

THE MENTALIST

"A Dozen Red Roses"

Written by
Andi Bushell

Directed by
Lesli Linka Glatter

Episode 118
#3T7818

Warner Bros. Entertainment
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PRODUCTION DRAFT
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FULL BLUE 2/18/09

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CAST LIST

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

CSI MAN
FELIX HANSON
CHARLIE CHAPLIN
MARILYN MONROE
GABRIEL FANNING
FELICIA SCOTT
SYDNEY HANSON

***FREDERICK ROSS**

NAME CHANGE

MARCUS KLEIN
MITCH CAVANAUGH

***SCRIPT SUPERVISOR**

OMITTED

ROWAN/GEOFF
BRANDON FULTON

***RECORDIST**

OMITTED

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SET LIST

INTERIORS

HOLLYWOOD PRECINCT - DAY & NIGHT

BULLPEN

INTERROGATION ROOM (1)

INTERROGATION ROOM (2)

HANSON RESIDENCE (MALIBU BEACH HOUSE) - DAY & NIGHT

LIVING ROOM

STAIRS

TRAILER - DAY

HOLLYWOOD PARTY HOUSE - NIGHT

FITTING ROOM - DAY

HOSPITAL ROOM - DAY

CBI HQ - DAY

INTERROGATION ROOM

OBSERVATION ROOM

EXTERIORS

HOLLYWOOD BOULEVARD - DAY & NIGHT

PARKING LOT

STUDIO BACKLOT - DAY

NYC FLOWER STORE SET

TRAILER

ALLEY (ALONGSIDE OF A SOUND STAGE)

STREET - DAY

HANSON RESIDENCE (MALIBU BEACH HOUSE) - DAY & NIGHT

***ROSS'S APARTMENT BUILDING - DAY**

NAME CHANGE

CBI VAN (OUTSIDE HANSON RESIDENCE) - NIGHT

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DAY/NIGHT BREAKDOWN

FLASHBACK DAY 0

***OMITTED**

FLASHBACK NIGHT 0

***Scene 35 - 37**

DAY 1

Scenes 1 - 10

(Scenes 11 - 12 Omitted)

DAY 2

***Scenes 13 - 16, 19 - 21**

***(Scenes 17 - 18 Omitted)**

NIGHT 2

Scenes 22 - 24

DAY 3

Scenes 25 - 26

NIGHT 3

Scenes 27 - 28

DAY 4

Scenes 29 - 33

DAY 5

Scenes 34, 38 - 39

TEASER

FADE IN:

1 EXT. HOLLYWOOD BOULEVARD - DAY (D/1) 1

The California sun shines. Palm trees sway with a light breeze. Convertibles cruise past with their tops down. Tourists snap photos and local hipsters buzz by. It appears to be another glorious day, hooray for Hollywood, until...

...we PAN along THE WALK OF FAME -- find LISBON and JANE reaching a taped off crime scene. An EARLY MORNING CROWD beginning to gather. TV NEWS CREW setting up. Lisbon and Jane make their way through to...

2 EXT. PARKING LOT - CONTINUOUS 2

...where, toward the back of the lot, FELIX HANSON (40's) is on the ground, dead. CSI creep about, collecting evidence. UNIs keep onlookers at bay as LISBON and JANE find RIGSBY and VAN PELT bagging the victim's wallet, taking notes...

VAN PELT

Victim is Felix Hanson, forty-seven. Took three bullets to the chest. No weapon found. The coroner estimates the shooting occurred between midnight and three am.

*

RIGSBY

Why's this ours boss? Looks like a mugging to me. Hollywood Homicide could handle it.

Jane kneels beside the victim. Leans in close. Gets a good look.

LISBON

The brass called it. Hanson's super-rich, and he was a California State Rep the last six years.

JANE

A golfing buddy of the AG.

LISBON

Correct, but not quite fair.

JANE

Statehouse cronies deserve justice too.

(CONTINUED)

2 CONTINUED:

2

LISBON

Hanson was a good guy. He ran a long crusade against the drug trade. He kicked butt and named names and made a lot of enemies.

RIGSBY

Wait, I know this guy. He's semi-famous. He's the super rich guy that married Felicia Scott. She left movies to be with him.

LISBON

Felicia Scott?

RIGSBY

Hot actress. You know her. She's been in loads of stuff. Hot.

LISBON

(can't place her)

Okay. My point, if this was drug trade related, the AG will approve whatever resources it takes to close. Anybody hear the shots, see what happened?

RIGSBY

No one's come forward so far. But Marilyn Monroe and Charlie Chaplin over there were with Hanson when the first officer arrived on scene.

JANE'S POV: CHO talking with good, but not great impersonations of MARILYN MONROE and CHARLIE CHAPLIN several feet away.

RIGSBY (CONT'D)

Does he have kids?

Lisbon looks at her notebook.

LISBON

A daughter, sixteen.

Jane gives the FORENSICS TECH a friendly smile.

JANE

Hello. Any car keys on him?

CSI MAN

Nope.

(CONTINUED)

2 CONTINUED: (2)

2

JANE

How about a valet ticket?

CSI MAN

Nope.

JANE

Hmmm. Nobody walks in LA.

Jane looks around to Charlie Chaplin and Marilyn Monroe, both grumpy and tired.

NEW ANGLE

On Cho and Charlie and Marilyn. Jane comes over and studies them intently.

CHO

And where were you going when you found the victim?

CHARLIE CHAPLIN

(Russian accent)

I don't speak.

CHO

In the movies, no. Here in the real world, you speak. You just did.

CHARLIE CHAPLIN

The other police already asked us this stuff. I'm say nothing more. Five hours we are here.

Marilyn sounds nothing like Marilyn.

MARILYN MONROE

For the umpteenth time, I was going home from work. Victor was walking me to my car.

CHO

What is your work?

MARILYN MONROE

I'm Marilyn.

CHO

How is that your work?

MARILYN MONROE

I stand on the street and people take photos of me and give me tips.

(CONTINUED)

2 CONTINUED: (3)

2

CHO

Why?

MARILYN MONROE

I don't know. Where are you from?
What are you staring at?

This last to Jane.

JANE

You. What's your real name?

MARILYN MONROE

Norma Jean Baker.

JANE

Your real real name.

MARILYN MONROE

Yolanda Quinn.

JANE

Yolanda, you don't actually look
very much like Marilyn Monroe at
all, so you do this work because
you feel some deep connection with
her. Yes?

MARILYN MONROE

I guess...

Jane fixes her attention.

JANE

She was a lonesome soul, wasn't
she? Poor woman. Longing for
affection. For attention,
approval.

She shrugs...

JANE (CONT'D)

(hypnotically)

And she got it. She came out here
and she worked and struggled and
she got it. That love and respect
that she longed for. And you can
too. You will. You will if you do
the right thing now.

MARILYN MONROE

What thing?

(CONTINUED)

2 CONTINUED: (4)

2

JANE

Give me the valet ticket, Yolanda.
The one you stole off the dead man.

Yolanda looks jolted, guilty.

MARILYN MONROE

I haven't got any valet ticket.

