

THE MENTALIST

"The Thin Red Line"

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Episode 106
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Episode #106

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20, 20A, 20B

CHERRY REVISIONS - 11/10/08

20A, 20B

TEASER

FADE IN:

1 EXT. DAVIS MOTOR INN. PARKING LOT - NIGHT (N/1) 1

It's a Midwestern town of Friday night football and the 4H club, Applebee's and Wal-Mart. But we find ourselves at an outdated stucco motel that sits nestled along a bad ass stretch of bars, cheap apartment buildings, used car lots, and liquor stores off Highway 80 outside Davis, California. ANGLE ON: A POLICE CRUISER skids to a stop in the parking lot. Davis County Police Officer, SAM BLAKELY (22), climbs out of his vehicle as the frazzled motel MANAGER approaches.

MANAGER

There was screaming, then gunshots.
Upstairs. Room 222.

2 EXT. DAVIS MOTOR INN. HALLWAY - MOMENTS LATER 2

The Manager peers around a corner, watching Sam Blakely climb the stairs, pulling his gun as he nears the room. He hesitates. Looks terrified. He bangs on the door.

SAM BLAKELY

POLICE! OPEN UP!

Nothing. Sam tests the door. Unlocked. He opens it carefully. Lights are off. Shades drawn. In the shadows, TWO BODIES, a man and a young woman, brutally shot to death, lying in a pool of blood.

3 EXT. DAVIS MOTOR INN. HALLWAY - EARLY MORNING (D/2) 3

JANE, LISBON, VAN PELT and MINELLI climb the motel stairs to Room 222, entering past UNIFORM COPS on the door.

MINELLI

We have a young female, Patrice Matigan, and Joseph Purcell, who was going to be the star witness in California Versus Carris...

4 INT. DAVIS MOTOR INN. ROOM 222 - CONTINUOUS 4

MINELLI

Which was one of the Attorney General's favorite upcoming narcotics cases...

JANE'S POV: A motel kitchenette room in which an untidy man has been living for at least a few weeks.

(CONTINUED)

JOE PURCELL'S a handsome white male, late 20's, with a thin wiry frame, sinewy arms with several little scabs like mosquito bites scratched raw. He has a PISTOL still clutched in one hand. There's a **bullet-hole in his forehead.**

PATRICE MATIGAN is a baby-faced twenty-year-old in jeans, sneakers and a T-shirt. A hoop pierces her lip and a dyed streak of red hair runs across her bangs. A keyring in her open hand. **Shot through the heart.**

A bag of spilled groceries lies between them.

Clothes are draped about the place, there's a CD player and speakers set up, plates of half-eaten food. A bag of white powder on a counter. A plastic scoop. Another gun. A hunting knife. Over in the corner, Jane notices an electric kettle, a baby's bottle.

LISBON

State's witness and no police protection?

MINELLI

Davis PD had it covered. That is until Purcell went awol a few weeks ago. Didn't want to testify I guess.

(beat)

With Purcell dead, the case against Carris dies too. He walks. So obviously guys, for all our sakes, this is a must close. Davis PD is still running the Carris case so we have to work with them by the way. Don't freeze 'em out.

LISBON

Who is Carris and where's he or she at right now?

MINELLI

Rick Carris is the man to know in the Davis County meth business. Busted last month after a big expensive operation. Out and about on a two million dollar bond. Purcell here was one of his top street captains. Look at that.

(off the bag of white powder)

(MORE)

4

CONTINUED: (2)

4

MINELLI (CONT'D)

This fool is State's witness against the biggest cocaine dealer in the county and he's selling the same drug out of his own motel room. Like Carris wouldn't hear about it. Must've had a death wish.

Jane has seen a different picture.

JANE

That's not cocaine.

Lisbon dips her finger into the powder to test it. At the same time, Jane takes the keys out of Patrice's hand and exits the room. Van Pelt catches this and follows.

LISBON

Powdered milk.

MINELLI

Yes, that's often used to cut the product.

LISBON

Jane?

Puzzled, Lisbon follows Jane. Off Minelli's puzzlement...

5

EXT. MOTEL BALCONY - CONTINUOUS

5

Jane scans the motel's forecourt and the street, and the back alley behind the place. Lisbon steps out.

VAN PELT

What are you looking for?

JANE

The girl had her keys in her hand. She was only planning on stopping by.

Jane sees what he's looking for and hurries away. Minelli exits Room 222 in time to look puzzled again, as Lisbon and Van Pelt follow Jane.

6

EXT. DAVIS MOTOR INN. PARKING LOT - DAY

6

Jane crosses the lot to an early nineties hatchback. He opens the door with Patrice's key.

(CONTINUED)

6

CONTINUED:

6

There's a pack of diapers on the front passenger seat, which he folds forward to reveal, strapped into her carseat -- a BABY GIRL OF ABOUT SEVEN MONTHS OLD. She smiles and gurgles happily at sight of Jane.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

7 EXT. DAVIS MOTOR INN. FORECOURT - DAY (D/2 CONT'D) 7

Jane holding the baby girl. Van Pelt trying to make her smile. Lisbon and a SOCIAL SERVICES LADY waiting. In BG a pair of PLAINCLOTHES DETECTIVES confer with Minelli.

JANE

What happens to her?

LISBON

Social Services has foster moms who specialize in babies. She'll be okay until they find Patrice's family.

JANE

If she has family.

Van Pelt looks to Lisbon at this.

LISBON

Yes.

Reluctantly, Jane hands the baby to the Social Services lady. Everyone stops to watch the baby be taken away, crying as she goes.

Also watching the baby go is Minelli, accompanied by DETECTIVE BLAKELY and DETECTIVE PRECIADO of the Davis PD. (Both 40's), Blakely is a big, sad, bullish man. Preciado, an intense skinny triathlete type. Both in classic cop business suits.

They approach Jane, Lisbon and Van Pelt.

MINELLI

Lisbon, Jane, Van Pelt, Detectives Blakely and Preciado, Davis Homicide. They'll be your liaisons with the Davis PD. I speak for myself and your Chief when I urge you to work harmoniously.

Nods and appraising glances all around.

MINELLI (CONT'D)

Keep me posted.

Minelli gets in the passenger seat of his car and is driven away.

(CONTINUED)

JANE

Blakely's your name? The first responder was a Blakely.

BLAKELY

My son.

PRECIADO

Poor kid. First time coming up on a body. Puked his guts up later.

BLAKELY

(dismissing the subject)

He'll be okay. Listen, just so we're clear. You can call us liaisons if you like, but this is a Davis PD case. Our narcotics unit has been trying to bust Rick Carris for years.

Lisbon ignores Blakely's rudeness, seeking harmony.

LISBON

I appreciate your position. Has anyone checked the liquor store there? For security cameras?

QUICK ANGLE ON - A LIQUOR STORE near the entrance to the motel.

PRECIADO

Not yet.

Lisbon nods to Van Pelt.

VAN PELT

I'll get on it.

Van Pelt peels off.

JANE

So, dumb question, how come you let Purcell slip away?

Lisbon gives Jane a cool it look.

LISBON

Stuff happens, right?

PRECIADO

(a serious glare at Jane)
Yeah. Stuff happens.

CONTINUED: (2)

BLAKELY

(turns to go)

When we bring in Carris, we'll give
you a call.

