

THE MENTALIST

"Ladies in Red"

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Directed by
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Episode 102
#3T7802

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

PRODUCTION DRAFT
July 23, 2008
FULL BLUE 7/25/08
FULL PINK 7/28/08

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July 28, 2008 - Pink Production Draft

CAST LIST

PATRICK JANE
SENIOR CBI AGENT TERESA LISBON
CBI AGENT KIMBALL CHO
CBI AGENT WAYNE RIGSBY
CBI AGENT GRACE VAN PELT
CBI AGENT VIRGIL MINELLI

SFPD INSPECTOR COLLEEN MULVEY
JASON SANDS
JENNIFER SANDS
JULIE SANDS
MICHAEL BENNETT
REPO DEPUTY
ADRIANNA JONOVIC
LAWYER
DIETER WEBB

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SET LIST

INTERIORS

SANDS HOME - DAY & NIGHT

FOYER

OFFICE

LIVING ROOM

JULIE'S BEDROOM

SUN ROOM

CBI HQ - DAY & NIGHT

KITCHEN

BULLPEN

INTERROGATION ROOM

LISBON'S OFFICE

OBSERVATION ROOM

CONFERENCE ROOM

YACHT - NIGHT

CBI CAR - DAY

JENNIFER'S CAR - NIGHT

APARTMENT HALLWAY - NIGHT

HOSPITAL - DAY & NIGHT

CORRIDOR

WAITING ROOM

***DOCTOR'S LOUNGE**

OMITTED (L/C)

***STORAGE ROOM**

ADDED (L/C)

ANOTHER HALLWAY

PATIENT'S ROOM

CONCERT HALL - NIGHT

EXTERIORS

YACHT CLUB (MEMORIAL SERVICE) - DAY

SANDS HOME - DAY

***BALCONY**

ADDED (L/C)

DOWNTOWN SACRAMENTO (NEAR STATE CAPITAL) - DAY

MARINA (YACHT) - NIGHT

BEACH (FLASHBACK JANE W/WIFE AND DAUGHTER) - DAY

OAKLAND HOUSE - DAY

PARKING LOT - NIGHT

APARTMENT BUILDING - NIGHT

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DAY/NIGHT BREAKDOWN

DAY 0 - (JANE WITH HIS WIFE AND DAUGHTER)
Scene 17

NIGHT 1
Scenes 1 - 2, 44, 46

DAY 2
Scene 3

DAY 3
Scenes 4 - 12

NIGHT 3
Scenes 13 - 14

DAY 4
Scenes 15 - 16, 18 - 25

NIGHT 4
Scenes 26 - 35

DAY 5
Scenes 36 - 43, 45, 47 - 48

TEASER

FADE IN:

1

INT. SANDS HOME. FOYER - NIGHT (N/1)

1

A grand turn-of-the-century Victorian high on a hill in Pacific Heights, San Francisco. A beautiful combination of old and new; art and high-tech gadgets abound. But tonight architectural charm has been compromised by a break-in. The place appears mostly intact, but BFS TECHS are already at work collecting forensic evidence.

JANE, LISBON, and RIGSBY are escorted through the photo covered foyer by SFPD INSPECTOR COLLEEN MULVEY, 30's.

ANGLE: Jane eyes assorted collectibles in the house -- an oil painting, an antique vase, a new bag of golf clubs resting in the corner. Nothing taken. A lovely old Grandfather clock tells us it's four in the morning.

LISBON

Mind running it for us, Inspector?

MULVEY

(a tad sulky)

You guys are fast, I'll give you that. Don't know why you were called in though. We could handle it. Place belongs to Jason Sands. Investment banker. Big-ass political contributor.

LISBON

That's why we were called in. Attorney General likes to stay on top of this kind of thing. But hey, if you like political hot potatoes, I'll be happy to call the boss, tell him SFPD wants it.

Mulvey gives Lisbon a sardonic beat.

MULVEY

Mister Sands' wife Jennifer comes home with their daughter about nine o'clock tonight. She finds her husband gone. And this...

Mulvey leads the CBI team into...

2

INT. SANDS HOME. OFFICE - CONTINUOUS

2

Classic masculine decor -- leather seats, oak desk. The room is covered with President's Cup and sailing memorabilia. Papers are strewn throughout, drawers open and things knocked over. A **big bloodstain** mars the carpet and a heavy chair is tipped over.

MULVEY

There's been no ransom demand yet, but I expect we'll get something by the morning. If you want our tech guys to set taps I got to let them know...

LISBON

That's okay. We can handle it. Any sign of forced entry?

*

MULVEY

Nope. Must have been a front door job. Posing as a courier or what have you.

We're looking closer at the room now -- from Jane's **POV**: Lying on the floor near the overturned chair is a **SIMPLE REMOTE CONTROL UNIT, WITH A 123 KEYPAD** with bloody handprints on it. Jane's focus lands on one specific sheet of paper wedged *partially under a wall unit bookcase*.

JANE

No you won't. He's still here.

MULVEY

(eyeing his tag)
Uh, not unless he's invisible he's not, Agent Jane.

LISBON

He's not an agent. He's a consultant.

JANE

No badge no gun, they won't even give me a dental plan.

Mulvey looks at Jane, intrigued, but not in a good way.

MULVEY

Oh. Yeah. You're the one they were telling me about... the psychic.

(MORE)

(CONTINUED)

CONTINUED:

MULVEY (CONT'D)

Well I'm sorry Gandalf, but we did look around pretty good in our bumbling way. He's not here.

JANE

He's here. And there's no such thing as psychics. They tied him up in this chair and they tortured him...

He tilts the chair back up. It sits at the center of the bloodstains, picks up the remote control unit...

JANE (CONT'D)

...To give them a pass-code.

Jane begins rapidly punching in the top ten pass-codes.

MULVEY

Pass-code to what?

Jane points to the sheet of paper under the bookcase.

JANE

Would you humor me, Inspector Mulvey? Would you try to pick up that sheet of paper?

Mulvey sees no reason not to, bends to pick it up, and the paper tears in half, stuck under the bookcase. Beat... as everyone gathers the significance of that.

MULVEY

The bookcase must have moved...

LISBON

After these papers were scattered on the floor.

RIGSBY

It's a door. To a safe?

LISBON

Or a safe room.

JANE

Yes.

He's still tapping away at the keypad.

JANE (CONT'D)

The intruder must have been distracted by something.

(MORE)

(CONTINUED)

JANE (CONT'D)

Left Sands alone for a moment.
Sands punches in the code and
before they can stop him gets into
the safe room, shuts the door
behind him.

LISBON

Which will open if you press the
buttons a lot.

JANE

I'm entering the top ten pass-code
choices.

RIGSBY

But, if there was a safe room,
wouldn't it have a silent alarm?
Connected to a security company?

JANE

Not if you're the paranoid
secretive type. You make a safe
room only you know about.

He's run thru his list of pass-codes. Mulvey turns to a UNI.

MULVEY

Go call a locksmith.

JANE

Hang on a second, Inspector.

ANGLE -- Jane looks around the room -- PHOTOS of Sands' wife,
JENNIFER, and 7-year-old daughter, JULIE. PHOTOS of Sands
with sailing buddies. Trophies for sailboat races. Multiple
PICTURES of the boats he's raced, their numbers prominently
displayed on their sails... **24, 44, 37.**

JANE (CONT'D)

(sing song)

Farewell and adieu to you fair
Spanish maidens.

