'D)

An economy like this and people just don't show up for work? Boggles my mind.

LISBON

Anybody not show up lately?

Jane clocks the remnants of a BONFIRE nearby, a circle of stones and charred wood. Lisbon looks at the waves crashing. Gorgeous.

RAYBURN

The night guard, just this week. Walked off the job. Cement trucks show up in the morning, they can't get on the freaking site. That alone put me back six hours.

LISBON

When was it he quit?

RAYBURN

Monday.

Lisbon and Jane exchange a glance. Jane starts to look around more intently.

JANE

What section were you working then?

Rayburn points...

RAYBURN

South east quad.

Jane wanders off.

LISBON

What's his name, the night guard?

RAYBURN

Eddy Garcia. I got his paperwork in the site office, if you want it.

(MORE)

(CONTINUED)

RAYBURN (CONT'D)

(to erring worker)

Jorge, what are you, nuts? Rebar goes over there!

He turns back to Lisbon, blank. A beat.

LISBON

The paperwork?

RAYBURN

Right. So you think he might have done this murder?

He leads the way.

JANE

Lisbon. Come and have a look at this.

Lisbon turns --

Jane is crouched to study a new cement floor. Lisbon comes over and bends low like Jane.

LISBON

It's cement. What.

JANE

You have to let the light hit it right.

She sees what he sees.

LISBON

Oh yes.
(calling out)
Mr. Rayburn?

Rayburn comes over and grudgingly bends down to look at the cement floor in the same way.

RAYBURN'S POV - When the light hits the cement right, out in the middle of the floor, you can see a little pink bump, an imperfection in the smooth surface.

JANE

See that?

RAYBURN

What is it?

JANE

The tip of Eddy Garcia's nose.

RAYBURN

Get outta here.

Rayburn walks over to the bump, bends down and touches it, screams and falls on his ass.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

25 EXT. CONSTRUCTION SITE - DAY (D/3 CONT'D) 25

The body of Eddy Garcia, encased in a shroud of cement, is lifted by a front-end loader toward the nearby Coroner's wagon. It's now a crime scene: yellow tape, Deputies and BFS doing their jobs.

Lisbon and Jane talk with Rayburn.

LISBON

How is it you don't notice a nose
in your floor?

RAYBURN

It's what I'm telling you.
We're trying to finish this thing
too fast.

KURTIK (O.S.)

What the hell is going on here?

DANE KURTIK - a large rich man - emerges from a black merc that seemed to creep up unseen like a cat. From the car stereo comes the FAINT THUMP of clearable (1950's) ROCKABILLY music. Kurtik sees Garcia's body.

KURTIK (CONT'D)

Oh for heaven's sake. That's a
person? Someone I employ?

LISBON

We think so.

Kurtik sighs wearily, pinches his nose.

KURTIK

God help me. If it's not one
thing...

He turns on his heel and walks back to his car.

LISBON

Mr. Kurtik, Dane Kurtik?

Kurtik pauses impatiently, eyeing Jane and Lisbon.

(CONTINUED)

KURTIK

OSHA right? Talk to my lawyers.
As you saw, I have no knowledge of
this regrettable incident.

Lisbon shows her badge.

LISBON

CBI. Major Crimes Unit.

Kurtik was about to get into his car, but turns back...

KURTIK

Major crimes? No no no.
The man fell into wet cement.
If someone else had been here with
a camera, he'd be on America's
Funniest Videos. Major crimes.
Come on guys, I have condos to
build.

LISBON

I'm sorry sir. But this is now
a crime scene. You will have to
suspend work while we investigate.

KURTIK

Suspend work hell. I'm calling
Tommy Alvarez.
(pointed)
The Chief of Police.

JANE

We believe this situation is
related to the death of Christine
Tanner. Do you know her?

A hit.

KURTIK

I've heard the name obviously.
It's been on the news.

JANE

Your son Danny and Christine were
close -- you've never met her?

KURTIK

Maybe I have. My son has a lot of
friends. Is this an interrogation?

JANE

Is it?

LISBON

(admonishing look to Jane)

No, Mr. Kurtik, it's not. Thank you for your cooperation. We may be in touch later.

KURTIK

I understand you have a job to do. Please do it quickly.

Kurtik goes to his car. Jane waits til Kurtik is opening the car door...

JANE

Hey, Pops.

Kurtik turns automatically.