(CONTINUED)

LISBON

You're confident it's Carris who did this? Purcell looks like the kind of man had more than a few enemies.

PRECIADO

Yeah. We're confident.

JANE

What if Purcell wasn't even the target? What if the girl was the target?

Blakely gives Jane a long look.

BLAKELY

What makes you think that?

JANE

What makes you think she wasn't?

LISBON

Either way, she's the place to start the investigation. She was only here a moment, so the Shooter came in right after she arrived. Which suggests he or they followed her here. So let's retrace her steps. What's Patrice Matigan's current address?

BLAKELY

We don't know. We checked the address listed on her licence and registration, but she hasn't lived there for several months.

PRECIADO

You're making this more difficult than it needs to be. We know whodunit. This was a hit ordered by Rick Carris. If he's still in town, we'll round him up. You guys relax. See the sights. We'll call you when we have any news.

Blakely and Preciado walk away.

LISBON

When will you learn to cool it without needing to be told?

7

CONTINUED: (4)

7

JANE

Come on, they pissed you off too.
Sexist pigs.

LISBON

They were.

JANE

I said they were.

LISBON

You were saying it ironically.

JANE

Here...

Jane takes a rolled up magazine from his pocket -- "YOUNG BRIDES" or the like.

JANE (CONT'D)

There were a couple of issues of
this in her car.

LISBON

"Fifty fresh and floral ideas for a
Spring Wedding."

JANE

There's a mailing address.

LISBON

Lacey Wells. 65758 Rancho Highway.

8

EXT. TRAILER PARK - DAY

8

VARIOUS SHOTS -- How the other side of town lives. Kids running barefoot through dirt yards. Rusted-out cars dead in driveways.

9

EXT. MOBILE HOME - DAY

9

Lisbon bangs on the rickety screen door. LACEY WELLS (30's) answers -- quintessential white trash, bleached hair ratted in a clip, dark roots showing through; wearing a wife beater and boxers, rolled down at the hem.

LISBON

Lacey Wells?

LACEY

You the cops?

LISBON

Yes. We're CBI.

(CONTINUED)

9

CONTINUED:

9

LACEY

What's the problem?

LISBON

Lacey, do you know Patrice Matigan?

LACEY

She lives here. What about her?
Where is she?

LISBON

She was murdered early this
morning.

Lacey's face falls. She turns pale.

LACEY

Oh my God. What about Kaylee?
Where's the baby? Is she alright?

LISBON

She's fine.

9A

INT. MOBILE HOME - MOMENTS LATER

9A

The interior of the home is spotless. Lacey sits at the
kitchen table with Lisbon and Jane.

LISBON

How long have you known Patrice?

LACEY

Couple years, like that.

LISBON

And she's been living here with you
how long?

LACEY

Since Joe got busted? Two, three
months? She couldn't stay with
him, the way he lives?
Sonofabitch. I always knew he'd
get her into trouble. But she's
all, no no, step off my business.
And then she has his freaking
child? I was like Treece, you're
cray-zay. No no. He's a good guy,
he's going to change. Yeah right.

LISBON

Can you think of anyone who
would've wanted to kill him?

(CONTINUED)

LACEY

Like aside from Rick Carris and any of his crew? Sure. Lots of people. Joe stole money from half of Davis. Sold drugs cut with God knows what to the other half.

Lacey looks down at her hands. Angry at herself for letting this happen.

LACEY (CONT'D)

I told Treece not to get involved with him.

JANE

But she liked the excitement. The drama.

Lacey smiles. That's right.

LACEY

Right. Drama. She used to say she got into trouble because there was nothing better to do.

JANE

Tell us what happened last night.

LACEY

Joe called her really late. He's mad hungry, but he's paranoid. Won't leave his room. Thinks Rick Carris' boys are everywhere. Begs her to bring him food. Which she agrees, like a fool. And that's the last I saw her and Kaylee.

LISBON

Did you know where Joe was staying?

LACEY

Nope. Didn't want to know. Some motel somewhere.

JANE

Why would she take Kaylee out with her in the middle of the night? Couldn't you have baby-sat for her?

LACEY

I'd been drinking. She didn't want to leave Kaylee with me. Usually I'm a pretty damn good baby-sitter. That's the deal we got going.

(MORE)

(CONTINUED)

9A

CONTINUED: (2)

9A

LACEY (CONT'D)

She pays the rent, I baby-sit. She had her flaws, but she was a good mom. That kid is always clean and dry and smiling. And lookit how she keeps this place.

JANE

How did she pay the rent?

LACEY

Oh she always has money when she needs it. Her and me got busted this last Christmas? And she came up with like, ten grand to front the bail bond and even more for the lawyer? We were busted with a whole ounce of meth and she made that crap disappear.

LISBON

She was into meth?

LACEY

Nah, it was my drugs. She didn't like drugs. But it was in her car, so you know. That's the breaks.

JANE

Did you ask her where she got the money for the lawyer?

LACEY

One time she told me she got a monthly check from an accident she had when she was a kid.

JANE

But you didn't believe her.

LACEY

She wasn't the hooker type? So I figured she had a rich boyfriend hidden somewhere. Couple of times, an older dude would come by and not come in? She'd go for a ride and she'd have cash when she came back.

JANE

What did he look like?

LACEY

Skinny tough guy. Dark hair. Drove a blue car.

(CONTINUED)

9A CONTINUED: (3)

9A

Jane registers this. Why, we don't yet know.

LISBON

Did you notice any strangers around last night? People or cars that seemed out of place?

LACEY

Nope. But I was drunk. Like I said.

Lisbon's PHONE RINGS.

10 INT. BULLPEN. CBI HQ - DAY

10

RIGSBY and CHO in a corner of the office.

RIGSBY

Just got a call from Sacramento Homicide. Snitch gave them a location on Rick Carris. He's in Booneville, about halfway between here and Davis.

INTERCUT WITH LISBON:

LISBON

Call an entry team and get over there. We're on our way.

RIGSBY

Shall I tell Blakely and Preciado?

LISBON

Of course. Davis PD are our partners in this. But hold off going in until I get there.

We leave Rigsby et al.

END INTERCUT:

11 INT. MOBILE HOME - CONTINUOUS

11

Jane and Lisbon rise. Jane hands Lacey the "YOUNG BRIDES" magazine addressed to her. She takes it; embarrassed.

LACEY

Don't know why they keep sending me this...

LISBON

Thank you for your help, Lacey.

(CONTINUED)

11

CONTINUED:

11

LACEY

Hey listen, Social Services,
they're not going to bring Kaylee
back here, are they?

(CONTINUED)

11 CONTINUED: (2)

11

LISBON

No.

LACEY

I love her and all, but I'm not,
I couldn't, you know.

LISBON

Don't worry. They won't leave her
with you.

LACEY

She goes somewhere okay though
right? They look after her good.

LISBON

Yes. They try.

LACEY

She's a good kid.

12 EXT. RUNDOWN DUPLEX - DAY

12

Rigsby and Cho are putting on kevlar vests when Blakely and Preciado come striding by with two GOONISH UNIFORMED COPS armored up and carrying shotguns.

RIGSBY

Hey. Where you going?

PRECIADO

To make the bust, what do you
think?

(to one of the Uni's)
Cover the back.

RIGSBY

Wait.

Reluctantly, Blakely and Preciado pause.

PRECIADO

What? You want to help or you want
to stand there and pick your nose?

