THE MENTALIST

“Redwood”
Episode #104
August 21, 2008 – Salmon Revisions

REvised Pages

Pink Revisions – 8/15/08
1, 5, 11, 11A, 16, 20, 20A, 22, 26, 26A, 33, 45, 48, 51

Yellow Revisions – 8/18/08
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Green Revisions – 8/18/08
50

Gold Revisions – 8/19/08
14, 25, 28, 33, 34, 34A, 35, 35A, 39, 42, 44

Salmon Revisions – 8/21/08
14, 34, 34A
FADE IN:

EXT. FLAGSHIP ROAD. REDWOOD POINT - DAY (D/1)

We're deep in the hills of the northern coast. TOWERING REDWOODS line the road, making a deep green canyon, along which JANE, LISBON and CHO follow SHERIFF NELSON (50's).

NELSON
The girls were last seen leaving Sullivan's Tavern, one o'clock this morning. A truck driver saw their car around five-thirty and called it in. I only have four deputies and only a couple of 'em have ever seen a body killed in anger. If what we have here is a homicide, I need help.

LISBON
Just to be clear? Except in special circumstances, we don't help. We take over. You need to be okay with that.

NELSON
Oh-kay. I guess.

JANE
(apologetic to Nelson)
She's not a morning person. She'll improve.

LISBON
Names of the missing women?

NELSON
Nicole Gilbert and Kara Palmer. Local girls. Both twenty-one. Work together at the hunting store in town. Last night was Nicole's engagement party.

Amidst the deep shade of towering Redwoods, we come upon the crime scene -- POLICE WORK-LIGHTS illuminate an abandoned '92 VOLKSWAGEN JETTA, parked off the road in grass and brush, on an uneven patch of land, leaving the vehicle a bit skewed. Both doors left open and trunk open.

(CONTINUED)
Various Police and Ranger Personnel gathered. DEPUTY PARKER (40's) and his snuffling BLOODHOUND go around and around the Jetta; seemingly unable to pick up a scent trail.

Lisbon and Cho don rubber gloves.

LISBON
The car was found exactly like this?

NELSON
Yup. Well, no. Doors were open just like that. We popped the trunk.

JANE'S POV -- Two WOMEN'S PURSES. CAR KEYS in the ignition. A pink MP3 player hooked up to the stereo. A VERY LARGE BLOODSTAIN on the driver's seat and more blood pooling in the well of the car. A pair of high heels. In the back, there's a lot of one particular brand of cosmetics scattered around.

Lisbon starts going through the stuff in the car, turns the key in the ignition. Battery's dead.

NELSON (CONT’D)
Yup, dead as a dodo. No gas either. They must have left it running.

JANE'S POV -- The hound-dog going in circles around and around the yellow tape that surrounds the car.

CHO
(points out)
There's a different set of tire tracks here that pulled off the road. Still fresh. A truck or a big SUV looks like.

Lisbon has a look.

LISBON
Nice and crisp. Probably the trucker that reported the car. Make sure forensics gets a mold.

JANE
What's going on with your dog?

PARKER
He's confused somehow. This behavior? He's sayin', hey look!

(MORE)

(CONTINUED)
PARKER (CONT'D)
This is where they're at!
Gimme a slim jim already!

NELSON
Do you have a better dog somewhere close by?

PARKER
Sir, this is the best dog in the county. C'mon now, Dexter. Everybody's waiting on you.

JANE
Did you look under the car?

NELSON
Under the car? Of course we looked under the car.


NELSON (CONT'D)
Oh, crap.

Lisbon and Cho get down to look. Jane doesn't bother.

JANE
One or two?

POV -- UNDER THE CAR, a once beautiful girl, now a pale corpse, looks back at us.

CHO
One.

NELSON
It's Kara Palmer.

JANE
So. Where is Nicole Gilbert?

FADE OUT.