JANE (CONT'D)

I hear you're good in bed. What's the secret?

Kurtik takes a half beat too long to reply, and Jane is now certain he's right.

KURTIK

I don't know what you're talking about, but you mean to be offensive I guess. And you've succeeded very well. I'm going to be taking this up with your superiors. What's your name?

JANE

My name is Patrick Jane and I have --

LISBON

(stepping in front of him)

-- Jane. Don't.

JANE

I have no superiors. And I'll tell you what I'm talking about, you sweaty little pervert.

Jane lets that hang, forcing Kurtik to step toward him, or risk appearing to back off.

LISBON

Jane...

JANE

You were having sex with a fifteen-year-old girl.

Rayburn, the project manager's, eyes go wide.

LISBON

Jane!

Kurtik stalks over to Jane, gets in his face.

KURTIK

I never touched Christine Tanner...

JANE

Liar.

KURTIK

...And believe me when I tell you that you have just now made the worst mistake of your miserable little life.

JANE

(perfectly equable)

Believe me, however this turns out, I've made worse mistakes. And you're lying about Christine. You were laying her like carpet. Arrest him Lisbon. Statutory rape.

LISBON

(strangled)

We'd need some evidence for that.

JANE

He's playing fifties music. What more do you want?

LISBON

Mr. Kurtik, I can only apologize for my colleague's bizarre behavior --

JANE

-- Hush, Lisbon. Don't be so damned blinkered. Look at him. He was raping her all right, I just don't know yet whether he killed her as well.

(turning to Kurtik)

Did you kill her? Look me in the eye and tell the truth, you filthy old goat.

Kurtik punches Jane on the nose. Jane goes down like timber and Kurtik goes to follow up with a good kick...

Two DEPUTIES launch on Kurtik. Roaring with anger, he is wrestled to the ground. Jane crawls onto a cement bag, holding his bleeding nose. Lisbon watches balefully.

MINELLI and Lisbon walking and talking.

MINELLI

You brought him all the way back here why?

LISBON

The local Chief begged me not to put him in his jail. Kurtik's a big cheese down there.

MINELLI

That is a signal, is that not a signal to cut the man loose?

LISBON

He hit Jane pretty good. People were watching. I had to arrest him.

MINELLI

This guy is connected. This guy has the governor's home number.

(MORE)

26

CONTINUED:

26

MINELLI (CONT'D)

And we both know Jane asked for it.
You couldn't give Kurtik a stern
talking-to?

*
*
*

LISBON

What about Christine Tanner, sir?
If Kurtik was having sex with her,
that's motive to kill.

*
*
*

MINELLI

If. It's a hunch. Based on
rockabilly.

LISBON

It's a Jane hunch. You keep him
around for a reason.

(beat)

Let us work Kurtik until his lawyer
arrives, maybe we'll get something
more.

MINELLI

Work him gently.

Minelli walks on. Turns.

MINELLI (CONT'D)

Is Jane okay?

LISBON

Bruised. I'll tell him you asked.

27

INT. INTERROGATION ROOM. CBI HQ - DAY

27

Kurtik sits opposite Cho. Both silent, gazing placidly at
each other. Finally...

CHO

Do you have a thing for youngsters
in general, Dane? Or was it
Christine in particular that
appealed to you? That, I can
understand. Because you know, you
meet some fifteen-year-olds,
they're just as smart and mature
and articulate as any adult.
Right? They are adults, basically.
Maybe Christine was one of them.

(CONTINUED)

27

CONTINUED:

27

KURTIK

Are you serious? Do you actually obtain confessions with that gambit?

CHO

All the time.

KURTIK

Amazing. People are stupid. Listen, I admire cops. You do a great job and I'm happy to chat with you guys until my lawyer gets here. But I'm not going to say anything you want to hear. So relax uh?

28

INT. OBSERVATION ROOM - CONTINUOUS

28

Jane and Lisbon watching, unhappy.

JANE

He's not, is he? He's not going to confess.

LISBON

What did you think, he was going to break under the bad lighting conditions?

JANE

Let's go back to Santa Marta then.

LISBON

What for?

JANE

To put the second half of my cunning plan into effect.

He exits. Lisbon sighs.

LISBON

Jane, wait...

She follows him out..

29

INT. CBI HQ. SACRAMENTO - CONTINUOUS

29

Jane and Lisbon walking.