RIGSBY

Come on guys, play nice. This is a
joint operation. We go in
together, when our boss and the
entry team get here.

(CONTINUED)

PRECIADO

This is our arrest. Always has been. We got no time to wait for your mommy.

Rigsby glowers and Cho steps in to stop him from going ballistic.

CHO

(very calm)

There's always time. Let's do this right. Go in too quickly, and someone will get hurt.

PRECIADO

This is real police work, sonny. People get hurt. Go push some paper.

Blakely and Preciado push past Rigsby and stride toward the duplex with the other two Davis PD Cops close behind.

RIGSBY

Real police work? You mean like protecting a State's witness?

Preciado turns back to Rigsby; coming right at him. Rigsby makes a move toward him, and Cho has to physically grab hold and haul him to a stop.

CHO

-- Rigsby! Walk away. Look at me! Walk away. We told them not to go in. This goes South now, it's their necks. We don't want to be involved in any way.

(beat)

Be smart. Leave it.

Right then, Lisbon and Jane pull up in a CBI car. Lisbon comes hustling over when she sees Blakely et al already entering the duplex grounds...

LISBON

What's going on? What are they doing?

RIGSBY

Blakely and Preciado refused to wait for the entry team. We tried to stop them. They wouldn't listen.

CHO

They're out for blood.

Lisbon starts to go after Blakely, but fifty yards ahead, Blakely and his crew are at the duplex door, kicking it in and rushing inside. GUNSHOTS ring out.

Seconds later RICK CARRIS makes a run for it after bursting through a back door. He takes out an out-of-shape Davis PD Officer. Blakely and Preciado are after him, but Carris is fast, breezing through an open fence as they struggle to keep up.

Jane looks up to see Carris and his pursuers heading right toward him.

JANE'S POV: A gate in the side of the yard swings open in the breeze. A large stone sits on the ground nearby, remnants of a half-finished construction job.

Jane heads over, nonchalantly sliding the stone just a few inches over so it now wedges in front of the gate, blocking it. Then he stands back to watch.

Davis PD's running after Carris, guns drawn. Lisbon's yelling for Carris to stop. Carris nears the fence, headed for the street. But instead of flying through the gate, he smashes into it hard, knocking himself onto the concrete.

Lisbon, Rigsby and Cho jump in to make the arrest. As Lisbon pulls Carris up off the ground, Jane walks over and casually moves the stone back into place.

The CBI team are around Carris before Blakely, Preciado and their men get there. Lions robbed of their kill.

PRECIADO

That's our bust. Hand him over.

LISBON

The hell we will. Walk away.

A stand-off. Blakely pulls Preciado away. Lisbon and the team lead away their prize capture.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

13

INT. BULLPEN. CBI HQ - DAY (D/2 CONT'D)

13

Jane, Lisbon, and Minelli enter talking.

MINELLI

Harmonious is the word I used.
Inter-agency synergy is this year's
watchword.

LISBON

This one wasn't our fault.

JANE

She's right. Those Davis cops are
crazy.

MINELLI

They've been trying to bust this
man Carris for several years. And
their star witness against him is
shot dead? A little anger is
understandable. You couldn't have
handed Carris over to them?

LISBON

If we hadn't kept him in our
custody, I think they might've
killed him.

MINELLI

As long as they wait til you're
gone, worse things have happened.
Seriously.

LISBON

(serious)

I know you're not. Serious. Or I
would resign right now.

MINELLI

Yeah yeah. Easy for you to play
the righteous avenger. It's me
that has to clean up this mess.

As they separate...

JANE

Inter-agency synergy is two words.
Three, almost.

14 INT. INTERROGATION ROOM. CBI HQ - DAY 14

Lisbon and Cho question Rick Carris. Carris is in his late 30's, a career criminal with the weathered face of a hard life lived. He's smug, arrogant, almost bored with this.

15 INT. OBSERVATION ROOM - CONTINUOUS 15

Jane watches.

16 INT. INTERROGATION ROOM - CONTINUOUS 16

Rick yawns, theatrically relaxed.

LISBON

Yes, we see that you're very calm and in control, Rick. For a man being questioned in a double murder investigation.

CARRIS

Innocence and experience my friend. I didn't do this thing. I've been sat in this room so many times when I've been guilty as all hell. This is kinda restful.

CHO

That's right, isn't it? Many times.

Cho pulls Carris' rap sheet. Reads from it.

CHO (CONT'D)

Assault. Possession. Intent to distribute...

LISBON

This trafficking case coming up, that would be three and out right? You get nailed, you're in for life.

CHO

Long time...

LISBON

All on the testimony of Joe Purcell.

CARRIS

Yes. It must be admitted. You got me on one count of wishful thinking. Purcell's death is a huge stroke of luck for me. Huge.

(MORE)

(CONTINUED)

16

CONTINUED:

16

CARRIS (CONT'D)

I confess, I was beginning to feel that life sentence breathing down my neck. But you know what? An angel, an angel is watching over me.

CHO

Are you a man of your word, Rick?

CARRIS

I am.

CHO

You do what you say you'll do.

CARRIS

Okay, I know where this is going and --

CHO

-- This is from Purcell's answering machine.

Cho starts a little tape player...

CARRIS (V.O.)

(recording)

Hey Joe, you're a dead man. Dead. I'm going to do you my own self. I'm going to look you in the eye and cut your heart out and shove it down your throat you --

Cho switches it off.

LISBON

That is you, isn't it?

CARRIS

Sarcasm is lost on some people.

CHO

We think you kept your word, Rick. You found Patrice. You followed her to Joe Purcell hiding at the motel. You killed him and that poor girl to keep yourself out of prison. Just like you said you would.

CARRIS

I said I would cut his heart out and feed it to him.

(CONTINUED)

16

CONTINUED: (2)

16

LISBON

Poetic licence.

CARRIS

Nuh uh. If I would have found him.
I would have kept my word. I was
looking, believe me. That's how
you know it wasn't me.

(beat)

Maybe I wouldn't have cut his heart
out. But I would have carved him
up a little at least. I have a
reputation to consider.

17

INT. OBSERVATION ROOM - CONTINUOUS

17

In the OBSERVATION ROOM -- Jane takes a brief call on his
cell. Hangs up a few seconds later.

18

INT. INTERROGATION ROOM - CONTINUOUS

18

CHO

Where were you last night?

CARRIS

At a bar I own. Del's Tavern.

CHO

Until when?

CARRIS

Eleven-thirty maybe.

CHO

And then?

CARRIS

Home.

CHO

Anyone with you?

CARRIS

Yeah. Sasha.

CHO

Sasha. Does she have a second
name?

CARRIS

Yeah. Sasha the cocktail waitress.

CHO

One young lady in your employ. Not
much of an alibi.

(CONTINUED)

18

CONTINUED:

18

CARRIS

Not much of a case. You don't have a witness or a murder weapon. So you can kiss my ass. If I could have a sun lamp and a couple beers in here? I'd be happy to sit all day and listen to you guys waste your freaking time.

Carris sits back. Done with this interview.

LISBON

Okay then. So we're done here. I guess we'll send you back to the Davis police now. They're very anxious to talk with you.

Now finally Carris looks worried.

CARRIS

Yeah. Whatever. I want to speak to my lawyer now please.

Lisbon rises.

LISBON

I'll arrange it.

19

INT. OBSERVATION ROOM - DAY

19

Jane alone, gazing thoughtfully at Carris.