He types in the corresponding digits on the sails and -- Clunk.
Doesn't work. Keeps tapping in the numbers in various order...

JANE (CONT'D)

Farewell and adieu to you ladies of
Spain. For we've received
orders...

CONTINUED: (3)

CLICK. The bookcase releases and inches open ever-so-slightly.

JANE (CONT'D)

...To sail back to Boston...

And pushing the door open, Lisbon and Rigsby reveal a beaten and bloody, JASON SANDS, 30's, slumped on the floor in a big pool of blood. Very dead. Mulvey crosses herself.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

3 EXT. YACHT CLUB. MEMORIAL SERVICE - DAY (D/2) 3

A bucolic garden setting with the marina in the b.g. A PHOTOGRAPH of Jason Sands rests on an easel surrounded by flowers. Family and friends have gathered to mourn Sands' passing. JENNIFER SANDS, 30's, dressed in black, forlorn but naturally lovely, stands beside the photo trying her best to receive well-wishers. Young JULIE, 7, stands alongside stoically, doll in hand. Hovering nearby Jennifer is MICHAEL BENNETT, 40's, the family attorney, who appears equally thrown by recent events.

Jane, Lisbon, Cho, VAN PELT and Rigsby (in business attire) observe the crowd from a slight distance.

RIGSBY

I look around, I don't see anyone here could torture a man to death with pliers and a lit cigar.

JANE

Picture them naked and ravenously hungry.

VAN PELT

Eew.

CHO

Strictly speaking he wasn't tortured to death. He bled to death on his own in his hidey hole there.

RIGSBY

Kind of almost has himself to blame, huh?

CHO

Kind of.

JANE

How's the widow check out?

RIGSBY

Night of the murder she and the daughter were at a concert. Peter and the Wolf.

(CONTINUED)

CHO

She have stubs?

RIGSBY

Yup.

Jane is watching Jennifer closely. There's something going on between Bennett and the widow, in whispers and looks and gestures. Hard to read though.

JANE

Who's the suit hovering round her?

CHO

Michael Claymore Bennett the third.
Sands' lawyer.

Lisbon sees the predatory gleam in Jane's eye.

LISBON

What about him?

JANE

The widow's scared of him. Or...

LISBON

Or?

JANE

Or they're having an affair and he's reassuring her about something else that she's scared of.

CHO

Which is it?

JANE

Not sure. Could be both.

Beat on the team clocking the widow closely. Hmmm.

LISBON

Well, can't question them here.

(to Van Pelt)

Let's go get started on Sands' computer files. You guys, stay until this thing's over.

RIGSBY

(a tad grumpy)

Yes boss.

LISBON

You never know, someone might confess.

Lisbon exits. Van Pelt follows. Jane watches Rigsby wistfully watch Van Pelt leave. As soon as Lisbon's gone Rigsby leads the way to **THE BUFFET TABLE** and they start grazing....

JANE

Can I ask you a personal question?

RIGSBY

No.

JANE

Have you told her how you feel?

Rigsby has a visceral dislike of talking about his feelings.

RIGSBY

She's a co-worker. It's against the rules. That's how I feel.

JANE

That's not how you feel.

RIGSBY

That's none... I'm not... I sent out the vibes. I got none back. Okay? So I'm leaving it alone.

JANE

Vibes. Really? Vibes?

CHO

That's where he stares at the back of her neck for several hours. Women love that.

RIGSBY

Shut up, Cho.

JANE

You have to go get her, man. Seduce her.

RIGSBY

(sheepish)
Seduction is not my strong point.

JANE

Meh, seduction is easy. Once you grasp the basic principle. There's nothing to it.

RIGSBY

Really. I don't see a crowd of women following you around.

JANE

Why would I want a crowd of women following me around?

Jane is watching the Widow argue very discreetly with Bennett. Sees Bennett squeezes her hand a little tighter than a lawyer squeezes a client's hand. We can't tell whether it's a gesture of passion or oppression. But Jennifer looks horribly sad for a moment, before putting on a brave face again. Or was that an angry face? The situation between them is ambivalent, but clearly charged with emotion.

RIGSBY

Okay. I'll bite. What's the basic principle?

JANE

Cost you a dollar.

RIGSBY

For what?

JANE

So you'll pay attention.

Rigsby hands him a dollar.

JANE (CONT'D)

Love and affection.

RIGSBY

What?

JANE

Love and affection.

RIGSBY

Give me my dollar back.

JANE

When you seduce someone, what are you offering? Love and affection. Who doesn't want love and affection? It's that simple.

(CONTINUED)

RIGSBY

Seriously, give me my dollar back.

JANE

I'll demonstrate. I bet you I can seduce any woman here.

RIGSBY

Okay. The widow.

A big grin from Jane.

JANE

Watch me.

Jane hands Rigsby the bottle of water he's holding, and heads right for the widow.

RIGSBY

Wait a minute, what are you...

CHO

Good job.

RIGSBY

Jane, no... Jane!

Too late. Jane's in the receiving line. He pats little Julie on the head.

JANE

Hello, sweetheart.

Jane nods hello to Bennett, and takes Jennifer's hand.

JANE (CONT'D)

Mrs. Sands... My name is Patrick Jane. CBI. I'm sorry for your loss.

She nods. He gazes very intently at her for a long beat -- a Daniel Day Lewis/Madeline Stowe kind of a deal -- until she gets uncomfortable.

JENNIFER

I uh, exc--

JANE

--I'm sorry. You surprised me. Close up, you're really very beautiful.

(CONTINUED)

JENNIFER
(thrown off balance)
Uh, that's totally inappropriate
and I--

He takes her hands in his, speaks with both seductive
gentleness and firm authority.

JANE
--Listen to me, Jennifer. I don't
know what kind of a hold this man
has over you, and--

BENNETT
Hey! Who the hell do you think--

Jane fixes him with a death glare that he turns on like a
flashlight.

JANE
--Back up. Now.

Bennett does as he's told, hurrying off to find security
guards. Everyone's watching. Jane switches off the glare
and turns his gaze back to Jennifer, who is transfixed.

JANE (CONT'D)
(calmly, quietly)
I don't know exactly what kind of
trouble you're in, but I'm
confident I can help you. Call me,
and I'll come.

He lets go of her hand, turns and walks away as Rigsby and
Cho and a pair of blazered Security Guys converge on him.

CHO
(to security)
It's okay. No problem. We're
handling it. No problem.

As they escort Jane away...

RIGSBY
I think you owe me a hundred bucks.

JANE
Early days, Rigsby. Early days.

Special Agent VIRGIL MINELLI, mid 50's, glares balefully at
us as he fusses around making coffee for himself.

A man whose soft features and unkempt seventies mid-level bureaucrat style contradict his position at CBI. Minelli must be damn good at his job because every other indicator says he shouldn't be.

Jane and Lisbon are taking the heat. Lisbon is a martyr to her authority figures. Jane just lets Minelli roll off him like water.

MINELLI

I'm disappointed I'm very disappointed. And embarrassed. How could you do this to me? I told the mayor of San Francisco I was putting my best people on this.

(in annoyance)

Holy mother. Who takes off the freaking labels? What is that? Is this real or is it the decaf? How you meant to know which is which?

JANE

Mix `em half and half and drink twice as much.

Minelli shrugs -- good idea -- and sets about doing as Jane suggests.