LISBON

What cunning plan?

(CONTINUED)

29

CONTINUED:

29

Jane takes out his phone, dials.

JANE

Danny. Hi. Patrick Jane. Listen, we need your help. Do you want to help us catch Christine's killer?

(listens)

Okay then. Good. Meet me at Devon Point with your friends, today. Four o'clock.

He puts his phone away.

LISBON

What cunning plan?

30

INT. CBI HQ. SACRAMENTO - DAY - MINUTES LATER

30

Jane gathers his stuff, preparing to head out the door for Santa Marta. Dane Kurtik walks past with his fancy Lawyer, enjoying the taste of freedom. Kurtik sees Jane, tells the Lawyer to wait and comes over.

KURTIK

Just so you know, I'm going sue the CBI and the Attorney General's office for wrongful arrest and unlawful imprisonment. I'll drop the suit when they fire you and Agent Lisbon.

JANE

Best of luck.

KURTIK

Not scared of me uh? Mistake.

He turns to go... Lisbon's right behind him.

LISBON

Keep walking, Mr. Kurtik. I might have to arrest you again.

KURTIK

(leans in close)

Cute. If you were fifteen years younger, I'd give you a shot.

He winks and walks away. Off Lisbon and Jane...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

31 EXT. SECRET BEACH/CONSTRUCTION SITE - DAY (D/3 CONT'D) 31

Late afternoon. Spooky shadows growing. Danny, Hope, Win and Andy walk toward the fence. Danny in the lead, as usual. Hope, timid, clutching Andy's hand. The gate ajar.

DANNY

Uh, Mr. Jane? Mr. Jane?...

JANE

Thanks for coming.

He's suddenly right beside them, matching their stride. The kids jump. He leads them jauntily on.

JANE (CONT'D)

The police need your help. First Christine, then the security guard... They're at a loss. Did the guard stumble across Chris being killed? Or maybe it's a love triangle?...

WIN

A love triangle?

JANE

That's funny to you?

WIN

(chastened)

No.

JANE

Tell me, do you sincerely want to help catch Christine's murderer? Even if the killer is someone close to you?

KIDS TOGETHER

Yes, of course. Yes, etc.

(CONTINUED)

JANE

Your friend Flipper served time for assaulting a woman, did you know that?

Gasps of surprise all round.

ANDY

It was Flipper? He did it?

JANE

Could be. Then again, Danny, Christine was having an affair with your father.

DANNY

What?! No way. No, that's not, that's ridiculous. No.

HOPE

Danny, get real.
(to Jane)
We knew. We all knew.

Danny slumps, head in hand, tacitly assenting. The shameful secret's out.

DANNY

Well, what was I supposed to do? Bust my own dad? It's not like he was forcing Chris to do it. She was totally into it.

JANE

Is it your father you thought she was going to meet that night?

HOPE

Yes.

DANNY

No. I don't know. I don't know.

31

CONTINUED: (2)

31

JANE

Just because they were having an affair, it doesn't mean your father killed Christine.

ANDY

It could have been Flipper.

JANE

Right. Or someone else.

WIN

You said you had a way of finding out.

JANE

Really a way you can find out.

They stop at the gate. Now the kids can see there's some kind of light ahead, flickering.

32

EXT. SECRET BEACH/CONSTRUCTION SITE - NIGHT (N/3)

32

A giant BONFIRE burns, flames licking at the dark. The CRASH of the surf. It's spooky. The group approaches the fire...

JANE

I want to hypnotize you all. So you remember details of that night.

He sees the kids' reaction.

JANE (CONT'D)

It's safe. I'm fully trained, hell, I used to hypnotize people for a living.

WIN

Uh, no thanks.

JANE

Your subconscious minds may recall things that can help us find the killer. Hypnosis will let you come up with those things.

DANNY

What kind of things?

JANE

Who knows? Maybe something Chris said. Maybe a glimpse of somebody up on the bluff there.

(MORE)

(CONTINUED)

32

CONTINUED:

32

JANE (CONT'D)

The smallest thing you recall might be a vital clue.

ANDY

I don't want you messing inside my head. No offense.

JANE

That's the thing with hypnosis. I can't mesmerize you against your will. It's not possible. You're in control the whole time.

(a pleading smile)

What do you say? Christine really needs your help.

Off the kids, what else can they do but...