19A

INT. KITCHEN. CBI HQ. - NIGHT (N/2)

19A

Van Pelt sets a pizza box on the break table and gathers paper plates, utensils, etc. A moment later Jane walks in.

VAN PELT

Food's here.

Jane nods. Lifts the lid on the box.

JANE

Hawaiian?

VAN PELT

Yes.

JANE

Cho hates pineapple.

VAN PELT

He can take it off.

(CONTINUED)

Jane smiles and nods, knowing better.

VAN PELT (CONT'D)

I don't complain when he and Rigsby
order Mexican.

JANE

What's not to like about Mexican?

VAN PELT

Cilantro. I can't stand it. But I
don't make a fuss. *

JANE

You don't, do you? Why is that? *

VAN PELT

(shrugs)

Sometimes you have to go along to
get along.

JANE

It's nice to be nice, but if you
want to get ahead in life,
sometimes you have to be a bitch.
I know you know how. *

VAN PELT

Gee thanks. *

Jane opens a drawer at the counter, pulling out a fork and
spoon, holds them up, one in each hand. *

JANE

The key is balance, Van Pelt. Yin,
Yang. Nice, bitch. Nice, bitch.
Always keep 'em guessing. *

VAN PELT

(deadpan)

I'll work on that. *

She exits with the pizza and paper plates, etc. *

20

INT. BULLPEN CONFERENCE TABLE - NIGHT

20

Cho and Rigsby enter, join Jane, Lisbon and Van Pelt, sharing a meal of pizza and salad. Cho lifts the lid on the box.

CHO
(inspecting)
There's pineapple on it.

VAN PELT
You can take it off.

CHO
I'll know it's been there.

Rigsby eats and talks...

(CONTINUED)

RIGSBY

So Carris was at Del's Tavern. Sasha the cocktail waitress says she was with him at his residence at 12:45 AM when the motel shootings took place.

CHO

She's confident about the time frame because they were having sex with the TV on and it was the Scottish guy talking to that actress who married the country singer.

RIGSBY

Carris would've had someone else do the dirty work anyhow. He was only boasting about how he'd rip Purcell's heart out himself. He's a drug dealer, not an Aztec.

Jane's trying to balance two forks on a tooth pick on the edge of a glass. Without looking up.

JANE

Very good. Not an Aztec. That's right. Carris isn't responsible for these murders.

CHO

Why not?

JANE

Carris told you himself. This is not his style. He wouldn't have had the patience to watch and follow Patrice until she led him to Purcell. If Carris had found her, he would have just jumped right in and hurt her until she gave up Purcell.

LISBON

Suppose for the sake of argument you're right...

JANE

Yes, I'm saying maybe Patrice Matigan was the target.

LISBON

Second time you say that.

(CONTINUED)

JANE

Patrice was an attractive young woman who didn't work, but had a regular supply of money from somewhere.

CHO

Boyfriend.

JANE

And she could make a serious drug charge disappear.

RIGSBY

Cop boyfriend.

JANE

A skinny cop boyfriend with dark hair who drives a blue car, if Lacey Wells is right.

VAN PELT

Detective Preciado is skinny with dark hair.

JANE

He did cross my mind. A hot tempered man as we now know. And carries a .38 by the look of it.

RIGSBY

Yes. I think he does.

VAN PELT

Patrice and Joe were shot with a .38.

CHO

Yes they were.

LISBON

Slow down. What's his motive?

RIGSBY

Well, it's a simple crime of passion, isn't it? He comes upon the woman he loves with another man. Kills them both. Oh damn.

VAN PELT

He can't have been that surprised. She had Joe Purcell's baby.

(CONTINUED)

JANE

How is she anyhow? The baby.

VAN PELT

Uh, she's fine I guess. She's a baby. Keep `em warm and fed, they're happy.

Jane's about to disagree, but Rigsby interjects...

RIGSBY

Is it definitely Purcell's kid?

VAN PELT

Yup. Blood test confirms it's his.

CHO

But did Preciado know that? Who knows what she told him. He probably didn't even know it was Purcell in there until he came in with his gun out. Purcell's got a gun too, and is scared to death. Recipe for disaster.

Rigsby and Cho like the idea.

RIGSBY

That's why Preciado was so keen to kill Carris. He knew Carris would be blamed for the murders. Case closed.

CHO

Let's go have a chat with Preciado.

LISBON

Slow down. We're already in hot water with the Davis PD. We have to be sure we're right. Get the facts. Then act.

RIGSBY

Yes boss.

LISBON

Let's see if Patrice really did dodge a possession charge last Christmas. And make sure the story about accident money is bogus, then go back to the friend Lacey and show her some pictures. If she IDs Preciado as the man she saw; if Preciado drives a blue car; and if he carries a .38, then we'll go talk to him.

20

CONTINUED: (4)

20

Van Pelt rolls to her desk, taps swiftly at the computer keyboard.

LISBON (CONT'D)

And then we'll talk to him nicely.

VAN PELT

Preciado owns a blue car.

As the team and Jane get up to leave, we stay behind and see what Jane has been working on all this time -- the FORKS ARE BALANCED IMPOSSIBLY on the toothpick on the edge of the glass. Rocking slowly back and forth.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

21 INT. MOBILE HOME - DAY (D/3) 21

Lacey Wells looks at PHOTOS laid out by Van Pelt and Rigsby.

LACEY
That's the guy.

She taps a photo of Preciado.

VAN PELT
Are you sure? One hundred percent
sure?LACEY
That's him.

22 EXT. DAVIS PD. MOTOR POOL - DAY 22

Crown Vics up on lifts. Lisbon and Rigsby and Cho approach
Blakely and Preciado as they wait for their car.PRECIADO
(hostile but jocular)
Ho, Gladys Knight and the Pips.
You brought our prisoner back?LISBON
Detective Preciado, we need to sit
down with you a while. Go over
some questions we have.PRECIADO
What questions?RIGSBY
That is a .38 you carry, isn't it?

Preciado catches their drift and turns mean fast.

PRECIADO
You trying to say it was me?
You miserable sonsofbitches. What
the hell --BLAKELY
-- Steve. Cool it. Let me handle
this --

(CONTINUED)

PRECIADO

-- No. No. This is mine.

(turning on Lisbon
angrily)

Where the hell do you get the nerve
to come up here in my town talking
to me like that? What weapon do I
carry? Kiss my ass! Where do you
get the nerve?

LISBON

(mild, but tough)

From the California State
Constitution. We've come to you
out here out of respect. We could
have found you inside the police
station, made a fuss.

PRECIADO

You should be glad you didn't.

RIGSBY

You should be glad we didn't.

Unresolved tension between these two.

PRECIADO

You have nothing on me.

LISBON

Don't fool yourself. You don't
look like a man that fools himself.

CHO

Come on and have a quiet talk with
us. Clear up a couple of things.
No big deal.

BLAKELY

What couple of things?

LISBON

This doesn't concern you,
Detective.

BLAKELY

He's my partner. It concerns me.

PRECIADO

Leave it alone, Dale. Leave it. I
can handle this. Let's go.

Preciado goes with Lisbon and Cho and Rigsby.

23

INT. INTERROGATION ROOM. CBI HQ - DAY

23

Preciado seated opposite Lisbon. Waiting.

(CONTINUED)

PRECIADO

What are we waiting for?