MINELLI

What kind of idiot drinks decaf anyhow? What's the point? And what the hell were you thinking leaving this man alone at an event like that?

LISBON

No excuses. I mistakenly treated him as a responsible adult.

JANE

I do have a plan.

MINELLI

Which is?

JANE

First win the widow's confidence...

MINELLI

Aside from her lawyer making an official complaint to the Attorney General, how's that going for you?

JANE

She's playing hard to get.

MINELLI

Jane, you close cases. You close like a fiend. So I tolerate you and I protect you and I let you make Lisbon's life a misery. But there's a line. There is a line, and when you cross it, I'll protect myself and this unit, and I'll throw you to the wolves.

JANE

Okay.

MINELLI

As long as we're clear.

Minelli's PHONE BEEPS. He looks at it and frowns, answers it.

MINELLI (CONT'D)

Yuh. Yuh.
(face falling)
Yuh.

Minelli hangs up, takes a beat.

MINELLI (CONT'D)

AG's office. Mrs Sands is willing to drop the matter if Jane apologizes to her.

JANE

No problem. I'll call her.

MINELLI

She wants to hear it in person. At her house.

Jane grins.

Jane waits on a ridiculously big white sofa. Julie peers in, clutching a raggedy old doll.

5

CONTINUED:

5

JANE

Hello.

Julie nods warily. Stares at him a while.

JULIE

Do you want to see my trolls?

JANE

I'd love to.

6

INT. JULIE'S BEDROOM - DAY

6

Julie's room has a sweet fairy tale castle decor.

ANGLE -- A mobile hangs from a CRYSTAL CHANDELIER above. As the mobile turns, it plays a tinkly Frere Jacques...

Jane sits on a toy chest, admiring an array of trolls that Julie produces one by one from a special box, using her doll as a silent co-worker.

JULIE

...And this one's a boy, his name is Woody Sands.

JANE

You have a very nice room.

JULIE

Thank you. My daddy made it for me. This one's a girl called Wanda Sands.

(off her doll)

This one is a girl too and her name is W--

JANE

Wait don't tell me. I bet I can guess. Warren Moon.

JULIE

Nooo.

JANE

Wiley Post.

JULIE

(laughing)

Nooo.

JANE

Wendy Sands.

(CONTINUED)

6

CONTINUED:

6

JULIE

Yes!

Jane looks around to see that Jennifer is in the doorway, trying to be strong for her girl and smile through grief and worry.

*

7

EXT. SANDS HOME. BALCONY - DAY

7

*

Jennifer hands Jane a cup of tea. Jane glances down to the pool area where Julie is playing with the Maid, making bubbles.

*

*

JENNIFER

Sugar?

*

JANE

Just milk, please.

She pours milk, hands him the cup and notes his wedding ring.

*

JENNIFER

(off his ring)

Are you married, Mr. Jane?

*

*

*

JANE

Was. She's dead.

*

*

JENNIFER

I'm sorry. What happened?

*

*

JANE

Doesn't matter.

*

*

Jane sips his tea, looks at her, waiting.

*

JENNIFER

You have a very strange way about you, Mr. Jane.

*

*

*

JANE

Do I?

*

*

JENNIFER

After what happened at the memorial service, I don't know why I don't simply have you fired. Are you usually so, so forthright?

*

*

*

JANE

What's on your mind, Mrs. Sands?
Why am I here?

(CONTINUED)

JENNIFER

You know why. I, I want an apology.

JANE

No you don't.

Jane sits and looks at her without affect.

JENNIFER

(quavering)

You, you said if I was to need your help that I should call you.

JANE

Yes. Here I am.

JENNIFER

You were right, Bennett did upset me at the service. He told me the truth about Jason.

JANE

Which is?

JENNIFER

His investment business was a sham. It went broke ages ago. Our bank accounts are empty. He's left me and Julie nothing but massive debts. Penniless. We're going to have to sell the house and everything else we own.

She crumples a little. Jane takes her hand. *

JANE

I'm so sorry. *

JENNIFER

The IRS and the SEC and I don't know who else were investigating him for fraud. *

JANE

He told you nothing?

JENNIFER

Nothing. Nothing. Turns out our marriage was a lie. Our whole life together was a lie. *

(CONTINUED)

JANE

Perhaps he was ashamed of his failure.

JENNIFER

No. Jason? Ashamed? No. I knew he had a secretive, mistrustful side to him, but this...

JANE

Every couple has secrets.

JENNIFER

There are rooms in the house I didn't even know were there.

JANE

You asked me to help you, Mrs. Sands.

*
*

JENNIFER

Yes.

*
*

JANE

How can I do that?

*
*

JENNIFER

If I know Jason, there's something left. He would have hid a nest-egg somewhere. Just in case. Don't you think that's possible?

*
*
*
*
*

JANE

Whoever killed him certainly thought so.

*

JENNIFER

Yes, that's true.

(beat)

What if they come back?

JANE

They won't come back.

JENNIFER

Why not? What if they think I know where it is?

*

BANG BANG BANG -- Someone bangs on the front door, hard.

8

INT. SANDS HOME. FOYER - DAY

8

A Maid opens the door to reveal three burly men -- Repo Men, led by a SHERIFF'S DEPUTY -- who barge their way in and look keenly around for valuables.

JENNIFER

What is this? Who are you?

REPO DEPUTY

Asset seizure. No trouble.

He offers up an OFFICIAL DOCUMENT. Jennifer is too stunned to take it.

REPO DEPUTY (CONT'D)

Start upstairs, boys.

Jane flashes his ID badge and takes the document.

JANE

CBI Department of Justice. Wait one moment.

(reads it)

This is in order, but where's your lethal toxins immunization papers?

REPO DEPUTY

Say?

Jane walks him discreetly away from Jennifer.

JANE

Did they not tell you the score here? You didn't get your shots?

REPO DEPUTY

Shots? What are you talking about?

Jane pulls up his sleeve quickly, points to the crook of his arm as if showing him a shot, (though there's nothing there).

JANE

Shots. There was a murder here.

REPO DEPUTY

I know.

JANE

We suspect poisoning.

(whispers)

Anthrax.

(CONTINUED)

8 CONTINUED: 8

The Repo Deputy is no fool and stares at Jane in disbelief. Jane stares back, utter conviction on his face. Jennifer watches in BG with a poignantly vulnerable expression.

9 EXT. SANDS HOME - DAY 9

Empty-handed, the Repo Deputy and his guys hurry to their truck, and drive away.

10 INT. CBI HQ. SACRAMENTO. BULLPEN - DAY 10

Cho, Rigsby, and Van Pelt are going through stacks of accounting ledgers and similar stuff ONSCREEN. Jane gets debriefed by Lisbon.

LISBON

Sands was bust alright. He used to be huge, but he made some very bad calls in IT. Last five years, his business has dwindled away to nothing. No clients. No income. There were indictments and injunctions and the whole nightmare coming, just down the road.

CHO

Strange thing is, until a couple of weeks ago, there was ten million dollars in his personal accounts in cash and bonds and stocks. Most of it deposited over the last year.

RIGSBY

His business is dead for years. Where did he get ten million from?

VAN PELT

More to the point, where is it now?

CHO

That's what his killers wanted to know.

CHO (CONT'D)

Are you sure the widow doesn't know where it is?

JANE

No. She's genuinely broke, looks like. And genuinely scared.

LISBON

You're not soft on her are you?