33

EXT. SECRET BEACH/CONSTRUCTION SITE -NIGHT - MOMENTS LATER 33

The kids now sit on a log near the crackling flames. Jane stalks among them. We get a sense of the showman Jane once was. CU on Jane's fingers tapping his leg in rhythm, establishing an "anchor" for the kids... He walks behind them slowly --

JANE

Close your eyes... Listen, listen only to my voice... And think of that night... the bonfire... the sound of the ocean... The sound of the ocean.

The kids fall into varying degrees of trance. Andy resists, but Hope is completely under, it seems.

JANE (CONT'D)

I don't know what you will recall of that night, but you will recall something because it's all there in your memory and all you have to do is go back to that night and be there, and there you are.

HOPE

Aaah!

The others jump out of their trance states.

JANE

What is it, Hope? What do you see?

(CONTINUED)

Hope, eyes wide open, is still inside her memory. She points to the bluff.

HOPE

I see, I see Danny's father.
There. Above the rocks.

DANNY

No you don't.

JANE

Shhh. What is he doing, Hope?

HOPE

Staring at us. At Chris. That's
all. Staring. What's wrong with
him?

Jane touches her shoulder.

JANE

Come back now, Hope.

Hope shakes off the trance state, looks confused.

HOPE

What? What happened?

JANE

You're okay. Well done.

WIN

Whoa. You really saw Mr. Kurtik?

DANNY

No you didn't. You didn't.

HOPE

Danny. I'm sorry, I can't help
what I saw.

DANNY

My dad didn't kill Christine!

HOPE

How do you know he didn't?

ANDY

Yeah, how do you know?

Danny splutters, lost for something to say.

DANNY

Screw all of you guys.

He stomps into the darkness.

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

You suck!

Hope is distraught. Runs after Danny.

HOPE

Danny, wait. Don't be mad...

She disappears after him.

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

Wait...

Leaving Andy and Win and Jane looking at each other.

WIN

Danny's mad. We should go.

ANDY

Screw Danny. His dad killed Christine.

Win glares at Andy.

WIN

Yeah, well, it's late anyway.

JANE

Thanks for your help boys.

ANDY

No problemo.

Win walks off into the dark. Andy scrambling to catch up. Jane is left alone with the ocean and stars and crackling fire. A beat.

JANE

You still there, Teresa?

Lisbon emerges from the shadows. She was watching his back.

LISBON

Of course. What would you do without an audience?

Jane grins appreciatively.

(CONTINUED)

LISBON (CONT'D)
Very cunning. Now what?

JANE
Sometimes intense pressure
solidifies a diamond, and sometimes
it just smashes the rock into tiny
pieces.

33

CONTINUED: (4)

33

LISBON

You could have just said, "Now we wait."

Off Jane...

34

INT. BULLPEN. SHERIFF'S OFFICE - NEXT DAY (D/4)

34

Morning. Lisbon and Jane, near the big double doors, sipping coffee and eating doughnuts. Lisbon eyes her watch.

LISBON

What do you think? Did it work?

Jane eyes his watch.

JANE

Three, two, one... Now!

A beat. Lisbon eyes Jane. Jane laughs.

JANE (CONT'D)

How cool would it have been if one of them had walked in?

Just then the doors open. It's Hope. She smiles diffidently at Jane and Lisbon, shy and childlike in the unfamiliar surroundings.

HOPE

Hi. Did you arrest him? Did he confess?

JANE

Mr. Kurtik? No.

LISBON

Thing is, Hope, Mr. Kurtik has a cast iron alibi for that evening.

*

JANE

So you couldn't have seen him standing on that bluff.

HOPE

But that's so weird. In my trance, I saw him clear as day. Maybe it's symbolic?

(CONTINUED)

34

CONTINUED:

34

JANE

You want symbolic? You're a hawk
and Chris was a rabbit.

HOPE

What does that even mean?

JANE

Birds of prey, rabbits -- tell me,
do they play well together?

(fixes her with a look)

What it means is you never liked
Christine Tanner.

*

HOPE

Not true!

JANE

What it means is I never really
hypnotized you. You pretended to
be in a "trance" so you could give
us a fake story and incriminate an
innocent man.

HOPE

No...

*

Hope starts to tear up...

35

INT. INTERROGATION. SHERIFF'S OFFICE - DAY

35

Lisbon and Jane and Hope, seated. Hope is distraught.