LISBON

My colleague is on his way.

Jane enters eating a big sandwich.

JANE

(cheerily)

Hi.

He puts down the sandwich and offers his hand to Preciado. Preciado had been on his guard, but distracted by the simple expedient of a sandwich, he lets Jane take his hand in both of his.

INSERT: Jane's index finger on Preciado's wrist.

JANE (CONT'D)

Good to meet you again.

PRECIADO

(withdrawing his hand)

Hey...

Jane sits down a little behind Lisbon.

PRECIADO (CONT'D)

What's the matter with him?

LISBON

How well did you know Patrice Matigan?

PRECIADO

Let's not screw around here.
Tell me what you have. Cop to cop.

LISBON

Cop to cop. We know you were giving her money. We know she got off a meth bust last Christmas. The evidence was lost, right? From the Davis PD narco locker.

PRECIADO

Happens.

LISBON

We figure you took it.

PRECIADO

That's what you figure.

(CONTINUED)

LISBON

Yes. And we can dig in and prove it, I'm sure. But I don't want to spend any time doing that. I'd rather just talk straight with you. Avoid dragging other good cops into this mess, right?

PRECIADO

(grudging)

Go on.

LISBON

We figure you and Patrice were having a sexual relationship.

PRECIADO

She was, she was a confidential informant.

LISBON

We considered that. But then she'd be on file, wouldn't she? You'd have put in for the money as a CI expense. But you didn't do that. Why not? My guess, because you're an honest man.

PRECIADO

Yeah. Sure. Okay. I was banging her. So what?

LISBON

Did you know she was also in a relationship with your missing witness?

PRECIADO

We had a business relationship. I paid her for sex. I don't know or care what she did when I wasn't there.

LISBON

You paid her a lot of money. A lot. A good looking man like you? It must have been more than that. Did she have something on you?

PRECIADO

She was punctual and clean. Didn't say much. I like that in a woman.

(CONTINUED)

LISBON

Did you know your man Joe Purcell was the father of her baby?

PRECIADO

No.

LISBON

A lowlife junkie dealer with your woman. How did that make you feel?

PRECIADO

Couldn't care less.

LISBON

Did you have anything to do with the deaths of Patrice Matigan and Joe Purcell?

PRECIADO

No I did not.

JANE

Hey, d'you want the rest of my sandwich? I can't finish it.

PRECIADO

What?

Jane takes Preciado's hand again.

JANE

My sandwich. You want it?

INSERT: Jane's finger on Preciado's wrist.

Preciado pulls his hand free.

PRECIADO

What's wrong with him?

LISBON

Where were you at 12:45 AM last Monday morning?

PRECIADO

I was at my partner's house. We watched the game and I was too drunk to drive so I slept on the couch.

LISBON

Blakely's house? Just you and him?

(CONTINUED)

PRECIADO

And his wife.

LISBON

Do you have your weapon on you?

PRECIADO

Yes I do.

LISBON

Mind if we borrow it a while? Let ballistics look at it?

Preciado doesn't want to do that.

LISBON (CONT'D)

I don't want to have to make this official, talk to a judge or anything. Once we do that, the cat's out of the bag for good. If you're clean on this, here's the way to prove it.

Preciado pulls his gun, slams it down on the table.

LISBON (CONT'D)

Thank you. Is this the only .38 in your possession?

PRECIADO

Yes it is...

(to Jane)

...And if you try and hold my hand again, I'm gonna tear your arm off and beat you unconscious with it. Get me?

JANE

I get you.

Lisbon and Jane leaving INTERROGATION ROOM...

LISBON

Well?

JANE

It's funny what bad liars cops are. I guess they're not used to concealing themselves under questioning.

LISBON

I'm a cop and I lie to you all the time and you don't catch it.

JANE

Sorry to burst your bubble, but you are translucent, my dear. I always know when you're lying. Sometimes I let you pretend you've fooled me. So you don't feel bad.

LISBON

Name one time.

JANE

Last Thanksgiving, when you said you were going back East to your brother's house. I knew you actually planned to spend three days home alone, watching old movies and eating ice cream.

Beat.

LISBON

Yeah okay, that's one time. How about Preciado?

JANE

His stressed pulse rate was thready. Dishonest.

LISBON

Thready.

JANE

Hard to describe pulses, but a dishonest pulse feels different than an indignant pulse. In this case, hard to say what he was lying about exactly. He was signalling deception from first to last. There's something off about his whole story.

Lisbon grabs CAR KEYS off her desk.

JANE (CONT'D)

Where are we going?

LISBON

The Zoo. They have new tiger cubs.

Jane narrows his eyes shrewdly.

24

CONTINUED: (2)

24

JANE

That is a lie.

LISBON

Very good. I'm going to speak to Blakely.

JANE

Blakely won't tell you anything.

LISBON

No. Blakely's old school. He'll back his partner to the moon. But Blakely's wife may be less steadfast. I'll keep her husband in his office while you go talk to her.

25

EXT. BLAKELY'S HOUSE - DAY

25

Jane approaches the front door of the house in a suburban cop neighborhood. Pristine lawns. Lots of shiny American-made cars and boats and other motorized leisure craft in the driveways.

Sam Blakely -- in unbuttoned police uniform -- answers the door to Jane. He looks like he's still in shock.

SAM BLAKELY

What is it?

JANE

Patrick Jane. CBI.

SAM BLAKELY

What is it?

JANE

I want to speak with Katherine Blakely. You must be Sam? Officer Sam Blakely?

SAM BLAKELY

Yes, now isn't convenient. If you want to speak to her, you should call and arrange something.

JANE

Yes, I was just passing by. Shame. I really do need to speak with her.

Sam starts to close the door,

(CONTINUED)

25

CONTINUED:

25

KATHERINE (O.S.)

Who is it, Sam?

Jane throws his voice indoors.

JANE

CBI, ma'am. Murder investigation.

KATHERINE BLAKELY pulls it open. She's a trim pert capable cop's wife (40's) -- models her style on Laura Bush, but she's outgoing, cheerful, open, tough.

KATHERINE

Murder investigation?

JANE

The Purcell-Matigan killings?

SAM BLAKELY

The couple I found.

KATHERINE

Well my lord yes. Terrible thing. That poor little baby? I'll leave you to it then.

JANE

No ma'am. It's you I need to speak to.

26

INT. LIVING ROOM. BLAKELY HOME - DAY

26

Katherine pours three glasses of iced tea from a pitcher. Jane sits opposite. Sam leans against the couch. Jane's POV -- The room is a testament to Katherine's hockey mom personality -- trophies and ribbons in neat rows. Everything lined up in ranks. Formal PHOTOS, not snapshots on display.

KATHERINE

I'm so proud of my two policemen. So proud. There's been three generations of Davis law enforcement in this family. Three. When people see the Blakely name in Davis? They know that it stands for something.

SAM BLAKELY

Cripesakes Mom. Enough.

(CONTINUED)

KATHERINE

He hates me bragging on him. But now tell me, why on earth do you want to speak to me about these killings?

Jane looks to Sam.

JANE

Officer Blakely, I need some time alone with your mom.

SAM BLAKELY

That's okay.

JANE

(to Katherine)

This is kind of confidential stuff.

Katherine hands her son his glass of iced tea.

KATHERINE

You go, Sam.

SAM BLAKELY

I don't think I should, Mom. Dad wouldn't like it.