JANE

Then tell Charlie to give me the
valet ticket.

Beat.

MARILYN MONROE

Give it to him.

Charlie's disgusted.

CHARLIE CHAPLIN

Ach, sonofabitch.

MARILYN MONROE

(firmly)
Give it.

Charlie produces the valet ticket. Jane takes it.

JANE

Thanks.

MARILYN MONROE

Can we go now?

JANE

Yes. I'll keep the cops at bay,
you guys run.

MARILYN MONROE

Huh?

CHO

Jane...

JANE

Run.

Marilyn and Charlie hustle away...

CHO

Nice. I could arrest you for that.

Jane puts his fists up.

(CONTINUED)

2 CONTINUED: (5)

2

JANE

You'll never take me alive copper.

CHO

Seriously.

JANE

Seriously? Marilyn and Charlie? You want to make a comedy arrest? You want your name in the weird news section?

Cho thinks about it and has to agree Jane's right.

3 EXT. PARKING LOT - MINUTES LATER

3

A shiny AUDI. Lisbon and Jane standing by the car watching Cho and Rigsby search it.

LISBON

Where did he valet?

CHO

At Musso and Frank's down the block.

LISBON

When you're done here, go through the restaurant's credit card receipts. Find out who he was having dinner with.

CHO

Will do.

RIGSBY

Uh. Boss...

He signals her over to the CAR TRUNK, which is now OPEN. As Cho and Jane follow close behind...

They reach the open trunk. A massive bag of weed and assorted pills inside.

JANE

So. This is drug trade related alright. But not in a good way.

As they all consider this --

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

4 EXT. STUDIO BACKLOT - DAY (D/1 CONT'D) 4

A FLORIST'S SHOP on an NYC Street is being built.

Lisbon and Jane walk through the bustle of set dec and lighting rig going up to GABRIEL FANNING giving orders to a couple of PAs.

LISBON
Gabriel Fanning?GABRIEL
That's me.

Lisbon flashes her badge.

LISBON
CBI. We want to talk to you about
Felix Hanson.GABRIEL
Why? What did he do?JANE
He died last night.GABRIEL
What?!LISBON
Somewhere we can talk?

5 EXT. STUDIO BACKLOT - DAY 5

Lisbon and Jane walk and talk into a sit down with Gabriel.
He's still reeling from the news...LISBON
At your dinner with Hanson last
night, both your credit cards were
charged just after eleven-thirty.
You two stay at the restaurant much
longer than that?GABRIEL
No. We left soon after. We were
having a good time, but I wanted to
be up early this morning. First
day of production is tomorrow.

(CONTINUED)

5 CONTINUED:

5

JANE

Production of what?

Gabriel holds up a SCRIPT.

GABRIEL

The movie I'm directing, "A Dozen Roses." Felix financed the picture. That's why we had dinner last night, we were celebrating his first foray as a film producer.

LISBON

How did Hanson get into film producing?

GABRIEL

He's married to Felicia Scott. She's starring in the movie.

LISBON

Felicia Scott. Remind me.

GABRIEL

Come on. Felicia Scott. Love Times Two, Baby You're Mine, Sudden Embrace.

LISBON

Okay. I remember. Those were all a while back, weren't they?

GABRIEL

And she looks better now than she did then. Just as good anyhow.

JANE

What's the film about?

GABRIEL

A mother's quest to find good men for her three daughters. It's funny, it's moving, it's sexy. It's about family, and redemption, and --

Lisbon raises a hand.

LISBON

Gotcha. Did you and Felix Hanson get along? Or were there arguments sometimes?

(CONTINUED)

5

CONTINUED: (2)

5

GABRIEL

I loved him. Loved him. So many people in this town are phonies. Felix Hanson was real. Felix, he didn't like something, he'd say so.

JANE

What, in particular, did he not like?

GABRIEL

Nothing. I'm saying, in general, he was real, like that.

LISBON

How much has he invested?

GABRIEL

Ten.

LISBON

Million? Of his own money?

GABRIEL

Yup. Brave man. But he's doing it for Felicia, of course. Not just for the potential profits.

LISBON

Did you leave the restaurant together?

GABRIEL

We walked out together, yes.

LISBON

Was anyone waiting for him outside?

GABRIEL

Didn't see anyone. I parked down the street. We shook hands and said goodbye.

LISBON

Do you own a gun, Gabriel?

GABRIEL

(smiles, shakes his head)
No. I like guns, but I'm afraid of blowing my own head off.

6 EXT. STREET - SECONDS LATER 6

As Lisbon and Jane walk to their car, Lisbon takes out her phone...

LISBON
So what do you think?

JANE
He's lying. They had an argument last night. You go out to celebrate the man who financed your movie, but you only pay for half the dinner bill?

LISBON
(to phone)
Hey, Van Pelt, we need Gabriel Fanning's cell records from last night.

7 INT. BULLPEN. HOLLYWOOD PRECINCT - DAY 7

Van Pelt's shoulder holds the phone while both her hands are typing. Rigsby's setting up at the next desk.

VAN PELT
Sure. And while I have you, the last number dialed on Hanson's cell was blocked. So I had the phone company trace it. Belongs to a Frederick Ross.

*

LISBON
Who is?

Van Pelt reads the SCREEN.

VAN PELT
Oh, just a convicted felon with multiple possession and assault charges.

LISBON
Beautiful. See if you can locate him and have the boys bring him in.

VAN PELT
Okay, boss.

We stay with Van Pelt...

(CONTINUED)

7 CONTINUED:

7

On her COMPUTER SCREEN, Freddie's MUGSHOT pops up. At one time a looker, with his chiseled jaw and full head of hair, but years of hard living have turned him weathered and grey.

VAN PELT (CONT'D)

Wait a minute. I know this guy.
He's on that beer commercial.

LISBON

What?

VAN PELT

This Ross guy. He must be an actor, too. You know that beer commercial where the guy's in a toga --

*

LISBON

-- and we're all supposed to be surprised when it gets caught in the elevator.

VAN PELT

That's him. Weird huh?

LISBON

Yeah. Should've stuck with his day job. You have an address?

8 INT. HANSON RESIDENCE - MALIBU BEACH HOUSE - DAY

8

High ceilings, white, cozy, shabby chic slash relaxed beach vibe. Suitcases still packed, by the front door.

Lisbon sits with Hanson's wife, FELICIA SCOTT (40's) and their daughter, SYDNEY HANSON (16).

Jane wanders around the room, handling several FRAMED FAMILY PHOTOS.

Many of these photos are of Felix with his daughter, Sydney.

These two women could not be more different. Sydney, pretty, but a goth/bohemian saddy, hides behind her straggly hair and baggy clothes, while Felicia is a beauty who glows with great purpose and will. But what they do share is how shocked and heartbroken they are over the tragic news. Their eyes are red from crying...

LISBON

We're sorry for your loss.

JANE

How long were you together?

(CONTINUED)

FELICIA

We've been married nearly eight years now.

LISBON

Where were you last night?

FELICIA

Palm Springs. Felix insisted I take a spa weekend before filming started.

JANE

And you?