(CONTINUED)

10

CONTINUED:

10

JANE

No. Maybe a little. We need to talk to the lawyer, whatshisname.

LISBON

Bennett. We need to talk to him. You need to stay well away from him. Did you say maybe a little?

JANE

She's a gorgeous grieving widow. Of course maybe a little. It's not going to effect my work. I'm a law enforcement professional.

Lisbon smiles at that.

11

EXT. DOWNTOWN SACRAMENTO - LATER THAT DAY

11

The STATE CAPITAL looms in the distance. Lisbon and Bennett walk together.

LISBON

Thanks for meeting me.

BENNETT

No problem. I was lunching with a couple of your deputy AGs.

LISBON

My sincere apologies for the behavior of our operative Jane by the way. Unconscionable. Supervising Agent Minelli gave him a severe reprimand.

BENNETT

Think nothing of it. I can't tell you how sad I am about all this. How can I help you?

LISBON

I'll try and keep this brief. You're Sands' lawyer. You must have known he was in ruinous debt.

BENNETT

I knew there were difficulties, yes. But I had no idea he was in as deep as he was. I don't deal with his business affairs. I'm his family lawyer.

(MORE)

(CONTINUED)

BENNETT (CONT'D)

I look after his personal financial matters, and those were in good shape, until very recently.

LISBON

Yes. Two weeks ago, he withdrew ten million dollars in cash. Pretty much all he had.

BENNETT

As was his right. I only learned of it from his accountants after the fact. It was a large withdrawal, but of course, I thought he had much more in reserve.

LISBON

Did you ask him what he was doing with the money?

BENNETT

I did. He said he needed it to surprise his wife.

LISBON

He did that alright.

BENNETT

I believed him.

LISBON

What do you believe now?

BENNETT

He was looking at jail time. I think he grabbed all the cash he could and he was going to run away.

LISBON

Who do you think stopped him?

Bennett shrugs.

BENNETT

You're the detectives. You tell me.

Lisbon extends a handshake.

LISBON

Thanks for your help, Counselor. We'll be in touch.

11 CONTINUED: (2) 11

BENNETT

Whatever you need. I'm at your service.

As Lisbon turns, he watches her go.

12 INT. CBI HQ. SACRAMENTO. BULLPEN - DAY 12

Van Pelt and Lisbon at Van Pelt's computer.

VAN PELT

We found out where that money was coming from. Sands has an office supply company that supplied this Happy Landings Entertainment with copy paper. Over the last two years, fifty-five point two million dollars worth of copy paper.

LISBON

Who owns Happy Landings Entertainment?

VAN PELT

A shell company hidden in a Swiss trust wrapped in a dummy corporation. It'll take a while to untangle. But Sands' company? It's the only one of his businesses with a separate corporate address...

Lisbon looks at Van Pelt's SCREEN...

LISBON

At the marina?

VAN PELT

Odd uh?

LISBON

Nice work.

VAN PELT

Are we going to have a look?

LISBON

We are. But you're going to stay here and keep digging. Who owns Happy Landings Entertainment?

13 EXT. MARINA/YACHT - NIGHT (N/3) 13

Lisbon, Cho and Jane walk along the dock.

CHO

Doesn't look like a copy paper
business, does it?

They get to a slip where a luxury yacht is moored.

LISBON

This is it. Coming aboard?

JANE

Why not.

They climb onto the stern.

14 INT. YACHT - CONTINUOUS 14

Cho and Lisbon step inside the rear cabin of the luxury boat.
The place has been completely trashed by someone on a very
thorough hunt. Pillows torn up, bookshelves emptied...

Cho and Lisbon silently draw their weapons and using hand
signals, they split up to search the place.

Jane stays quietly by the door, so quietly that ADRIANNA
JONOVIC -- a tough Serbian stripper-type, but classy -- slips
in next to him, small revolver in hand. She only starts a
little when she sees Jane.

ADRIANNA

Who are you?

JANE

Patrick Jane. CBI. Don't shoot.

ADRIANNA

What's that? CBI?

LISBON

Police.

Adrianna finds Lisbon has a gun to her head.

LISBON (CONT'D)

Lay that gun down. Now.

ADRIANNA

Show me a badge.

Lisbon shows her badge.

(CONTINUED)

ADRIANNA (CONT'D)

Police, okay. No problem.
I make no trouble.

Adrianna does as she's told. Seems almost relieved.
Cho swiftly cuffs her.

JANE

Who did you think we were?

ADRIANNA

Nobody.

LISBON

Who are you? What are you looking
for?

ADRIANNA

This is my boat. I can do what I
like.

LISBON

Yes, you've made it very nice.
Very pulled together.

ADRIANNA

Eh?

LISBON

This boat belongs to Jason Sands.

ADRIANNA

Yes. Jason Sands was my fiancé.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

15 INT. CBI HQ. SACRAMENTO. INTERROGATION ROOM - DAY (D/4) 15

Lisbon and Van Pelt opposite Adrianna, gazing at them with stoic resignation.

VAN PELT

Adrianna, we can charge you right now with burglary, vandalism, assault with a deadly weapon...

Jane slips into the back of the room.

VAN PELT(CONT'D)

That's ten to fifteen right there. Wouldn't you rather talk to us about your situation?

ADRIANNA

From you, I buy cookies. I don't talk about my situation.

With a nod from Lisbon, Van Pelt exits and Jane takes Cho's seat.

ADRIANNA (CONT'D)

Ah, the handsome one. Gay, yes?

LISBON

This is a murder investigation. You have no alibi for the time frame in question. We're looking at you as a suspect. You should take this a little more seriously.

ADRIANNA

When I was this big? I am in Serb detention camp for two years. You understand?

LISBON

I understand--

ADRIANNA

--No. You don't. That was serious. This, no.

LISBON

How d'you make your living, Adrianna?

(CONTINUED)

ADRIANNA

I dance. Model. Acting.

LISBON

Is it a good living?

ADRIANNA

What's good?

JANE

How long were you and Sands
lovers?

ADRIANNA

Two years. We were more than
lovers. We were engaged to be
married.

JANE

He was already married.

ADRIANNA

He was divorcing her.

LISBON

She doesn't know that.

ADRIANNA

Sure she does. Why would she tell
you? He don't want her no more.
It's embarrassing.

JANE

What were you looking for?

ADRIANNA

We loved each other.

LISBON

You loved each other. We hear you.
What were you looking for?

ADRIANNA

Jason bought ten million dollars of
diamonds, for when we would run
away. I was looking for them.

Jane and Lisbon look at each other. Ah ha.

JANE

When did he buy them?

(CONTINUED)

ADRIANNA

A month ago. Once he showed me them. Beautiful. Oh my God. Then he hid them somewhere. I don't know where.

LISBON

You were going to run away?

ADRIANNA

Jason knew it was end of road here. He was going to jail or be killed. So we make a plan. We will run away on the sailboat.

*

LISBON

(dubiously)

On the sailboat. You and him.

ADRIANNA

He's good sailor. He teach me. If those bastards hadn't killed him, me and him and Julie would be in Tahiti now. Rich. Instead of here. With you.

JANE

You were taking Julie?

Lisbon holds up her hand as to say 'never mind that.'

LISBON

What bastards? You know who killed him?

ADRIANNA

Sure I know.

JANE

So tell us.

Adrianna thinks a moment.

ADRIANNA

If I tell you, I leave here now. You drop all this burglary stupidity. I don't testify. Nothing. I give you names, that's it.