KATHERINE

You're not your dad. Give us a moment. Go.

Sam has to obey his mom, exits reluctantly.

ANGLE: As he leaves, Sam takes out his phone.

On Jane and Katherine seated...

KATHERINE

...Sam was so upset that night? It was his first time coming up on a killing. Poor thing. I remember the first time Dale caught a bad call? We were newlyweds. He came home and he actually cried. Tried to hide it. I told him and I told Sam, there's no shame in feeling sad.

JANE

No there isn't.

KATHERINE

You've had the same experience no doubt. Death is part of your job.

JANE

Yes it is.

KATHERINE

Sorry. Rambling. What do you want to know, Mr. Jane?

JANE

Ma'am, your husband's partner, Detective Preciado, is a person of interest in this case.

KATHERINE

Steve? No.

JANE

He says he was here at your house, sleeping on the couch, at the time of the murders. That was 12:45 AM Monday morning. Was he here?

KATHERINE

Yes, he was. He stayed the night. But why would you think Steve was involved? Steve is such a straight arrow.

JANE

He was having an affair with Patrice Matigan.

KATHERINE

(laughs)
Steve Preciado?

JANE

Why not?

Katherine realizes she's said too much maybe. Tries to pull back.

KATHERINE

I don't know. Just doesn't seem likely.

JANE

Katherine, you're hiding something. This is a California State Department of Justice investigation. You're obliged to tell me the truth.

Katherine considers.

KATHERINE

You can't tell anyone it was me that spoke of it.

JANE

Not a soul.

KATHERINE

Dale told me that Steve has a problem. You know. Down there.

JANE

Steve Preciado is impotent?

Katherine nods -- yes.

JANE (CONT'D)

There's pills for that now.

KATHERINE

Yes. No. Steve's a hopeless case apparently.

JANE

That's strange. It was Steve himself told us he was having an affair with Patrice.

KATHERINE

(smiles)

Knowing Steve, he was just lying to protect his machismo, or protecting someone...

Katherine makes the inevitable connection to her husband. He was having the affair. Her face darkens. She reaches for her iced tea, but knocks it over. The glass smashing to pieces on the hard wood floor. Katherine hurries to clean it up, clearly rattled.

KATHERINE (CONT'D)

Oh, oh. Damn. Sorry. Sorry. How stupid of me.

Sam comes running back in.

(CONTINUED)

SAM BLAKELY

What's happened?

Katherine bustles around cleaning up the broken glass and tea.

KATHERINE

Nothing. Nothing. Little accident.

SAM BLAKELY

What did you say to her? What have you done?

KATHERINE

He's done nothing. Your father...

She sits down, head in hands.

SAM BLAKELY

My father what?

(to Jane)

What did you tell her?

Off this, Katherine looks up at Sam with sudden new insight.

KATHERINE

You knew. You knew that's who she was, didn't you? That's why you and him have been whispering in corners and acting so strange.

SAM BLAKELY

(anguished)

Mom, no. You have it wrong. You don't understand. Dad wasn't cheating on you...

The SCREECH OF BRAKES makes all turn, and takes us to:

Blakely gets out of his car and storms toward his front door.

He's met by Sam coming out the front door...

SAM BLAKELY

Dad, Mom thinks...

Katherine comes out of the house, upset and betrayed and furious all at once. Followed closely by Jane.

KATHERINE

What? What do I think, Sam? What?
(to her husband;
devastated)
(MORE)

KATHERINE (CONT'D)

You swore on his life! You swore
on your child's life you would
never betray me again.

Lisbon arrives by car and approaches in BG as this scene unfolds.

BLAKELY

Come on inside, hon. I'll tell you
the truth. But not out here.

KATHERINE

Oh no, not out here! Nobody must
know! You're Dale Blakely!
You have civic awards. You're one
of the good guys...

BLAKELY

(grabs her arm)
Get in the house now!

JANE

Detective Blakely...

Without hesitation, Blakely pivots around and punches Jane on
the nose.

BLAKELY

Shut your mouth.

The Blakely family goes indoors. Lisbon runs to help Jane.

LISBON

You okay?

JANE

Eh. On the up side, you can arrest
him for assault. We get to ask him
some tough questions.

LISBON

(takes out her phone)
Yes. But this new technique you
have goading people into attacking
you? I would rethink that.

JANE

(still clutching his nose)
I can't disagree.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

29 INT. BULLPEN. CBI HQ - DAY (D/3 CONT'D) 29

Rigsby and Van Pelt enter flanking Dale Blakely, and lead him toward the INTERROGATION ROOM. Watched by Minelli and Lisbon.

MINELLI

Now we're arresting them. Hooray.

LISBON

We have the right. He assaulted Jane. And he looks good for the murders.

Minelli sighs.

MINELLI

Before you charge a cop with murder, he better look better than good. He better look like the damn Mona Lisa.

LISBON

Yes --

MINELLI

(cutting her off)

Because if you're wrong, we'll have no murder suspect. The Attorney General will have no narcotics case against Carris. And we'll have wrongly arrested a distinguished veteran officer in his home jurisdiction.

As he slouches away.

LISBON

(to his back)

Yes, boss.

30 INT. INTERROGATION ROOM. CBI HQ - DAY 30

Cho and Blakely stare at each other.

CHO

What was the nature of your relationship with Patrice Matigan?

BLAKELY

I was helping her out.

(CONTINUED)

CHO

Helping her with close to a thousand bucks a month. That's a lot of help. What did she give you in return?

BLAKELY

Nothing.

CHO

Okay. What story did you tell your wife about the money?

BLAKELY

I have nothing else to say.

CHO

But how on earth were you making ends meet? Did you maybe take a little drug money now and again?

BLAKELY

(ferociously)

I've never taken a penny. Not a penny!

CHO

So I guess if Patrice started asking you for more money, you'd have been hard pressed, right?

Blakely restrains himself.

BLAKELY

I want a lawyer.

Cho rises.

CHO

I'll arrange that for you.
(turns to go, comes back)
Oh yes. Where's your service revolver, Detective Blakely? Agent Rigsby tells me you didn't have it with you.

BLAKELY

It was stolen.

CHO

Oh?

BLAKELY

From my car.

30

CONTINUED: (2)

30

CHO

Okay. No problem. Happens.
A .38 was it?

BLAKELY

Yes.

CHO

I'll get you that lawyer.

31

INT. OBSERVATION ROOM. CBI HQ - CONTINUOUS

31

Jane and Lisbon watch Blakely, who stares bleakly at the glass, like a condemned man.

JANE

He's not going to talk. Poor soul.

LISBON

He made his bed. He has to lie in it.

JANE

Never understood that one. Why does anyone have to lie in a bed just because they made it? What's to stop them from sleeping in another bed, or on the floor if they like?

Van Pelt comes to the door.

VAN PELT

Sam Blakely's here.

32

INT. BULLPEN. CBI HQ - DAY

32

Sam Blakely is waiting, in Davis PD uniform, looking very unhappy.

Rigsby, smiling and laughing, walks by with Rick Carris, offering him a stick of gum as they go. Sam watches puzzled.

A beat later, Lisbon, Jane and Van Pelt appear.

LISBON

Officer Blakely, thank you for coming.

SAM BLAKELY

I had no choice. You have my father locked up.

JANE

Is your mother okay?