SYDNEY

At home.

LISBON

Was there anyone in your husband's life who posed a threat to him? Someone he didn't feel safe around?

FELICIA

No. There were drug gangs that used to make threats, but not anymore. Not for ages.

LISBON

We found --

JANE

(interrupting)

-- What first attracted you to him?
Not his looks. *

FELICIA *

Oh really? *

JANE *

Really. He's not your type. *

FELICIA *

What is my type? *

Jane affects sizing her up. *

JANE *

Athletic bad boys with a hidden masochist streak, not too bright. *

Bang on the money. Felicia covers with an imperious glare. *

FELICIA *

Not even close. *

(CONTINUED)

8 CONTINUED: (2)

8

JANE

No, that was a bull's-eye. So what did you like about Felix?

*
*
*

FELICIA

His voice, his self assurance. Why are these questions relevant?

*
*
*

JANE

Oh, no reason. Just curious. We found a bag of marijuana and various prescription drugs in your husband's car.

*

Felicia turns to Jane, stunned to hear this.

FELICIA

What? That's absurd.

JANE

Why?

FELICIA

My husband didn't use drugs. Period. Someone must have planted them.

Felicia studiously avoids looking to Sydney, so Lisbon and Jane look to her.

SYDNEY

I'm straight edge. Have been for years.

LISBON

Do you know anyone by the name of Freddie Ross?

*

FELICIA

No. Who is that?

A BEEPING SOUND interrupts them. Everyone checks their cell phone.

SYDNEY

It's mine.

Sydney reaches for her purse. Rummages through...

A PHOTO falls out of an address book. Jane picks it up off the floor.

It's a picture of Sydney and a very handsome TEENAGED BOY. Jane stares at it. Takes note.

(CONTINUED)

8

CONTINUED: (3)

8

But Sydney SWIPES it from his hand, shoves it back in her purse, hiding it from Felicia, who remains oblivious.

Sydney gives him a pleading look. Jane lets her off the hook and doesn't ask about the photo. Sydney finds her cell, reads the text.

SYDNEY (CONT'D)

Gabriel's assistant. He wants us to report to set for rehearsals.

Felicia sighs, not happy about this.

FELICIA

Tell him we'll be there on time.

LISBON

I'm sure they'll understand if you didn't work today.

FELICIA

I would love to back out of the whole project. With Felix gone, there's no point. But the insurance company is holding me to my contract. They won't even cover any delays. I don't want to end up in court.

JANE

(to Sydney)

Are you working on the film also?

Sydney gets awkward. Shrugs her shoulders. Avoids eye contact.

SYDNEY

Kind of.

FELICIA

We gave her a small speaking role. As one of my daughters. Isn't that cute?

JANE

You want to be an actor?

SYDNEY

Whatever. Not anymore.

(CONTINUED)

8 CONTINUED: (4)

8

FELICIA

I know it's hard now, but eventually you might be glad you were a part of something so important to your father.

SYDNEY

Hah.

JANE

Hah. He didn't think the movie was important?

SYDNEY

He thought Gabriel had screwed up the script. He wanted to back out of the film.

FELICIA

You're such a drama queen. He wasn't happy with the script, but that's why he met with Gabriel last night. To talk it through. He wasn't backing out. He might have threatened to back out, to get the changes he wanted. That's how it works.

9 EXT. HANSON RESIDENCE - DAY

9

Jane and Lisbon are seen out by Sydney.

JANE

Who's the boy?

SYDNEY

(reluctantly)
Brandon.

JANE

Brandon who?

SYDNEY

Brandon Fulton.

JANE

Are you dating him?

SYDNEY

(laughs)
Dating. No. Sort of. Maybe.
That's so nerdy. Dating.

(CONTINUED)

9 CONTINUED:

9

JANE

Your stepmother doesn't like him?

SYDNEY

No. Thank you for not saying anything.

JANE

Forget it.

LISBON

We'll be seeing you, Sydney.

Jane and Lisbon walk to their car.

JANE

Brandon Fulton.

LISBON

(tapping at her phone)
On it.

10 EXT. ROSS'S APARTMENT BUILDING - DAY

10

*

Rigsby and Cho stand in front of an apartment door. Cho presses the BUZZER. No answer. Rigsby refers to his notes, verifies...

RIGSBY

Freddie Ross. Apartment 2B.

*

Cho presses the BUZZER again. As they wait --

RIGSBY (CONT'D)

Supposedly this guy's also an actor. In that beer commercial.

CHO

The one with the Llama?

RIGSBY

The one with the guy in the toga.

CHO

Yeah. Stupid.

(beat)

Nobody home.

Turning to go, they see a bearded FREDDIE ROSS coming toward them carrying laundry in a basket. They and he recognize each other simultaneously. As they come after him, Freddie throws the laundry, hampering them just enough to let him get to the street with a head start.

*

(CONTINUED)

10 CONTINUED:

10

There follows a super exciting foot chase. But when Cho and Rigsby get around the corner, Ross is nowhere to be seen. *

FADE OUT.

END ACT ONE

11-12 OMITTED

11-12

ACT TWO

FADE IN:

13 EXT. NYC FLOWER STORE SET. STUDIO BACKLOT - DAY (D/2) 13

Ready to shoot now. The production assistant, MARCUS KLEIN (20's), escorts Lisbon and Jane through the set. They duck under and step over heavy equipment, the crew mill about, setting up, eating breakfast, on their cell phones, Extras everywhere, a hive of activity. Lisbon is ON HER CELL with Rigsby. We INTERCUT as needed:

LISBON

(into cell)

I just spoke with Minelli's office,
the warrant's on its way.

14 EXT. ROSS'S APARTMENT BUILDING - DAY 14 *

While Rigsby's on his cell --

RIGSBY

Okay, boss, we'll wait here for it.

15 EXT. STUDIO BACKLOT - DAY 15

LISBON

You search Ross's place, and the
LAPD will --

But she's interrupted by MITCH CAVANAUGH (30's), in a suit. A pompous high octane talent agent. He's exasperated, makes a bee-line for Marcus.

MITCH

Hey, hey, hey, kid, this is a
closed set. What does that mean?

Mitch has stopped them in front of VIDEO VILLAGE.

To the left is a large TRAILER from which POUNDING MUSIC emanates. On the door, a SIGN that READS: **GABRIEL FANNING.**

LISBON

(into cell)

I'll call you back.

Lisbon hangs up.

MITCH

What's it mean? Closed set?

(CONTINUED)

15 CONTINUED:

15

MARCUS

I know what it means, but they're
from CBI --

Mitch taps Marcus on the forehead for punctuation.

MITCH

-- I don't care if they're from a
far away galaxy. This is a closed
set. No gawkers, no fans.

Lisbon flashes her badge.

LISBON

We're not fans. California Bureau
of Investigation, here to speak
with Gabriel Fanning.

Mitch looks hunted.

MITCH

He ah, he can't talk to you right
now.

LISBON

It's regarding a murder
investigation.

MITCH

I'm Mitch Cavanaugh, Gabriel's
agent, how you doin'. I heard
about what happened to Hanson.
Tragic. Such a cool guy. Truly.
But we're trying to make a movie
here.