END OF TEASER
FADE IN:

EXT. WOODS - DAY (D/1 CONT'D)

A SEARCH PARTY of LOCAL COPS and CIVILIAN VOLUNTEERS plus Jane and Lisbon in motion along a dirt logging road. The Bloodhound is working now that he isn't distracted by the dead body. Jane and Lisbon are with Sheriff Nelson just behind Parker and his dog.

PARKER
Good boy, Dexter. Got 'er on lock now.

JANE
Is there any way to tell from her scent trail how fast Nicole is moving?

PARKER
Oh sure. Dexter's detecting skin cells? They fall off your body all the time at a pretty much constant rate. So the faster you move, the thinner the trail you leave.

JANE
So are we following Nicole on foot or Nicole tied up in the back of a truck?

PARKER
I don't know.

JANE
You said you could tell how fast they were moving.

PARKER
Dexter can tell. I'm just walking behind him.

LISBON
(to Nelson)
Tell us about Kara and Nicole.

NELSON
Known 'em practically all their lives. Kara was a sweetheart.

(MORE)

(CONTINUED)
You'll find no-one round here who'll say a bad word of Kara Palmer. Good churchgoing family. No trouble at all.

JANE (in other words...) Meaning Nicole Gilbert was trouble.

NELSON Nicole, well, she's had her problems. Drugs and drug related foolishness mostly. Theft, petty fraud.

LISBON Any violent offenses?

NELSON No. She's more of a troubled soul than a real bad person. Tough life. Mom died when she was seven. Dad brought her up on meth and hot dogs. He's in prison now. Drug dealing. Kara and her family was pretty much all the stability Nicole ever had.

JANE So she and Kara were good friends. Odd match up.

NELSON Real close since they were little. In small towns like this, you don't choose your friends. They're the same age, they're female. That's enough.

A quartet of PARK RANGERS join the group. KYLE's their leader. They're all pookah beads and native American tattoos on bulging muscles under their uniforms.

NELSON (CONT'D) Kyle, boys... Thanks for coming over.

KYLE Where d'you want us, Sheriff?

NELSON You guys know this valley as well as anyone. Pick your spots.
KYLE
Do we know if she's armed?

LISBON
What have you heard about this case?

KYLE
Uh, same as everybody else I guess. Some badass townie girl got mad drunk and stabbed her friend to death, then ran off into the woods.

LISBON
Kara Palmer is dead from loss of blood. Nicole Gilbert is missing. Maybe she ran off. Maybe she was abducted. We don't know. Don't assume anything.

KYLE
Message received and understood, ma'am.

Kyle and the Rangers set off.

LISBON
You know her. Could Nicole have done this?

NELSON
Who knows what others are capable of? She sure had built up a lot of bad karma. But I don't know. She's been turning her life around.

LISBON
Bad karma doesn't have an expiration date.

JANE
Actually it does, according to traditional Buddhist teaching. I'm counting on it.

INT. PALMER RESIDENCE - DAY

VAN PELT and RIGSBY with GEORGE and LESLIE PALMER (40's). Simple, God-fearing folk. Their eyes red from crying.

(CONTINUED)
GEORGE
People in town are already saying it was Nicole did this, but I don't believe it.

Leslie is silent, maybe a little less convinced of Nicole's innocence?

GEORGE (CONT'D)
She will have to tell me herself that she did this before I believe it. Nicole loved our daughter and our daughter loved her. We loved Nicole almost like she was our own.

LESLIE
Almost.

GEORGE
Why? Why would she kill her? She had her troubles the Lord knows, but she wasn't crazy.

RIGSBY
Has there been any tension between them lately?

GEORGE
No. None at all.

LESLIE
Well...

VAN PELT
Yes, ma'am?

LESLIE
That boy, that fiancé of Nicole's?

VAN PELT
Jason...
(refers to notes)
O'Toole?

LESLIE
We never met him but once or twice and he seemed nice enough.