LISBON

Deal.

ADRIANNA

These scum-pigs run nightclubs. Jason cleans their drug and girl money for them. It's their money he used to buy the diamonds.

LISBON

Do they have a company called Happy Landings Entertainment out of Oakland?

ADRIANNA

I don't know. They live in Oakland.

LISBON

These people have names?

ADRIANNA

Dieter Webb and Carter Lewis. Scumpigs.

The team gathers around Cho, laying out the score on Dieter and Carter, with the help of a COMPUTER SCREEN.

CHO

Dieter and Carter. Started out as college DJs. Nightlife impresarios is what they say they are. They own clubs, restaurants, boutique hotels up and down the west coast. Drugs and prostitution started as a natural sideline and then became their core business.

LISBON

Find them yet?

CHO

These guys like to glide under the radar. According to official records, they own no property and live nowhere. Their only address is a PO box. Working with San Fran and Oakland PD as we speak.

They see Adrianna passing with her lawyer in BG.

RIGSBY

You're letting her go?

LISBON

She gave us Webb and Lewis.
I could charge her with waving a
gun at Jane, but what for?

RIGSBY

I don't know boss. If I ever saw a
woman that could use pliers and lit
cigars on a man, that's her.

JANE

Miss Jonovic, a moment.

ANGLE -- Jane heads over to Adrianna.

LISBON

Jane, tell her not to leave town.

BY THE EXIT

Jane stops Adrianna and her lawyer.

JANE

One last question.

LAWYER

Don't say a word.

ADRIANNA

Shush. What?

LAWYER

I give up.

The Lawyer leaves.

JANE

You said you and Jason were
planning on leaving with Julie.

ADRIANNA

Yes.

JANE

You didn't mind taking the kid?

ADRIANNA

No. I love Julie. Me and her are
good friends.

JANE

You were going to take her away
from her own mother.

(CONTINUED)

ADRIANNA

Yes?

JANE

It's a cruel thing to do.

ADRIANNA

Depends. She's a cold person.
Jennifer. She doesn't care so
much about Julie. She pretends,
but she doesn't really. You have
soft eyes. You are not police.

*

*

JANE

No.

ADRIANNA

Why are you here?

JANE

Long story.

She puts her hand on his chest.

ADRIANNA

I would like to hear it. Tell me
something. Do you think maybe
Jennifer has my diamonds?

He takes her hand away, cool. Smiles.

JANE

Maybe. I don't know.

ADRIANNA

Maybe? Did you ask her?

*

JANE

Don't leave town.

He walks away. Adrianna shrugs professionally.

ADRIANNA

As you like.

She exits. Jane grabs his jacket.

RIGSBY

Love and affection eh?

JANE

That's it.

(CONTINUED)

16

CONTINUED: (3)

16

RIGSBY

Where you going?

Jane considers lying.

JANE

(a tad embarrassed)

To speak with the widow.

LISBON

(raising an eyebrow)

Oh yes?

JANE

I want to know if she knew about the mistress.

LISBON

Hey, whatever. I'm not your mother.

Jane exits. Rigsby and Lisbon exchange a look.

FLASHBACK

17

EXT. BEACH - DAY

17

*Jane's POV -- His WIFE AND DAUGHTER playing happily at the edge of the water. The girl draws something in the sand and when we tilt down to look at it, it's **Red John's smiley face.***

END FLASHBACK

18

EXT. SANDS HOME - DAY

18

Deep sadness washing over him, Jane watches Jennifer lovingly playing in the yard with Julie. Jennifer hands her daughter off to the very distinctive **NANNY**, and joins Jane.

JENNIFER

Do you have children Patrick?

JANE

No.

JENNIFER

They are the greatest gift.

JANE

Yes they are.

They walk back toward the house.

(CONTINUED)

JANE (CONT'D)
Hey, it's been bugging the hell out of me. In Peter and the Wolf, is the duck a flute or a bassoon? I cannot remember.

JENNIFER
Oh, uh, a bassoon. I think.

JANE
Never mind. Trivia. Listen, I have good news, and bad news...

Sitting beside each other on a couch.

JENNIFER
Ten million dollars?

JANE
Yes. Just as you suspected. A very nice nest-egg.

*
*

JENNIFER
That's wonderful! We have to find it!

JANE
Wouldn't be a bad idea.

JENNIFER
Where shall we start?

JANE
I don't know.

JENNIFER
You found the safe room in a moment. You must be terribly clever at that kind of thing. Finding things.

*
*

JANE
I can try. But Jennifer, that was the good news.

JENNIFER
Okay. Bad news?

JANE

We've talked to a woman who appears to have been Jason's mistress.

Long beat.

JENNIFER

I knew it. I knew it. I knew it.

JANE

Sorry.

JENNIFER

How old is she?

JANE

You didn't know about her?

JENNIFER

No. How old is she? What's she like?

JANE

Mid-twenties. Serbian. Tough.

JENNIFER

Good looking?

JANE

Not bad.

JENNIFER

Does she have the money?

JANE

It's a strong possibility.

Jennifer is cast down again.

JENNIFER

Life is so complicated.

Jennifer takes a long beat.

*

JENNIFER (CONT'D)

Patrick? Will you hold me please?
I need someone to hold me.

Jane looks at her bleakly.

JANE

I'm sorry, Jennifer. I wish I could.

(CONTINUED)

19 CONTINUED: (2) 19

Mortified, Jennifer is frozen for a moment, then hurries out and upstairs. Jane takes a beat, then heads for the door. Leaves without another word. What's to say.

20 INT. CBI HQ. SACRAMENTO. LISBON'S OFFICE - DAY 20

Cho and Lisbon walk and talk.

CHO

Our dealer Dieter Webb's grandmother is 93 and lives in a seniors' assisted living center in Tucson. Has for a decade. But...

LISBON

Let me guess. She's leasing a high end vehicle and recently bought a nice house in Oakland.

CHO

You are good. *

21 INT. CAR/EXT. OAKLAND HOUSE - DAY 21

Rigsby and Van Pelt sit in their car eyeing a big rundown party house. The lawn is brown. A mint CADILLAC and CORVETTE sit in the driveway. *

ANGLE -- A neighboring Mom tries to corral her Kids and get them in the car. *

Rigsby and Van Pelt both wear Kevlar. Van Pelt studies the rap sheets of CARTER LEWIS and DIETER WEBB, both early 30's, sleazy white hipsters. Rigsby looks around impatiently, watches the Mom and her children across the way.

RIGSBY

Where's the entry team? They were supposed to be here twenty minutes ago.

VAN PELT

Relax. It's not even noon. Way too early for guys like these to be awake.

RIGSBY

They could be up from the night before. They might go out for breakfast.

VAN PELT

We can deal with them.

(CONTINUED)

RIGSBY
Suddenly she's Steve McQueen.

Van Pelt laughs. Suddenly --

THEIR POV -- As WEBB and Lewis exit the house and head for the Mercedes in the driveway. One tosses the other the keys.

RIGSBY (CONT'D)
Suspects are on the move.

VAN PELT
Take' em. Take' em.

Just as the suspects climb into their car, Rigsby flips on the SIREN, guns the engine and screeches to a halt blocking them in.

ANGLE -- Van Pelt jumps out, shotgun in tow, rushes to the passenger window and levels it at a dazed Carter Lewis.

VAN PELT (CONT'D)
Police. Hands where I can see them!