LISBON

Yeah, well, we're trying to solve a
homicide.

She tries to step around Mitch, to get to Gabriel's trailer,
but he steps in her way.

MITCH

(firmly, through fear)
He can't talk to you right now.

LISBON

Sir, you keep this up, I can arrest
you for obstruction.

MITCH

That's unfortunate, but hey...

(CONTINUED)

15 CONTINUED: (2)

15

Jane steps forward abruptly, making Mitch flinch slightly. But Jane smiles sympathetically.

JANE

I understand, Mitch. Gabriel is your top client. Can't lose him. You have no choice. He says jump, you jump. Bullied at school, were you?

Mitch is thrown off balance by this.

MITCH

I was not actually.

JANE

Sure you were. Even after all these years, you still lie awake at night sometimes, thinking of all the ways you could wreak revenge on your tormentors.

Mitch says nothing, a palpable hit.

*

JANE (CONT'D)

And now out of fear and avarice, you let this man Fanning bully you the same way. Same way. Get a life, Mitch.

*

LISBON

Or get arrested.

Mitch takes a beat, steps aside. Jane and Lisbon step up to the trailer door.

16 INT. TRAILER - DAY

16

Gabriel is intent on grinding up pills with a mortar and pestle -- And only notices Jane and Lisbon's entry when Lisbon TURNS OFF the MUSIC.

*

*

GABRIEL

(angry)

Oh great. Mitch, you little scumsucker!

He shovels the pills and equipment out of sight, but Lisbon picks up a stray pill...

*

*

LISBON

Class A. Do you have a prescription for these?

*

*

*

(CONTINUED)

16 CONTINUED:

16

Gabriel doesn't and retreats into bluster. *

GABRIEL *

Come on. Jesus. What is this? *

LISBON *

Sit down. We have some follow up questions for you. *

GABRIEL *

Didn't we do this earlier? *

I answered all your questions. *

LISBON *

Only now we know that you're a liar and a drug abuser. *

GABRIEL *

I don't abuse drugs, I use them. *

It's about creativity. *

JANE *

But you don't deny you're a liar. *

GABRIEL *

I didn't lie to you. I spun the truth a little, maybe. *

LISBON *

Try giving it to us straight. *

GABRIEL *

Felicia blabbed, didn't she? *

Stupid bitch. *

(no reply) *

Fine. Yes. Hanson told me last night he was pulling his money out of the film. The day before principal photography. The shmuck. *

LISBON *

Without his money, production would have shut down? *

GABRIEL *

Yes. *

JANE *

This is your first feature in four years. You're difficult to work with they say. *

(CONTINUED)

16 CONTINUED: (2)

16

GABRIEL

They say. Who's they? Screw they.
I took some time out to recharge.
I've been exploring other aspects
of my life.

JANE

Narcotics and despair.

Gabriel takes the hit with a grimacing smile, and fesses up.

GABRIEL

It's been tough. I've come close
to taking a TV gig, God help us.
So yes, I'm anxious for this movie
to work. I need it to work.

JANE

Hanson's death was awfully
convenient for you then.

GABRIEL

Yes it was. Yes it was. When you
told me he was dead, my heart leapt
for joy. And then I felt terrible.

JANE

And then, you felt pretty good.

Gabriel takes Jane's hand.

GABRIEL

Listen, I'm an artist. I'm
arrogant and self involved and
dishonest and vain and childish.
But I'm not stupid. I don't think
I'm above the law.

Mitch pokes his head around the door.

MITCH

Gabe, Felicia's on set, ready to
go.

GABRIEL

Thanks, Mitch, you incompetent
weasel.

Gabriel gets up and heads for the door.

LISBON

Wait a second.

(CONTINUED)

16 CONTINUED: (3)

16

GABRIEL *
(impatient) *
Lady, I have a movie to shoot. *

LISBON *
And we have a narcotics offense *
that can't be ignored. *

Gabriel flails briefly for an answer, then finds one... *

GABRIEL *
That's not my drugs. That's *
Mitch's drugs. *

Mitch makes a quick calculation... *

MITCH *
Right. That's not Gabe's drugs. *
That's my drugs. Sorry, Gabe, *
shouldn't have left 'em around your *
trailer. How dumb is that? *

GABRIEL *
Can I go now, ma'am? *

Lisbon shrugs, nods. Gabriel heads for the door. *

MITCH *
Go win an Oscar, Gabe. *

Offers and receives a fist-bump. *

GABRIEL *
Yeah yeah. *

Gabriel exits. *

LISBON *
Mitch Cavanaugh, you're under *
arrest. *

She takes out her phone. *

JANE *
I thought we'd worked through your *
doormat issues. *

LISBON *
(to phone) *
Cho, I got a bust for you guys. *

JANE *
Tell Cho they should squeeze him a *
little. He knows things. *

(CONTINUED)

16 CONTINUED: (4) 16

MITCH

No I don't.

*

*

JANE

Sure you do.

*

*

PRELAP:

*

GABRIEL (O.S.)

Action!

*

*

17-18 OMITTED

17-18

*

19 EXT. NYC FLOWER SHOP SET. STUDIO BACKLOT - DAY

19

*

Felicia is in character -- as ROSE, the hip, wry, witty, radiantly beautiful owner of a hip wry witty New York City flower shop. Felicia is ever more alive under CAMERA LIGHTS, fully engaged and in her element. She's arranging a flower display outside her store and talking on the phone...

We start IN CLOSE and PULL BACK as the scene progresses so that we see the camera crew and the ADs sending extras across the set. Jane is seated behind Gabriel in Video Village.

FELICIA/ROSE

Daisy, where are you?

JUST OFF CAMERA, Sydney replies, reading from the script.

SYDNEY/DAISY

(flatly)

I'm home. I'm not feeling so good.

FELICIA/ROSE

Oh but pudden, you have to come.

SYDNEY/DAISY

Why? Why is it so important?

Felicia stops suddenly. Takes a beat. Her emotions weigh heavy.

FELICIA

Line.

SCRIPT SUPERVISOR (O.S.)

*

(feeding line)

Rowan's on his way --

FELICIA/ROSE

Rowan's on his way here, to meet you. I called him and pretended to be you.

(CONTINUED)

19 CONTINUED:

19

SYDNEY/DAISY

Oh Mom, no. You didn't.

FELICIA/ROSE

I did. I'm sorry bunny.

SYDNEY/DAISY

Rowan's not even interested in me
and I don't --

Felicia drops character.

FELICIA

(off book)

-- Darling Sydney, please...

GABRIEL

(oi)

Cut.

FELICIA

Don't just read the lines.
Be Daisy. Be her. I need your
passion. I need your life. I
can't work alone.

SYDNEY

Okay.

GABRIEL

Let's pick it up where we left off.
Rowan's not interested in me...

Gabriel gestures to the Assistant Director, who gets the
cameras turning...

SOUNDMAN (O.S.)

Rolling...

GABRIEL

Action.

Sydney puts real life into her lines this time.