(CONTINUED)

32

CONTINUED:

32

SAM BLAKELY

You don't worry about my mother.
My father is innocent.

JANE

We know that.

SAM BLAKELY

You people are making a terrible
mist -- What?

JANE

We know your father didn't do it.

33

INT. BULLPEN. CBI HQ - A MOMENT LATER

33

Van Pelt zips through A GRAINY SURVEILLANCE TAPE on a
COMPUTER SCREEN. It's shot at night and it shows the ALLEY
behind a LIQUOR STORE and the DAVIS MOTOR INN PARKING LOT in
the BG.

LISBON

This is from the security camera at
the liquor store in front of the
motel. We finally got to look at
it today.

ONSCREEN at high-speed, cars and people coming and going.
Van Pelt switches to normal speed.

VAN PELT

This is 12:40 AM. That's Patrice
Matigan.

Patrice Matigan's hatchback pulls into the motel entrance and
goes out of sight when she parks. Then we see her walk
across frame headed toward the stairs to room 222, both just
out of view. (What we don't see is the little jump cut in
the tape.) Then, a SMALL ND CAR pulls into the motel
entrance.

VAN PELT (CONT'D)

And that is Rick Carris' man.

The ND CAR parks in view in the motel entrance.

JANE

We misjudged Carris. He found
Patrice, and had a man follow her.
Watch now.

A MAN IN SUNGLASSES -- far too grainy and small to tell who
he is -- gets out of the ND Car and walks toward the stairs
to room 222 and out of view.

(CONTINUED)

JANE (CONT'D)

Bang bang bang.

ONSCREEN: A PASSER-BY outside the motel seems to duck instinctively as if at the sound of Jane's pretend gunshots then exits frame.

Then the man in sunglasses reappears, runs back to his car, gets in and makes a quick exit.

SAM BLAKELY

You can see his plate right there.
Can you make it bigger?

VAN PELT

Yes, we can. We have it.

She demonstrates, ZOOMING IN ON the plate...

VAN PELT (CONT'D)

We know who he is. A thug who
works for Carris name of Q-Tip.

JANE

But get this. Carris says Q-tip
didn't kill Patrice and Joe. He
says Q-Tip was there to kill Joe,
but he got there too late. Someone
else got to him first.

SAM BLAKELY

That's got to be a bunch of bull.

LISBON

Carris says his man Q-Tip saw who
actually killed Joe and Patrice.
Saw the whole thing. So Carris is
offering us a deal. If we let him
out, his man Q-Tip will tell us
exactly what he saw, and ID the
real killer.

SAM BLAKELY

(incredulous)
And you believe him?

Lisbon and Van Pelt smile, amused.

JANE

Of course not. It's a transparent
con. Q-Tip killed Joe and Patrice
alright. Carris is trying to save
his skin by laying the blame
elsewhere.

LISBON

On your father probably. We figure he must know about his connection to Patrice. So we're going to play along. Let the shooter come to us. Carris will set up a meet with Q-Tip tonight. We'll grab up Q-Tip and work on him until he tells us the real story.

ONSCREEN: Sam Blakely arrives in his cruiser. Jumps out, heads toward the manager's office... Van Pelt stops the tape.

SAM BLAKELY

So, what do you need me for exactly?

LISBON

If this is going to work, we can't have angry Davis cops swarming all over Carris and his crew. But CBI is kind of unpopular with the Davis PD right now.

SAM BLAKELY

Yes you are.

LISBON

We're hoping you can have a quiet word with your Chief, let him know what we're up to.

SAM BLAKELY

Knowing the Chief he'll want to know the details. Where and when you're meeting this Q-Tip, what personnel you'll have operating undercover...

LISBON

Sure. But it has to stay close between you and the Chief. We don't want to spook Carris.

JANE

He thinks he's playing us for a bunch of idiots.

SAM BLAKELY

I understand.

33A EXT. DAVIS - NIGHT (N/3) 33A

VARIOUS SHOTS -- Small town America goes to sleep.
The streets become deserted.

34 OMITTED 34

35 INT. BULLPEN. CBI HQ - NIGHT 35

Jane and Lisbon run the show. Lisbon on a walkie-talkie system...

LISBON

Carris is on his way. He's going to call in as soon as he makes the meet with Q-Tip. Be ready to move fast. Fast. Clear?

36 INT. PARKED CBI CAR. DAVIS STREETS - NIGHT 36

Van Pelt and Rigsby eating fast food.

RIGSBY

(into walkie-talkie)
Gotcha.

37 INT. PATROL CAR (MOVING) - NIGHT 37

Sam Blakely behind the wheel...

SAM BLAKELY

(into walkie-talkie)
Okay.

38 INT. CHO'S PARKED CAR. ND LOCATION - NIGHT 38

Cho sits waiting. Reading a book. With the interior lights on, we can't see where we are outside.

CHO

(into walkie-talkie)
Roger that.

Cho returns to his book. A moment of peace.

38A INT. BULLPEN. CBI HQ - NIGHT 38A

Jane and Lisbon wait. Jane picks up the walkie-talkie...

JANE

(into walkie-talkie)
Cho... what are you reading?

Lisbon gives Jane a look. Then Cho's voice breaks in...

(CONTINUED)

38A

CONTINUED:

38A

CHO
(over walkie-talkie)
Charles Dickens. Bleak House. For
long stake-outs, you can't beat the
English nineteenth century guys.

Jane goes back to waiting. Lisbon watches him...

39

OMITTED

39

40

INT. BULLPEN. CBI HQ - NIGHT

40

Lisbon on the walkie-talkie.

LISBON
Warehouse on Fifth and Geary.
Loading dock in back. Q-Tip's
going to be in the same car we saw
on the tape. California plate Five-
Nora-Tom-Queen-nine-five-seven. Be
there in ten minutes.

41

EXT./INT. CHO'S PARKED CAR. ND LOCATION - NIGHT

41

Cho on the walkie-talkie as he starts the car.

CHO
Ten minutes? I can't get to Fifth
and Geary in ten minutes.

42

INT. BULLPEN. CBI HQ - NIGHT

42

Lisbon paces.

LISBON
Well do your best.

43

EXT. PARKED CBI CAR - NIGHT

43

Rigsby starts the car as Van Pelt clears the empty fast food
debris.

VAN PELT
(into walkie-talkie)
On our way. ETA to Geary and
Fifth, twelve minutes.

44

INT. BULLPEN. CBI HQ - NIGHT

44

Jane and Lisbon's plan seems to be falling apart...

(CONTINUED)

44 CONTINUED:

44

LISBON
(into walkie-talkie)
Dammit. Damn. He won't wait long.

She paces, thinking. Jane heads over...

JANE
(into walkie-talkie)
Officer Blakely? Are you closer to
Fifth and Geary? Officer Blakely?
Sam?

45 EXT. INDUSTRIAL AREA - NIGHT

45

UNKNOWN POV -- The area is desolate, empty. VIA THE LICENSE PLATE, we find **Q-TIP'S CAR** parked behind an empty WAREHOUSE. Engine running, but lights off. In the low light, we can just make out the figure of A MAN sitting in the driver's seat, waiting.

REVERSE ANGLE -- Twenty yards away, Sam Blakely appears from behind a corner, draws his gun (a .38) and moves swiftly and silently toward Q-Tip's car.

He comes up on the driver's side and without hesitation, FIRES SEVERAL ROUNDS through the window at Q-Tip; instantly obliterating him. Sam peers into the car to make sure the job's done.