NEW ANGLE -- Dieter Webb decides to run. He leaps from the driver's side and bolts across the yard. Rigsby gives chase. Both men race through a sprinkler. Dieter finds he is in a dead end, fails to scale a wire fence, and is tackled by Rigsby with great force. As Dieter moans in pain, Rigsby handcuffs him.

*
*
*
*

ANGLE -- Van Pelt smiles and waves to the Mom and Kids watching this all from their adjacent driveway, stunned.

Cho talking to Dieter.

CHO
You don't want to talk to me, Dieter?

DIETER
I've got nothing to say. Call my lawyer.

CHO
What do you know about Jason Sands?

DIETER
I know he's dead.

CHO

How much did he take from you?

DIETER

How much what?

CHO

We estimate he stole around ten million dollars from you. Is that about right?

DIETER

(laughs)

Me and my partner, we host parties. I'm doing good, but not that good. Ten million dollars. Jason didn't steal anything from me.

CHO

You and Carter broke into his house, and you tortured him to death because he stole from you.

DIETER

Lookit dude, I know people that know how to do that stuff, you know what I'm saying? If it was us had tortured him, we'd have the money right now and he'd have his life. I wouldn't kill him.

CHO

What money?

DIETER

Oooh. Caught me there. The imaginary money you said he stole from us.

(beat)

Somebody got there before us.

CHO

An imaginary somebody.

DIETER

You want my opinion?

CHO

Sure.

DIETER

This isn't snitching, it's just an opinion. Write this down.

(MORE)

(CONTINUED)

22

CONTINUED: (2)

22

DIETER (CONT'D)

Adrianna Jonovic. Crazy Serb dancer that Jason was tapping.

CHO

Why?

DIETER

She's a mercenary bitch. Made Jason's life a misery and made him like it. She used to work for us, so I know whereof I speak. Check her out.

23

INT. CBI HQ. SACRAMENTO. OBSERVATION ROOM - DAY

23

Jane, Lisbon, and Minelli watching Cho and Dieter.

LISBON

The other one, Lewis, has the same line. But we like 'em for it.

The three leave the observation room and cross to the bullpen.

LISBON (CONT'D)

There were Class A drugs all over their place, so we can hold them as long as it takes.

MINELLI

And Jonovic?

LISBON

I think she's clean on this, but We'll bring her back in. Just to be safe.

Minelli exits up the spiral stairs.

MINELLI

Don't let up on 'em. We need a result here.

Jane's PHONE RINGS.

INTERCUT:

JANE

Hello, Mrs. Sands...
(listens, his face falls)
Oh no.

(CONTINUED)

23 CONTINUED: 23

MINELLI

What now?

24 INT. SANDS HOME. JULIE'S BEDROOM - CONTINUOUS 24

Jennifer, panicked, distraught stands by the open window. The bed is EMPTY. Tears are streaming down the widow's cheeks. *

JENNIFER

(on phone)

...She's gone. She's gone! They took her. My baby's gone!

25 INT. BULLPEN. CBI HQ. SACRAMENTO - CONTINUOUS 25

On Jane, worried as hell, heading for the door.

JANE

(to phone)

We're on our way.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

26 INT. SANDS HOME. JULIE'S BEDROOM - NIGHT (N/4) 26

The place is buzzing with POLICE and BFS TECHS. Lisbon, with Inspector Mulvey, tries to comfort a still shaken Jennifer Sands. *

Jane sits back, observing everything going on. Watching Jennifer.

We PICK UP Rigsby and Van Pelt entering.

VAN PELT

You think the guys from Oakland are behind this?

RIGSBY

Just because they're in custody, doesn't mean they couldn't have ordered it.

And as they MOVE OUT OF FRAME, we land on Lisbon and Mulvey, and Mrs. Sands. *

JENNIFER

You said the men my husband stole from are behind bars...

LISBON

They are.

JENNIFER

Then if they didn't do this, who did?!

LISBON

I assure you, we're doing everything we can to find Julie.

A PHOTOGRAPHER snaps a picture of the handwritten note left on Julie's bed. **"YOU KNOW WHAT WE WANT. TELL THE POLICE AND SHE DIES. WAIT FOR OUR CALL."**

LISBON (CONT'D)

The note left says that you know what they want.

(CONTINUED)

JENNIFER

The money obviously. We have to find the money. I have to give them what they want.

MULVEY

Why would they think you have it?

*

JENNIFER

I don't. I don't know. You have to find my baby.

*

LISBON

We're trying, Mrs. Sands. CBI is working in conjunction with federal agents and local--

JENNIFER

(to Jane)

--I don't care about that. Get my little girl back. My little girl.

Off a pleading glance from Jennifer to Jane --

Cho questions Dieter Webb.

DIETER

What are you talking about, steal a kid? I've been locked up in this place.

CHO

You have friends.

DIETER

So you think I'd be ass enough to have somebody do it for me while I'm in here?

The team gathered. All but Van Pelt.

LISBON

Dieter has a point. He and Carter are bad guys, but they're not the mafia. They don't have this kind of reach.

RIGSBY

Or those kind of stones.

28 CONTINUED: 28

Van Pelt pops in...

VAN PELT

We're up!

The team hurries to...

29 INT. CONFERENCE ROOM - CONTINUOUS 29

Where Jennifer has been waiting for the ransom call from her daughter's kidnappers. A COMPUTER SCREEN is set up for INSTANT MESSAGING via a wired link to Jennifer's cellphone.

VAN PELT

The kidnappers just IM'd Jennifer's cellphone...

It says ONSCREEN: **I HAVE YOUR DAUGHTER.** As we watch, the message continues printing out... **DO YOU HAVE WHAT I WANT?**

JANE

Say yes. Say yes and tell them I'll bring it to them.

LISBON

What? No!

JANE

It's okay. I know where the money is. Honestly. Say yes.

ONSCREEN: **DO YOU HAVE IT?**

She hesitantly replies -- types in -- **YES, I HAVE IT.**

30 INT. CAR/EXT. PARKING LOT - NIGHT 30

Darkness. Rain-slicked tarmac. Jane in Jennifer's car, engine running, wipers going, side-lights on. A long wait. Jane looks up to a tiny camera in the visor.

*
*

JANE

Still awake?

30A INT. BULLPEN. CBI HQ. SACRAMENTO - CONTINUOUS 30A

Lisbon looking at Jane in a frame on a COMPUTER SCREEN.

LISBON

Wide. Jane, be careful. Don't try to stop them or get them to talk. All we need is their phone.

30B INT. CAR / EXT. PARKING LOT - CONTINUOUS

30B

JANE

Don't worry.
(sees something)
Ah. Someone's coming.

A cloaked and hooded figure ghosts across the lot and climbs into the passenger seat. It's Adrianna. She holds a gun on Jane with casual menace, like someone who's done this kind of shit before. She clutches a cellphone in her other hand.

ADRIANNA

This better not be a trap. I will kill you. Give me the diamonds.

JANE

You're taking the wrong road, Adrianna. Kidnapping...

ADRIANNA

(hissing)
I'm not a kidnapper. You think I want to do this? I have to do this. I don't want Julie to die.

JANE

Tell me what's going on. I can help you.

ADRIANNA

I don't know you. I don't trust you. Give me the diamonds.

Jane shows her a leather bag, opens it, flashes a look inside.

JANE

Where's Julie?

ADRIANNA

I call a number and tell them I have the diamonds. We get Julie.

JANE

So call them.