SYDNEY/DAISY

Rowan's not interested in me and
I don't want him anymore anyway.

FELICIA/ROSE

Oh honey. Don't give up on your
dreams so easily.

Gabriel silently cues the entrance of a handsome young actor,
(20's) playing ROWAN, a preppy rich guy. Rose doesn't notice
him at first and keeps talking on the phone.

(CONTINUED)

19 CONTINUED: (2)

19

FELICIA/ROSE (CONT'D)
Love can be cruel, but it's the
only thing we have in -- Hello?
Hello? Oh.

This last as she notices Rowan.

FELICIA/ROSE (CONT'D)
Hello, Rowan.

ROWAN
Good morning, Mrs. Atkins.

FELICIA/ROSE
I'm sorry, Daisy's not here right
now.

ROWAN
Actually, it's you that I wanted to
speak with.

FELICIA/ROSE
Oh?

ROWAN
What you said just now? About
love?

Impetuously, he takes her in his arms and kisses her.
She pulls away after a beat, and slaps him, hard.

GABRIEL
Cut! Lovely. Great. Let's go
again. Geoff baby, don't flinch
before she throws the slap. You
don't know it's coming.

Rowan's real voice is estuary English...

ROWAN
She's taking a right old wallop at
me. It hurts.

FELICIA
(defensive)
Excuse me for being emotional
today.
(to Gabriel)
I'm sorry, but it feels like the
scene's still playing very flat.
I have an idea.

*
*

Only Jane notices that Sydney drops her script and slips
away. Jane follows her off the set...

(CONTINUED)

19 CONTINUED: (3)

19

GABRIEL

Felicia, I've had this sonofabitch scene rewritten twenty times for you.

FELICIA

And it's still not right.

GABRIEL

(muttering)

Die screaming you malignant harpy.

FELICIA

Excuse me?

GABRIEL

(to the AD)

Take ten.

A big smile as he approaches Felicia and guides her off set.

GABRIEL (CONT'D)

Let's talk, princess.

In BG Jane glides around corner to...

20 EXT. ALLEY (ALONGSIDE OF A SOUND STAGE) - CONTINUOUS

20

Sydney gets in a golf cart. Jane approaches.

JANE

Hey.

SYDNEY

Hey.

JANE

You're a good actor.

SYDNEY

Thank you.

JANE

Must have been tough when your dad took up with Felicia. Replacing your real mother.

*

SYDNEY

My real mother's in an alcoholic stupor somewhere in New Jersey. I was happy to see her go.

*

JANE

Why do --

*

*

(CONTINUED)

20 CONTINUED:

20

SYDNEY

Bye.

*
*

She rolls away.

JANE

Bye.

21 INT. INTERROGATION ROOM. HOLLYWOOD PRECINCT - DAY

21

Mitch sits opposite Cho.

CHO

So what do you know, Mitch?

MITCH

Nothing?

CHO

Jane says you know stuff.

MITCH

And he's always right, is he?

CHO

Pretty much.

MITCH

So this is a first. One for the books. I got nothing for you.

CHO

Mitchell, unlawful possession of prescription drugs puts you in line for actual prison time.

*
*

MITCH

I doubt that, but if you're right, so be it.

CHO

Really? So be it? I'm told the pills actually belong to your client, Gabe Fanning.

*

MITCH

No comment.

CHO

You'll go to prison to protect Fanning?

MITCH

"How good of an agent is Mitch Cavanaugh?"

(MORE)

(CONTINUED)

21 CONTINUED:

21

MITCH (CONT'D)

He went to prison to protect a client." Sounds pretty good, doesn't it?

CHO

To protect a client, he became the personal servant of a large and violent criminal. How's that sound?

Beat.

MITCH

I'm willing to speak to any subject you care to mention, but on my life, I don't know who killed Felix Hanson. Give me some guidance here. What do you want to know about?

CHO

Frederick Ross. *

MITCH

Ross? Freddie Ross, the drug dealer? What about him? *

CHO

You know where to find him?

Beat.

MITCH

Maybe.

CHO

Give us Ross, you're free to go. Charges expunged. *

MITCH

Deal.

22 INT. HOLLYWOOD PARTY HOUSE - NIGHT (N/2)

22

Dark, crowded, MUSIC PUMPS as Cho, Rigsby and Van Pelt make their way through the young, hip Hollywood crowd. Finally, Cho spots Ross. Selling drugs to a BUYER in a dark corner. But we can't get a visual on the BUYER. They're dressed in dark clothes and a hoodie. *

CHO

There he is.

Cho spots Ross through the throng. Goes after him. *

(CONTINUED)

22 CONTINUED:

22

The BUYER takes off. Van Pelt runs after him.

Ross bobs and weaves as Cho is on his tail. And just as we think Ross lost Cho, he runs smack into Rigsby!

*
*

RIGSBY

Gotcha.

Meanwhile, Van Pelt is still following the BUYER through the chaos of party-goers, tracking him through the crowd. Van Pelt finally gets close enough, grabs the BUYER by the hoodie, pulling it down, and as the buyer turns around, we see it is SYDNEY HANSON...

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

23 INT. HOLLYWOOD PARTY HOUSE - NIGHT (N/2 CONT'D) 23

The place is emptied out now, (but for one or two degenerates too stoned to move). Lights are on. Rigsby and Cho sit across from cuffed Ross. They appear quite happy with themselves. After all, this guy put them through the ringer. *

RIGSBY

It's nice to see you again.
In our custody.

CHO

How do you know Felix Hanson?

ROSS

Never met the guy in my life. *

CHO

He called your cell phone minutes before he was shot.

ROSS

I was in bed. *

RIGSBY

Can anyone attest to that?

ROSS

Bruce. *

CHO

And where can we find this Bruce?

ROSS

Right now, Probably on my kitchen floor gnawing on the pig ear I left him. *

RIGSBY

What did Hanson say when he called?

ROSS

He told me to stay away from his little girl. *

CHO

You sleeping with her?

ROSS

No. She's like, ten. *

(CONTINUED)

23 CONTINUED:

23

CHO

Sixteen.

ROSS

Whatever. I'm no pervert.
I do know her boyfriend, though.
Brandon Fulton. He's the one who
would buy from me. Brandon's a bad
boy. Hanson followed them one
night, and BAM -- they led him
right to me. I've got to get a
better system going. Retail drugs
sales is for suckers, you know?

*

RIGSBY

And where's Brandon now?

ROSS

Don't know. Never hung with him
but for business.

*

RIGSBY

So Hanson found out Brandon got
Sydney hooked on drugs and traced
the drugs back to you.

ROSS

See now, we should write this stuff
down, get a pitch together, there's
murder, intrigue, young love...

*

RIGSBY

We just need an ending.

Cho pulls his chair closer.

CHO

Hanson was looking to do you some
damage. If you killed him while
protecting yourself? That's self
defense. Justifiable homicide.

ROSS

Thanks for the tip. Can I call my
lawyer now please?

*

24 INT. INTERROGATION ROOM (2). HOLLYWOOD PRECINCT - NIGHT 24

Lisbon sits across from Sydney. She won't look at her.
Instead, Jane stands off to the side, an observer for now.