LISBON

Just tell us what happened.

JANE

From the beginning.

As she speaks, we see FLASHES from that night --

HOPE

Flipper'ed already left -- wasted
as usual...

FLASHBACK

36

EXT. BEACH/CONSTRUCTION SITE - NIGHT

36

*The bonfire... Christine and the others a little loopy,
laughing...*

(CONTINUED)

36

CONTINUED:

36

And Eddy Garcia emerges out of the dark. Angry, yelling. The kids react, scared.

HOPE (V.O.)

The guard told us to get out or he'd call the cops. Danny told him to step off, his dad owns the place...

Danny steps forward, drunk from booze and being 17 and immortal. An argument, Garcia grabs Danny's shoulder, Danny breaks free, punches Garcia across the jaw with his fist. Garcia goes down --

A wet THWACK as Garcia's head hits the bulldozer blade. Garcia doesn't move. A beat and Christine runs to check Garcia. Starts to cry. Off Danny, realizing what he's done--

END FLASHBACK

37

INT. INTERROGATION. SHERIFF'S OFFICE - DAY

37

HOPE

He didn't mean to, it was an accident! We couldn't help the guard, see. But Danny we could. So we promised not to tell. All of us. Except Chris. Not Chris.

FLASHBACK

38

EXT. BEACH/CONSTRUCTION SITE - NIGHT

38

*Danny still stands over the dead guard. As the others beg and plead with her not to, Christine takes out her phone and starts dialing. No way is she going to let a killing be covered up. Not by anyone for any reason. (SEE **APPENDIX A.**)* *

HOPE (V.O.)

You've gotta understand... Everything Danny worked for, his whole life. It was just washing away, because Chris has to do the right thing.

Danny has a shovel in his hands as he argues with the implacable Chris.

END FLASHBACK

39

INT. INTERROGATION. SHERIFF'S OFFICE - DAY

39

She swallows, it's hard to say --

(CONTINUED)

HOPE

Danny hit her. We were all standing there and he just hit her on the head. Then she was still moving, so he dragged her to the trough there and drowned her in it. Held her under until she stopped moving.

LISBON

And you and Win and Andy didn't say a word. Two people murdered.

HOPE

What if I was next? I've never seen Danny like that. He was like a different person or something.

Jane puts a hand on her shoulder.

JANE

You're safe now.

Van Pelt puts her head around the door, beckons...

Danny stands, waiting. Jane and Lisbon and Van Pelt join him.

DANNY

I can't let my dad be punished for something he didn't do. No matter what a douche he is.

JANE

So you're confessing?

DANNY

Huh?

JANE

We know it was you that killed Christine and the guard.

DANNY

What?! No! That's not right. Who told you that?

Danny looks stricken as Hope repeats her story in his presence. Lisbon and Jane between them.

41

CONTINUED:

41

DANNY

How can you do this? I knew you had a cold streak, but this...

HOPE

I'm sorry, Danny. I had to tell the truth. You're only making it worse by lying. You're only deceiving yourself.

Danny points at Hope.

DANNY

It was her. It was her who killed Chris. Hope was jealous of her ever since she started hanging out with us. Used to be it was Hope who was all that. Then Chris arrives and we only hook up with Hope when, you know, Chris isn't around.

HOPE

That's so distorted and not true.

DANNY

No. I'm telling the truth now...

FLASHBACK

42

EXT. CONSTRUCTION SITE - NIGHT

42

Danny standing over the body of the Guard as before. He and the others trying to persuade Chris to put away her phone.

DANNY

...The guard -- it was an accident. But then Chris says she's going to call the police. We can't cover it up she says. It's wrong. And Hope, I don't know, Hope just went crazy. Killed her.

Hope snatches the shovel from Danny and with a mighty swing, hits Chris over the head.

END FLASHBACK

43

INT. INTERROGATION. SHERIFF'S OFFICE - DAY

43

Danny mimes the action...

(CONTINUED)

DANNY

Killed her.

HOPE

(angrily to Danny)
I did it for you jerk. I did it
for you.

(to Jane and Lisbon)

She was screwing his dad! And
she's acting as judge over his
life? Telling him his life is
over? He's going to jail because
she, she's got to show integrity,
and morals? She was a prissy self-
righteous hypocritical bitch and
she was going to ruin his life.

Danny's like - "there you go, it was her."