Jane opens a bottle of water, drinks.

ADRIANNA

How do I know those are real diamonds?

(CONTINUED)

JANE

I don't know. They look real to me. Here, have a look at them.

Here Jane employs a classic mentalist street con known in the trade (coincidentally) as "the Russian scam." It's played slow and graceful, rather than swift and comical.

He offers her the bag. She wants it, but is momentarily stymied because she has a gun in one hand and a cellphone in the other. He offers to take the cellphone with one hand and offers to give the leather bag with the other. Adrianna automatically complies, and gives him the phone. He hands her the diamonds.

ADRIANNA

Hey.

JANE

Oh, sorry.

He takes back the leather bag, replaces them with a bottle of water. He shakes his head no, that's not right, just as she does. He hands her back the diamonds and takes the gun.

Now he's got the phone and the gun. But hey, she figures, confused momentarily, I got the diamonds. She opens the bag. Jane flips open the purloined phone and touches keys, whilst doing the same with his own phone.

ADRIANNA

(off diamonds)

This is not diamonds.

JANE

No. Plastic.

(to phone)

Forwarding the last number dialed.

ADRIANNA

Hey! No!

Cho and Rigsby have some high-tech telephone electronics on their desks into which they tap in the phone number. A COMPUTER SCREEN gives them a WEB-BASED MAP REFERENCE.

CHO

Signal on that phone is coming from an apartment building in the Presidio.

32

INT. CAR / EXT. PARKING LOT - NIGHT

32

Cop vehicles turn on their LIGHTS and move in from three directions. Jane swaps back the phone for the water bottle.

ADRIANNA

Son of a whore.

He opens his window and waves at the approaching cops.

JANE

It's okay. No problems.

He drinks some water.

ADRIANNA

They will kill Julie now.

JANE

Who's they?

ADRIANNA

I don't know. They call me. They send pictures to my phone. Of Julie, tied up. Say I must give them Jason's money or she dies. I don't have Jason's money. They are going to kill Julie. So what else can I do? I call Jennifer and say I have Julie. Maybe she has the diamonds. Now, now for sure they kill her.

JANE

Wait. Did they ask for Jason's money? Or did they ask for diamonds?

ADRIANNA

For money.

JANE

Then they won't hurt Julie. If you're telling the truth.

ADRIANNA

No if. I'm telling the truth.

COP

Hands where I can see `em!

Adrianna raises her hands. The COP opens her door.

33 EXT. APARTMENT BUILDING - NIGHT 33

The rain has stopped. Adrianna hurries up the front steps and RINGS the buzzer.

Our entire CBI team, dressed in Kevlar and windbreakers, come up in the shadows behind her.

Adrianna RINGS again and after a brief moment, Bennett opens the door, gun in hand.

Van Pelt flings Adrianna safely aside and Rigsby, Lisbon and Cho go in after Bennett.

RIGSBY
Police! Freeze!

34 INT. APARTMENT HALLWAY - NIGHT 34

It all happens very quickly. As Rigsby, Cho and Lisbon enter, Bennett retreats, but doesn't drop his gun.

RIGSBY/CHO/LISBON
Drop it! Drop it. Police! No!
Etc.

Julie comes running downstairs. Bennett levels his gun and --
BANG! BANG! BANG! Unsure who's been caught in the crossfire,
we --

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

35 INT. HOSPITAL. CORRIDOR - NIGHT (N/4 CONT'D)

35

Minelli has just arrived, roused from bed, bleary, and not very happy. Lisbon greets him.

MINELLI

So far what I know is you guys have shot and grievously wounded a prominent and very well-liked member of the San Francisco Bar. What's going on? In simple declarative sentences.

LISBON

Bennett's our man. Killed Jason Sands for ten million in diamonds. Kidnapped Julie Sands, same reason. Either the widow or the mistress acted as his accomplice.

MINELLI

Well, which?

LISBON

We're trying to nail that down now. Bennett could tell us, if he makes it. But it doesn't look like he will. So we'll need a confession from his accomplice. So uh...

MINELLI

So uh?

LISBON

Jane has an idea, but if we generate any complaints, as to how we go about this, you have our backs, right?

MINELLI

That depends obviously. We need a win here. But I won't sanction anything underhanded or actionable.

LISBON

That's kind of vague. No disrespect. This being high profile and so forth, maybe I should have my orders on paper.

(CONTINUED)

35

CONTINUED:

35

MINELLI

(smiles sardonically)

Sure. On paper. The whole point of this unit is subtlety and discretion and judgment. I expect you to do what's right without dragging me into it.

*
*

Lisbon gazes at him, patiently waiting.

MINELLI (CONT'D)

Yes, Lisbon. Of course. If I am forced to it, I have your back. I'm insulted you think to ask.

36

INT. HOSPITAL. WAITING ROOM - DAY (D/5)

36

Adrianna pacing the floor. A couple of Old Guys swivelling their gaze like she's a tennis match. Van Pelt and Cho waiting patiently.

Jennifer Sands enters, hurries toward Van Pelt and Cho.

JENNIFER

Where is she? Where is she?
Is she okay?

VAN PELT

Yes. She's a little in shock, but she's physically fine. Not a scratch. The doctors are just making sure.

Jennifer sees Adrianna. Adrianna smiles at her.

*

ADRIANNA

Hello, Jennifer.

*
*

JENNIFER

Adrianna. This is a surprise.
(to Van Pelt)
What is she doing here?
Shouldn't she be in jail?

*
*
*
*
*

VAN PELT

Uh, out on bond ma'am.

*
*

JENNIFER

So quickly?

*
*

ADRIANNA

I screw better lawyers than you.

*
*

(CONTINUED)

Jennifer looks like she might go and smack Adrianna, and Adrianna gets ready to fight with convincing alacrity. Jennifer thinks better of it, and takes the high road. *

JENNIFER *

You've obviously led a very sad and difficult life, to be so twisted. Truly Adrianna, you have my sympathy. *

Adrianna does kind of feel that way about herself so it hits home. She nearly goes for Jennifer. But instead, chokes off her anger. *

ADRIANNA *

Lick my shoe, chicken-face. *

The women move to opposite ends of the waiting room. *

VAN PELT *

Cho. We have to move. *

CHO

Oh hey, what was that name?

VAN PELT

What name?

CHO

The one Jane thought was so important?

VAN PELT

Wendy.

CHO

Yes. Wendy. Do either of you know a woman named Wendy?

Both women think a beat. Shake their heads.

CHO (CONT'D)

No? Shame. She'd be worth knowing.

He chuckles. Van Pelt frowns.

VAN PELT

Cho.

CHO

What.

36

CONTINUED: (2)

36

VAN PELT

Excuse his levity, ma'am.

ADRIANNA

This Wendy person, she has the diamonds?

VAN PELT

It's a possibility.

JENNIFER

Diamonds?

VAN PELT

(to Jennifer)

By the way, your friend Mister Bennett is coming around nicely. I expect we'll be talking to him soon if you'd like us to pass along--

ADRIANNA

--But the other police said he was a dead man.

JENNIFER

Yes. They said he was dying.

VAN PELT

No no, he'll live.

Both women frown at this news. Van Pelt and Cho exit. Adrianna and Jennifer stare at each other as if Sergio Leone was directing them, at each other, then at the exit door, then back...