*

LISBON

How long have you been doing drugs,
Sydney?

(CONTINUED)

24 CONTINUED:

24

SYDNEY

You sound like my father.

LISBON

Your father isn't going to lock you up in Juvie. That was your marijuana and your pills that we found in his car, wasn't it?

SYDNEY

You're the man, you figure it out.

LISBON

Must've made you pretty mad when your dad took those drugs from you, didn't it?

SYDNEY

Not the first time it happened. I can always get more.

LISBON

From Freddie Ross?

*

SYDNEY

From whoever.

JANE

How d'you meet Freddie?

SYDNEY

I don't know. Around.

LISBON

He says Brandon Fulton hooked you up.

SYDNEY

Brandon's not like people say he is.

LISBON

(off a sheet)

Brandon Fulton, 19, Actor. Nine prior arrests for DUI, disorderly conduct, drug possession, etcetera.

JANE

(to Lisbon)

Why do women love bad boys so much? Some secret longing for emotional pain I guess.

Lisbon gives him a deadpan.

(CONTINUED)

JANE (CONT'D)

What do you think, Sydney?

SYDNEY

Can I go now?

JANE

Your parents forbade you seeing
Brandon, didn't they? That's why
you didn't want your mom seeing his
photo.

SYDNEY

Yes.

JANE

Why did they dislike him?

SYDNEY

(evasive)

You know, they said he was a bad
influence.

JANE

What did he make you do?

SYDNEY

We needed some cash, so I took a
few things from the house.

JANE

Like?

SYDNEY

Stuff. Money. Some old gun.
Pills.

LISBON

A gun? What kind of gun?

SYDNEY

I don't know. A gun. Brandon sold
it for cash.

Jane and Lisbon exchange a glance.

JANE

So your parents stopped you from
seeing this prince. Did that make
you mad?

SYDNEY

Of course. I love him.

(CONTINUED)

24 CONTINUED: (3)

24

JANE

So you disobeyed them and kept seeing him. Did your father find out?

SYDNEY

No. No. I haven't seen him.

LISBON

Phone records say he's been calling your house regularly.

Sydney frowns, busted. Or that's what it looks like to the untrained eye.

SYDNEY

That's that's, not, I don't know. Whatever.

LISBON

Where is he now?

SYDNEY

I don't know where he is.

25 INT. HANSON RESIDENCE. LIVING ROOM - DAY (D/3)

25

Lisbon and Jane are at the house with Felicia. Jane peruses the room, listens as Felicia talks with Lisbon.

FELICIA

Brandon's not a bad kid or anything, but he's way too old and way too wild for Sydney. She uh, she stole some items from the house to give to him. Silly girl.

LISBON

She said she stole a gun, amongst other things.

FELICIA

Yes. It was just some old army thing Felix liked to keep around.

LISBON

What caliber?

FELICIA

Forty-five I believe.

LISBON

You didn't report the theft?

(CONTINUED)

FELICIA

And set the police on Sydney? No.
No. It was a foolish girl's
mistake.

LISBON

Your husband was killed with a
forty-five.

Felicia takes a beat to process the horrible thought...

FELICIA

It must be a coincidence. She and
Brandon would never... No.
She's a good girl. Her heart is
broken. They fought a lot, sure,
but she loved her father. And he
loved her, despite everything.

JANE

And Brandon?

FELICIA

He's just a mixed up kid. There's
no malice in him.

JANE

You knew those drugs in Felix's car
were Sydney's all along, didn't
you?

FELICIA

Yes. She's already been through so
much, I couldn't put her through
anymore. Felix found the drugs a
few days ago. It broke his heart.
Because she had promised she'd
stopped. He kept hold of the drugs
while we debated what to do.
Whether to have Brandon arrested.

JANE

Now that Felix is gone, what are
you going to do?

FELICIA

Forgive her. Show her love. Show
her that we all make mistakes. But
we have the power to give ourselves
a second chance. She deserves
that. We all do.

25 CONTINUED: (2)

25

LISBON

Do you know if Sydney and Brandon were still seeing each other?

FELICIA

Did you ask her?

LISBON

Yes. She said she hadn't seen him at all since you banned him.

FELICIA

Then I believe her.

LISBON

He's been calling this house regularly.

Felicia's face falls.

FELICIA

Oh Sydney. Sydney.

LISBON

Brandon's dropped out of sight since the murder of your husband.

FELICIA

No. I won't believe it. I refuse. I must see Sydney. When can she come home?

LISBON

She's on her way now. There won't be any charges regarding the drug offense.

Felicia takes Lisbon's hands and gazes at her with deep affection.

FELICIA

Thank you so much, for your kindness and understanding. Thank you.

Lisbon blushes.

LISBON

That's okay. There's always leeway with juvenile cases.

FELICIA

I'll always be grateful.

26 EXT. HANSON RESIDENCE - DAY

26

Jane and Lisbon walk back to their car.

JANE

That's some woman. To make the mighty agent Lisbon blush like a schoolgirl.

LISBON

Hush.

JANE

You know what I predict?

LISBON

No.

JANE

Guess.

LISBON

Just tell me.

JANE

I'd like you to guess. It's good for you.

Lisbon looks at him deadpan.

JANE (CONT'D)

Brandon Fulton will pay a visit to the Hanson residence tonight.

LISBON

You think? That wouldn't be very clever of him.

JANE

Love is not blind, but it is often stupid.

LISBON

I'll arrange a stake-out.

They get in the car.

27 EXT. CBI VAN (OUTSIDE HANSON RESIDENCE) - NIGHT (N/3)

27

Moonlight on the Pacific Ocean.

Rigsby and Cho in the van. Cho reading a book.

(CONTINUED)

27 CONTINUED:

27

RIGSBY

When I'm super-rich, this is where
I'll live. You can't beat the
sound of the waves.

CHO

(doesn't look up)

They have gadgets that will do that
for you. The sound of waves on a
beach. Or waterfalls, rain,
whatever.

RIGSBY

Not the same as the Pacific Ocean,
is it?

CHO

Cheaper. In the event you don't
become super-rich.

RIGSBY'S POV: A dark, shadowy FIGURE moves toward the Hanson
house.

RIGSBY

The eagle has landed.

Cho folds a page to mark his place before looking up...

RIGSBY (CONT'D)

There...

He points to the shadowy figure as he slips onto the Hanson's
property.

RIGSBY (CONT'D)

Crap. He's in already. He must
have a key.

They get out of the van in a hurry and run across the street.

28 INT. HANSON RESIDENCE - NIGHT

28

BRANDON FULTON -- for it is he -- comes through an exterior
side door, and creeps through the darkened house. He's
dressed in hip bad-boy clothes and has an air of attractive
menace about him. He has A FORTY-FIVE AUTOMATIC in his hand.

From the shadows, BLAAAM! A stab of flame as a gun is fired
at Brandon! And again, BLAAAM!

Brandon dives for cover. Or was he hit? Felicia emerges
from the shadows with the SMOKING GUN held in two hands,
quivering in fear.