SAM'S POV: **A CPR training dummy** lies across the front seats, shattered. What the fuck...?

Sam has only enough time to frown in puzzlement before two cars come screeching up. Rigsby and Van Pelt, then Cho climb out.

RIGSBY
Blakely, drop the gun.

From the cover of their car, Rigsby and Van Pelt have their guns trained on Sam. There's Cho on the other side, also with a gun trained on Sam.

RIGSBY (CONT'D)
Drop it!!

Sam drops his gun. It's over...

46 INT. BULLPEN. CBI HQ - NIGHT

46

Sam sits at the conference table. Cuffed, defeated, desperately sad, facing Lisbon and Jane.

(CONTINUED)

SAM BLAKELY

Carris never made a deal, did he?
There is no Q-Tip.

JANE

No. We edited the surveillance
tape ourselves. Q-Tip was just
some guy that happened to stop at
the motel at one time. Van Pelt
laid in the licence plate with
Photoshop.

SAM BLAKELY

Clever. Kudos to you guys.

LISBON

We know you're a decent man, Sam.
We know you didn't mean this to go
down like it did. Tell us what
happened.

Sam shakes his head.

SAM BLAKELY

I have nothing to say.

LISBON

There's no use hiding anything now.

SAM BLAKELY

No use explaining either.

Sam reacts as Dale Blakely enters, flanked by Cho.

CHO

Take a seat, detective.

Blakely sits next to his son. Takes his hand.

BLAKELY

(somberly)

Hey son.

SAM BLAKELY

Dad.

BLAKELY

There's always a reckoning.
This is it. Tell them the truth.

Sam turns to Lisbon and Jane.

SAM BLAKELY

The truth. Tell the truth no
matter what.

(MORE)

(CONTINUED)

46

CONTINUED: (2)

46

SAM BLAKELY (CONT'D)

That's the mark of a man, right, Dad? Tell the truth. A man has his honor and his word and that's it.

BLAKELY

Don't keep going over the same ground for godsake. Give them the facts.

SAM BLAKELY

Facts. Okay. Mom suspected that Dad was having an affair. He was spending too much money, and acting strange. I said no way. My dad? Cheat? Never. She said that one time a long time ago he already did. So why not again. I asked around on the street, and pretty soon I hear he's keeping this girl Patrice Matigan on the side. I was mad as hell. You got to understand, this integrity crap was banged into me my whole life. Right, Dad?

Blakely Sr. looks shame-faced.

SAM BLAKELY (CONT'D)

Honesty. Honor. Family. Banged into me. And all this time he's keeping some whore? No way. I went and I asked him if it was true, and he said no. I knew he was lying. Knew it. But when I went to talk to Patrice Matigan, she'd disappeared. Then last week I was on a domestic call and I saw a woman looked just like her. So Sunday night, I went back to find out the truth.

47-50 OMITTED

47-50

FLASHBACK

51 EXT. DAVIS MOTOR INN. ALLEYWAY - NIGHT

51

Sam gets out of his patrol car, tosses his hat, and puts a plain windcheater over his uniform shirt.

SAM BLAKELY (V.O.)

She went to the store and then to this motel.

(MORE)

(CONTINUED)

51 CONTINUED: 51

SAM BLAKELY (V.O.) (CONT'D)
I thought for sure she was going to
meet Dad.
(laughs bitterly)
I thought, ah-ha! I got him now.

52 EXT. MOTEL BALCONY - NIGHT 52

Sam creeps stealthily along the balcony to Room 222. The door's open, people are talking inside. Sam girds himself for an emotional scene and shoves the door open.

53 INT. DAVIS MOTOR INN. ROOM 222 - CONTINUOUS 53

Patrice and Joe turn in alarm at the entry of Sam. Instinctively Joe goes for his gun. Seeing that, Sam goes for his gun, too. Patrice yells NOOO! But too late. BLAMABAMA BLAMALAM!!! A BRIEF STORM OF GUNFIRE.

Sam finds himself standing in a roomful of smoke, two bodies on the floor.

END FLASHBACK

54 INT. BULLPEN. CBI HQ - NIGHT 54

RESUME SCENE:

SAM BLAKELY
(reliving it)
I panicked. Drove away. Then
dispatch called. Sent me right
back to the motel. I was the
closest unit. What could I do?
Refuse the call? I had to take it.

Sam Blakely breaks down in tears. He can't go on. Deep horrible tragic pain is wracking him. Blakely takes his son's hand.

JANE
Patrice wasn't your mistress, was
she?

BLAKELY
(calmly)
No. She was my daughter.

Sam knows this already, but just hearing the words still hurts him. Blakely pats his son's hand serenely, as if beyond pain.

BLAKELY (CONT'D)
How did you know?

(CONTINUED)

JANE

Sam told his mother you weren't cheating on her. And I believed him. But then who was Patrice? She had to be your daughter. Once I knew that everything else fell into place.

BLAKELY

I didn't know Patrice existed until four years ago. Her mother was dying, so she got in touch.

(MORE)

(CONTINUED)

54 CONTINUED: (2)

54

BLAKELY (CONT'D)

Told me I had a sixteen-year-old child I never knew about. Blew my mind. Blew my mind. I wanted to tell Katherine the truth, but you know, my God. I couldn't do it. Couldn't hurt her like that.

JANE

Have you told her now?

BLAKELY

Yes. She knows. She knows.

On Jane and Lisbon looking at father and son...

55 EXT. BLAKELY'S HOUSE - DAY (D/4)

55

A quiet weekday afternoon. Lawn sprinklers hissing. Jane's car pulls up outside the Blakely house.

56 INT. BLAKELY HOUSE - DAY

56

Katherine sits at the kitchen table. In a housecoat, her face is a tearful mess. As is the once pristine house. An electric kettle comes to the boil and switches off, but she ignores it.

Blakely sits on a couch in the LIVING ROOM, gazing blankly at KOREAN WOMEN'S GOLF on the TV. Has he been crying too?

The DOORBELL RINGS. They both ignore it. Then someone KNOCKS. They're not going away.

57 INT. FRONT DOOR. BLAKELY HOUSE - CONTINUOUS

57

Katherine goes to the door...

KATHERINE

Sorry. Busy right now.

JANE (O.S.)

Katherine, it's Patrick Jane. Open the door.

KATHERINE

I can't.

JANE (O.S.)

You can and you will. I have something I need to give you.

Katherine's curiosity defeats her despair. She opens the front door. Jane stands there holding Patrice's baby girl, Kaylee.

(CONTINUED)

JANE (CONT'D)

This is Kaylee, your granddaughter,
kind of.

Jane hands the baby to Katherine who, perforce, takes her.

JANE (CONT'D)

She likes Cheerios and takes her
big nap at four.

KATHERINE

What? But...

Blakely joins his wife at the door...

JANE

You are all she has. You have no
choice. Social Services will be along
later to get the paperwork signed.

KATHERINE

But --

Jane's walking backward down the front yard path.

JANE

-- The name Kaylee doesn't really
suit her if you ask me. But if you
want to change it, I don't think
anyone will make a fuss. Goodbye
Katherine. Goodbye, Dale.

Jane walks away. Katherine and Blakely look at Kaylee and
Kaylee smiles back, and gurgles. Katherine smiles.

FADE OUT.

THE END