37

INT. HOSPITAL. STORAGE ROOM - CONTINUOUS

37

*

CPR DUMMIES on the shelves. Cho and Van Pelt enter. Lisbon and Rigsby are waiting there already. Lisbon on her blackberry.

*

*

LISBON

How'd it go?

VAN PELT

I think we sold it.

CHO

You kidding? We killed.

RIGSBY

Jane says give it a minute, then --

38 INT. HOSPITAL. WAITING ROOM - LATER 38

Rigsby pushes open the door, peers inside. The waiting room is empty. He speaks into his phone.

RIGSBY

It's empty. They're both gone.

39 INT. HOSPITAL. CORRIDOR - CONTINUOUS 39

Lisbon on her cell.

LISBON

Both?

(dabs the flash button)

Jane, nobody's there.

40 INT. HOSPITAL. ANOTHER HALLWAY - DAY 40

Lisbon and Cho run down hallway to...

41 INT. PATIENT'S ROOM - CONTINUOUS 41

Cho and Lisbon enter to find Julie sitting up in bed, locked in a joyous hug with Adrianna.

ADRIANNA

It's okay baby. Everything going to be good now. Everything's good.

JULIE

Where have you been?

42 INT. SANDS HOME. FOYER - DAY 42

Jennifer comes hustling in, slams the front door behind her, runs upstairs.

43 INT. JULIE'S BEDROOM - CONTINUOUS 43

Curtains are closed. Jennifer flips on the LIGHTS and grabs Julie's favorite doll **WENDY** off the bed. She examines it carefully at first, looking for a zipper or a seam, but soon resorts to frantically tearing the thing apart limb from limb, wrenching the innards from its body. Nothing.

JENNIFER

Damn! Damn!

JANE

What are you looking for?

(CONTINUED)

Jennifer turns to find Jane leaning in the doorway. Caught red-handed as it were, she visibly discards her innocent persona. But she's not giving up quite yet.

JENNIFER
You know what I'm looking for.

JANE
That's Julie's favorite doll.

JENNIFER
I'll buy her another.

JANE
The police will soon be here to arrest you. You might want to call a lawyer now.

JENNIFER
What? Arrest me for what? Tearing up a doll?

JANE
Please don't make this difficult Jennifer. Bennett told us everything.

Jennifer subsides into resignation, a leaden feeling in her gut that she's been caught.

JENNIFER
Nicely done. You made me think Adrianna had the money, and made her think I had it. Clever.

JANE
Thank you. Coming from a fine actress like yourself, I'm flattered.

JENNIFER
Is it really in diamonds? Or was that part of the trick?

JANE
No trick. Diamonds.

JENNIFER
Do you know where?

JANE
I do.

JENNIFER

Tell me.

JANE

(smiles)

Tell me what happened, and I'll
tell you where they are.

*

Jennifer cocks her head, smiles back -- looking for an angle.
Moves closer.

*

JENNIFER

This whole time, you were just
playing me.

*

JANE

Not the whole time.

JENNIFER

That's so sad. I thought we had a
real connection.

JANE

We did.

JENNIFER

We can again.

JANE

No, we can't.

Breaking, she sits down, tears welling.

JENNIFER

I didn't mean for any of this to
happen.

JANE

I know.

JENNIFER

It was Bennett. He forced me into
this. He planned the whole thing.

JANE

No. Bennett is an idiot who thinks
he's in control. But you play him
like a violin, with those big eyes
and trembling lips. It's a
dynamite act. Had me buying it.

(MORE)

(CONTINUED)

43

CONTINUED: (3)

43

JANE (CONT'D)

If you'd known that the duck is an oboe, I would probably have told you where the diamonds were, and we likely never would have solved this one.

JENNIFER

(huh?)

The duck is an oboe.

JANE

In Peter and The Wolf...

FLASHBACK

44

INT. CONCERT HALL - NIGHT

44

Julie and the distinctive Nanny seated in a darkened auditorium listening to the oboe part of Peter and the Wolf.

JANE (O.S.)

The duck is played by an oboe. The wolf is a bassoon. And the flute is a songbird. Anyone who's seen it knows that.

END FLASHBACK

45

INT. JULIE'S BEDROOM - DAY

45

JANE

But you didn't. You didn't go to Peter and the Wolf. You were at home torturing your husband to make him give you his running away money.

*
*
*
*
*

JENNIFER

Running away with my daughter and ten million dollars and that dirty whore. And leave me with nothing? I don't think so.

*
*
*
*
*

JANE

It's not fair at all.

*
*

JENNIFER

How d'you think that feels when your daughter says she prefers her father's whore? Loves her more than her own mother. How do you think that feels?

*
*
*
*
*

45 CONTINUED:

45

JANE

Not good.

*

*

JENNIFER

No way he takes that money. That's my money.

*

*

*

FLASHBACK

46 INT. SANDS HOME. OFFICE - NIGHT

46

MOS Sands slumped in a chair, Being tortured with pliers by Bennett as Jennifer looks on, captivated, repelled.

JENNIFER (V.O.)

I knew there was a safe in his office. But he would never tell me where or what the combination was.

*

*

Bennett puts the remote control unit into Jason's hand. And urges him to give them the code. Jason shakes his head - no. Jason's stubborn refusal to cooperate enrages Jennifer and she starts screaming at him. Grabs the pliers from Bennett -- 'Let me do this like it's meant to be done.'

*

JENNIFER V.O.

I had a real breakthrough insight. I realized that our whole marriage had been like this. Withholding. Withholding. Always withholding.

*

*

*

*

*

They start arguing and shouting at each other. They momentarily forget about Sands, who is not as out of it as he looks. He presses a code into the remote...

The book shelf opens noiselessly and Sands throws himself into the safe room before Bennett and Jennifer can stop him. The door swings shut. Bennett frantically punches in numbers while Jennifer screams at him.

*

*

*

*

END FLASHBACK

47 INT. JULIE'S BEDROOM - DAY

47

Jane and Jennifer tête-à-tête...

JENNIFER

Whatever it was I most needed to nurture myself, that was what Jason would refuse to give me.

*

*

*

The WAIL of POLICE CARS coming closer.

*

(CONTINUED)

47

CONTINUED:

47

JENNIFER (CONT'D)

Tell me. Where are they? The diamonds?

*

Jane opens the curtains slightly and points upward. Jennifer looks up at the CRYSTAL CHANDELIER suspended from the ceiling. Her eyes go wide with revelation, then sharp with indignation. And as the chandelier shimmers...

48

EXT. SANDS HOME - DAY

48

Jane and the CBI team watch as Inspector Mulvey puts a handcuffed Jennifer into a SFPD vehicle. Jennifer looks at Jane as the door closes.

CHO

When did you first suspect it was her?

JANE

Oh, I had an idea at the funeral service.

RIGSBY

No you did not.

JANE

I did so. She was looking way too good. Nobody should glow at their husband's funeral.

LISBON

So you made that bet with Rigsby, that you could seduce her, with the deliberate intention of snaring her?

JANE

Of course. I meant to win the bet too. Only when it came to it, I couldn't.

Van Pelt comes over.

JANE (CONT'D)

Just because I lost the bet, doesn't mean you shouldn't take my advice.

RIGSBY

(waving him away)
Yeah yeah. Hush.

(CONTINUED)

JANE

I'm serious man. Go for it.

Jane exits, tugging Cho with him.

VAN PELT

What's he talking about?

Long beat, while Rigsby considers taking Jane's advice.

RIGSBY

Nothing.

FADE OUT:

THE END