(CONTINUED)

28 CONTINUED:

28

FELICIA

Help! Help!

Rigsby and Cho rush in, stop dead.

RIGSBY

Ma'am, drop the gun. Drop the gun.

Felicia drops it like it's hot. Rigsby swiftly gathers it up.

FELICIA

Oh my God, is he dead? Did I kill him? Oh my God. When I saw he had a gun. I just panicked. Tell me he's alright.

Cho checks on Brandon lying on the floor behind a couch... He's writhing and moaning incoherently in shock and pain and he's got BLOOD all over him from a wound to his side.

The gun he was carrying -- a heavy old forty-five automatic -- lies on the floor. Cho picks it up.

CHO

(to phone)

This is agent Cho, CBI, we need paramedics at 43565 Trancas Beach Road. Juvi male with a gunshot wound to the abdomen.

*
*
*
*

Cho puts the phone away, shows Rigsby the forty-five automatic.

CHO (CONT'D)

Forty-five.

RIGSBY

Nice. He okay?

CHO

Hope so.

*

Sydney enters, terrified. Felicia is hyperventilating so she can't talk.

SYDNEY

What happened?

She sees Brandon, screams, and kneels beside him sobbing hysterically.

*
*

(CONTINUED)

28 CONTINUED: (2)

28

RIGSBY

(to phone)

Hey, boss. We have a good-news
bad-news situation here...

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

29 INT. FITTING ROOM - DAY (D/4) 29

Lisbon and Jane speak with a fearful and expectant Felicia as she's measured for a costume...

LISBON

No guarantees, but as of now,
there's going to be no charges
pressed against you for shooting
Brandon.

FELICIA

Oh thank goodness. But is he going
to be alright?

LISBON

He'll be fine.

FELICIA

That's a relief anyway. I mean,
I feel terrible, but what was he
thinking, sneaking into our house
with a gun? What does he say he
was doing?

LISBON

He's still recovering from surgery.
We'll talk with him as soon as we
can.

JANE

The gun he was carrying is the gun
that was used to kill your husband.
It's the gun that Sydney stole from
you.

Felicia takes a dramatic beat.

FELICIA

Oh my God. But that means...

JANE

Yes. Sydney may be an accessory to
murder.

30 INT. HOSPITAL ROOM - DAY 30

Brandon lies in bed, bandaged, on a drip, awake but groggy.
A UNIFORM COP guards the door. Cho and Rigsby stand by the
bed.

(CONTINUED)

30 CONTINUED:

30

CHO

Why were you there last night,
Brandon? What were you planning on
doing?

BRANDON

(weak, but feisty)
Before you Nazis shot me?
I was visiting my girlfriend.

RIGSBY

We didn't shoot you.

BRANDON

Tell that to the judge. I am suing
your ass big time.

RIGSBY

Yeah okay, that's a plan. But
here's your problem, Brandon.
The gun you were carrying last
night was the same gun that was
used to kill Felix Hanson.
The gun that Sydney stole for you.
That puts both of you in a world of
trouble.

BRANDON

I have nothing to say about that.

CHO

Did Sydney know?

BRANDON

Did she know what?

CHO

Did she know that you were going to
use the gun to kill her father?

BRANDON

I didn't.

CHO

Did she ask you to do it?

BRANDON

I didn't kill him.

CHO

Brandon, we know you did kill him.
That ship has sailed. You're being
charged with Felix Hanson's murder.

(MORE)

(CONTINUED)

30 CONTINUED: (2)

30

CHO (CONT'D)

We just want to know whether
Sydney's involved.

BRANDON

You people don't know who he really
was. He was a monster. A total
saddist. *

CHO

A sadist?

BRANDON

Whatever man. He liked to hurt
people.

CHO

That would be a good reason to kill
a man, if they were hurting someone
that you love.

RIGSBY

Any man would do the same.

CHO

Did he hurt Sydney? Is that what
she told you? Did she persuade you
he had to die, to protect her?

Brandon starts to speak, but realizes they have been drawing
him out, and goes tight-lipped.

BRANDON

I'm saying nothing. I want my
lawyer.

31 INT. BULLPEN. HOLLYWOOD PRECINCT - DAY

31

Cho and Rigsby break it down for Jane, Lisbon and Van Pelt...

CHO

He's lawyered up and admitting
nothing.

RIGSBY

Tough to get a conviction with what
we have so far.

VAN PELT

But we have the murder weapon.
We don't need a confession.

RIGSBY

The gun is a double-edged sword,
kind of.

(MORE)

(CONTINUED)

31 CONTINUED:

31

RIGSBY (CONT'D)

It belonged to Felix Hanson and it was never reported stolen.

CHO

And we recovered it in Hanson's house.

VAN PELT

From Brandon.

CHO

From the floor. We never saw it in Brandon's possession. And there's no recoverable prints.

*
*

RIGSBY

In a courtroom, we can't put Brandon and the gun and Hanson together in the same place.

LISBON

So without an actual confession from Brandon, we're stuck.

VAN PELT

Or a confession from Sydney. There's no way Brandon did this without her sayso, right?

JANE

That, my dear, is an excellent question.

32 INT. INTERROGATION ROOM. HOLLYWOOD PRECINCT - DAY

32

Jane and Sydney.

SYDNEY

Is Brandon going to be okay?

JANE

He'll live.

SYDNEY

I want to see him. I need to talk to him.

JANE

What would you say to him?

SYDNEY

That's not your business.

(CONTINUED)

32 CONTINUED:

32

JANE

I think I know what happened here, Sydney. I wonder if you know also.

SYDNEY

(subdued)

Uh yeah. Apparently, my boyfriend shot my dad and then my stepmom shot my boyfriend. My life is like a sick joke.

JANE

So now tell me, Sydney. Why would Brandon shoot your dad unless you wanted him too? Unless you asked him to do it?

SYDNEY

I didn't ask him to do anything.

JANE

Look at me and say that again.

Sydney looks him in the eye.

SYDNEY

I didn't ask him to do anything. I loved my father. I did. I do.

JANE

Alright. But so why did Brandon do it?

SYDNEY

I don't know. That's what I want to ask him.

JANE

Maybe someone else made him do it.

SYDNEY

Who?

JANE

You tell me.

On Sydney thinking...

33 INT. BULLPEN. HOLLYWOOD PRECINCT - DAY

33

Jane walks across the room, joins Lisbon. Sits in silence, thinking.

LISBON

What are you thinking?

(CONTINUED)

33 CONTINUED:

33

JANE

I'm thinking Felicia and Sydney should go back to work.

LISBON

Oh really? Why so?

JANE

A great man once said all the world's a stage, and all the men and women merely players.

LISBON

Oh really?

PRELAP:

ASSISTANT DIRECTOR (O.S.)

Quiet!

34 EXT. NYC FLOWER SHOP SET. STUDIO BACKLOT - DAY (D/5)

34

Gabriel addresses the attentive CREW.

GABRIEL

Listen up. As you know, Felicia and Sydney have been living through a terrible tragedy. They're incredibly brave and strong women, and they want to get back to work. Back to normal. So let's be as normal as possible, but respectful of their grief, okay?