Van Pelt appears at the door, beckons. Off Lisbon's look of
bemused - 'What now?'

Win and Andy wait nervously. Lisbon and Jane join them.

WIN

It was Flipper.

LISBON

Really.

ANDY

Yes it was. Flipper.

JANE

What if I said it was you, Andy?

LISBON

Jane?

ANDY

What? That's bull, that's
ridiculous.

JANE

Walk this way.

Lisbon ushers them toward the interrogation room.

45 INT. INTERROGATION. SHERIFF'S OFFICE - DAY 45

Jane and Lisbon usher in Win and Andy, whose faces fall on seeing Hope and Danny; now seated glumly alongside each other.

ANDY
I didn't kill her, man!

JANE
Sure you did.

Pointing to Win, Hope and Dale in quick succession --

JANE (CONT'D)
And so did you. And you. And you.

His smile doesn't reach his eyes.

JANE (CONT'D)
All four of you killed her.

FLASHBACK

46 EXT. CONSTRUCTION SITE - NIGHT 46

Hope's in charge, yelling at the boys and getting them to help drag Christine to the ditch.

JANE (V.O.)
Hope was always smarter than any of you. You never appreciated that. She made all of you take part, to make all of you equally guilty. So no one could tell on the others.

All four kids hold a feebly struggling Christine down in the ditch-water until she stops moving.

END FLASHBACK

47 INT. INTERROGATION ROOM. SHERIFF'S OFFICE - DAY 47

Jane continues, Lisbon and the four kids listen...

JANE
And now you're all equally under arrest.

Off the four teenagers as Lisbon starts putting handcuffs on them...

48

INT. BULLPEN. SHERIFF'S OFFICE - DAY - LATER

48

FLASHBULBS OF PHOTOGRAPHERS AND NEWS TV CREW LIGHTS flare on the other side of double doors as Rigsby leads in Dane Kurtik, shaken, in handcuffs. Watching are -- Lisbon and Jack Tanner, his two kids in BG.

TANNER

Statutory rape? What'll he get?

LISBON

I doubt he'll do time. Not without Christine's testimony. But we'll have fun trying.

Tanner nods. Their attention turns to his kids.

LISBON (CONT'D)

You have good kids.

TANNER

Yes.

LISBON

You are all they have.

TANNER

I know that.

LISBON

Be good to them, Mr. Tanner.

TANNER

I am good to them.

A defensive tone. Don't get personal. Tanner starts to walk away and Lisbon is about to let him. But then she goes after him.

LISBON

Mister Tanner.

(he pauses)

My father was a good man, like you,
and after my mom died, he became a
self-pitying drunk like you.
Killed himself and damn near killed
me and my brothers, too.

*
*
*

She hands him a card.

LISBON (CONT'D)

Get some help. Your children
deserve it. And so do you.

(CONTINUED)

48

CONTINUED:

48

A beat, and Tanner grabs the card. He and the kids exit. Lisbon catches sight of someone at the doors watching. *Jane.* (Note: He's in casual clothes.) A moment between them, she looks away. Looks back. *He's gone.* Off Lisbon amid the office bustle...

48A

EXT. SANTA MARTA BEACH - DAY [CLIP FOOTAGE FROM "SMITH"] 48A

Out on the water is a figure. It's... Jane. Surfing expertly across the swells. As he grins in enjoyment --

FADE OUT.

THE END

APPENDIX A

EP 103, SCENE 38:

EXT. BEACH/CONSTRUCTION SITE - NIGHT - *FLASHBACK*

Danny stands over the dead Guard, a shovel in his hands.
Andy, Christine and Hope, Win pacing in the b.g.

WIN

Oh man oh man oh man...

ANDY

Are you sure he's dead?! You're
sure?

DANNY

We bury him! No one'll know.

Christine takes out her phone.

CHRISTINE

You're joking, right? We have to
tell someone.

HOPE

You mean the cops? Are you crazy?

CHRISTINE

It was an accident, we've got
nothing to hide.

DANNY

Nothing but a dead guy!

CHRISTINE

If we cover it up, *that's* the
crime! Relax, you guys. It was an
accident.

HOPE

You're ruining Danny's life!

CHRISTINE

A guy's dead. We are not covering
this up. Not happening.

She's implacable. Danny clenches the shovel.

DANNY

You bitch! What are you doing to
me?