The crew all nod and murmur, OKAY, UH HUH, etc.

We find Jane and Lisbon, hanging at the Video Village.

Felicia and Sydney walk onto the set to smiles and nods of appreciation from the crew.

GABRIEL (CONT'D)

Before we roll, let's try running all the way through for fun, shall we, girls? Don't worry too much about staying on page, just go with your instinct and see what happens.

FELICIA

Let's do it.

Sydney nods. Gabriel walks back to Video Village, whispers to the AD...

(CONTINUED)

34 CONTINUED:

34

GABRIEL

Shoot it.

RECORDIST (O.S.)

(quietly)

Speed.

*

*

Felicia/Rose arranges flowers outside her store, a phone to her ear. Script pages are close to hand.

FELICIA/ROSE

Daisy my love, where are you?

SYDNEY/DAISY

I'm right here, Mom.

Sydney, as Daisy, comes down the busy street, looking like a million dollars.

FELICIA/ROSE

Wow, look at you. You look, good.

SYDNEY/DAISY

Thank you. What were you calling me about?

FELICIA/ROSE

Just making sure you were coming.

SYDNEY/DAISY

Why is it so important I be here?

Felicia/Rose takes a beat.

FELICIA/ROSE

I did a naughty thing. Rowan's coming here to meet you. I called and pretended I was you.

SYDNEY/DAISY

Oh no. You didn't.

FELICIA/ROSE

I did. I'm sorry, bunny.

Sydney's speaking for herself now.

SYDNEY

Why would you do that? Why play games with me? You already seduced him away from me.

That's not the line. But Felicia runs with it. (NB Rowan is waiting for his cue and becomes ever more confused as the scene progresses.)

(CONTINUED)

34 CONTINUED: (2)

34

FELICIA/ROSE

I did not! How can you say that?

SYDNEY

Stop acting. It's over. I know what you did. I know who you are. You've always hated me. You seduced Brandon and lied to him and made him kill my father.

Horrified, Felicia drops the acting. The Crew and the Extras are all frozen, staring.

FELICIA

You're mad! Gabe really, what the...

Felicia tries to walk away, but Sydney takes her by the wrist and won't let go. She's full of fire.

SYDNEY

(growling)

You're not going anywhere!

FELICIA

Gabe! Cut! She's gone mad.

On Jane, Lisbon and Gabriel and all in the Video Village, transfixed, still.

SYDNEY

I'll let you go. After you tell me it's not true. Tell me I'm wrong. Tell them.

Felicia looks around at a sea of faces all staring at her, waiting.

FELICIA

She's mad. It's not, it's not true.

Sydney lets her go.

SYDNEY

Liar!

Felicia's in her natural element, and as Jane expected, the presence of LIGHTS and an audience compels her to stay and defend herself...

(CONTINUED)

34 CONTINUED: (3)

34

FELICIA

This is ridiculous. I have no idea what Brandon's been saying, but whatever it is, it's nonsense. And it's upsetting. And unfair.

Jane walks onto the set.

JANE

Sydney, you were fabulous, but you...
(pointing to Felicia)
I'm sorry, I don't buy it. You're wooden and high-pitched. Believe it, Felicia. Believe it. Then we will. Okay?

FELICIA

(thrown)
Uh...

JANE

Let's try one more. Take it from "this is ridiculous"...

Felicia begins to suspect she's having a nightmare.

FELICIA

I, this, I'm not, what? I don't understand...

JANE

It's easy to understand. You told Brandon that Felix was abusing you. Persuaded Brandon to kill Felix. And when you feared he'd confess to the police, you lured him to your house, planning to kill him as well. But now Sydney sees the truth, and she knows you're a conniving murderous bitch.

Felicia tries to slap him. But he catches her wrist.

JANE (CONT'D)

Too melodramatic. Your whole world is about to fall apart. You're done. Unless you can make us believe you're telling the truth now.

FELICIA

My work is always truthful.

(CONTINUED)

34 CONTINUED: (4)

34

JANE

Eh, there's some afternoon soap in there.

FELICIA

That's a terrible thing to say.

JANE

Tell us the truth, Felicia. Make it real.

Felicia breaks down.

FELICIA

(whispers)

I'm sorry.

JANE

What? Speak up.

FELICIA

I'm sorry.

JANE

For what?

FELICIA

(through tears)

I was angry...

FLASHBACK

35 INT. HANSON RESIDENCE - NIGHT (N/O)

35 *

MOS. Felicia comes storming downstairs in a rage and a silky negligee, clutching a script, followed by an apologetic but firm FELIX HANSON.

FELICIA (V.O.)

He changed his mind over script issues, he said. Like hell. He didn't want me out there, being successful, having other men look at me and want me. It made him feel insecure. I gave up my life to be with him. This is my life! And he wouldn't let me have it back.

Felicia throws the script at him and then starts on household objects, so he retreats out the front door.

36 INT. LIVING ROOM. HANSON RESIDENCE - NIGHT (N/O)

36 *

MOS Felicia sulking on a big sofa with a big vodka.

(CONTINUED)

36 CONTINUED:

36

FELICIA (V.O.)

He was suffocating me. I was imprisoned by his ego. It was a form of abuse.

Brandon enters. He just stopped by to see if Sydney was around, but she's not. He's about to go, but Felicia smiles like a cat and beckons him to come sit with her. Dazzled, Brandon does what he's told.

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

Brandon came along at a weak moment. He, he forced himself on me, and I let him. It went from there. It just made sense.

Brandon is mesmerized by this famous sex symbol purring at him. She puts a hand on his leg, leans forward and whispers in his ear.

37 EXT. HOLLYWOOD PARKING LOT - NIGHT (N/O)

37 *

Brandon leads Felix off the boulevard and down the alley.

BRANDON

She's in the car...

FELICIA (V.O.)

He told Felix that Sydney was in trouble. And Felix came right along.

Brandon takes the gun out then takes several steps before summoning the nerve to turn and shoot Hanson three times. Then he runs off.

END FLASHBACK

38 INT. INTERROGATION ROOM. CBI HQ - DAY

38

Felicia is now in plain clothes, her hair pulled back, a prisoner, talking to Jane.

FELICIA

(rueful, defeated)

He did love that daughter of his. I must give him that. If only he could have accepted me for who I am. If only he had respected my needs. This would never have happened.

JANE

Men are beasts.

(CONTINUED)

38 CONTINUED:

38

FELICIA

Would you do me a favor, Patrick?

JANE

I might.

FELICIA

Tell Sydney that I'm sorry. I see now on reflection that I wasn't as good a stepmother to her as I might have been. And I'm sorry for that. Though I did try. I hope and pray she doesn't become bitter. I hope she finds happiness in her life...

39 INT. OBSERVATION ROOM - CONTINUOUS

39

Sydney with Lisbon, watching Felicia.

FELICIA

Because happiness is hard to find. Once you find it, you better hang on tight. Or you might lose it.

JANE

True.

Looking blindly through the one-way glass, Jane seems to look directly to camera... Lisbon and Sydney leave the room.

FADE OUT.

THE END