GEORGE
He works lumber. You know how those fellas are. Like to play the buck. All but sleep at Sullivan's Tavern.

(CONTINUED)
LESLIE
These days you have to look past the tattoos and the piercings and all that, don't you? But Kara didn't think much of him.

VAN PELT
No?

LESLIE
Didn't approve. There might have been some tension there.

RIGSBY
What was her problem with Jason?

LESLIE
Just a feeling that he wasn't trustworthy I guess. You know. But Nicole was in love. She thought Kara was just jealous because Kara didn't have a boyfriend.

RIGSBY
Did Jason ever get violent with Nicole?

LESLIE
Not that I heard. But I wouldn't be surprised. Nicole's had her fair share of that type.

VAN PELT
Kara didn't have a boyfriend?

LESLIE
(defensive)
Kara could have had anyone she liked. She had no shortage of suitors. But have you seen the men round here? It's all drunken lumberjacks and hippie pot farmers. Kara had higher standards than that.

EXT. DIRT ROAD IN WOODS - DAY

Jane, Lisbon and the Sheriff pause while the Dog searches for the scent trail where the dirt road crosses a paved road.

NELSON
What's the problem now, Parker?

(CONTINUED)
PARKER
Trail's cold, Sheriff.

NELSON
Best dog in the county, huh?

At a loss, Nelson turns right around as if looking for an alternative plan among the trees.

NELSON (CONT’D)
NICOLE!

JANE
She can't answer you.

LISBON
Or doesn't want to.

JANE
No, she's a captive, or dead.

NELSON
How'd you know that?

JANE
We've come what, five miles? Nicole would have been barefoot, probably drunk. It was a dark night. No way she covers that much distance. Someone must have her in a vehicle and Dexter lost the trail.

NELSON
(to Lisbon)
Okay, so you're in charge. What do we do now?

JANE
It's close to evening. Gather everybody together and call off the search.

NELSON
Give up? There's a girl missing.

JANE
We're not giving up. Tell me. Of the men on this search party, which one would you guess is a violent sexual predator?
NELSON
Huh? What kind of a question is that?

JANE
Whose name popped into your head? Someone's did. There's always someone.

NELSON
This is your method? Asking people to guess whodunit? Strange kind of detective work you guys do.

LISBON
Jane is being dramatic, but if somebody did victimize Kara and Nicole, statistics show he'll very likely join the search party.

JANE
They enjoy the deceit. It's like being the invisible man.

NELSON
No kidding.

JANE
So gather the search party and let me have a crack at them.

NELSON
(to Lisbon)
A crack.

LISBON
He gets results.

NELSON
I know all of these guys and I'd vouch for every one of them.

(beat)
Well, most of them.


NELSON (CONT’D)
I'll call 'em in.
Coming down off SIGNAGE to JASON O'TOOLE as he comes storming out of the tavern with a brown bag of liquor and a wired expression. His hair is wild, his face dirty and scratched, and he's black with mud up to his armpits, as if he's been wading in a swamp. He digs deep in his pocket for his car keys, stops at his beaten up OLD TRUCK AND LOOKS UP --

-- to find CHO and RIGSBY leaning against it.

JASON
Get the hell outta my way you --

Jason stops, off their badges.

JASON (CONT’D)
-- What? What? I haven't got time for this!

RIGSBY
Let's have a chat.

Cho and Rigsby sit across from Jason. They waste no time.

CHO
Where were you going in such a hurry, Jason?

JASON
Back to the woods to find Nicole.

RIGSBY
How do you know she's in the woods?

JASON
I don't. I hope she's in the woods, because if she's not in the woods then she could be anywhere in the freaking world, right?

RIGSBY
Why not search with the rest of the town?

JASON
I cover more ground alone.

(CONTINUED)
CHO
Why did Kara drive Nicole home from the party? Why didn't you?

JASON
I was too drunk.
CHO
Or maybe you two had a fight?

JASON
No. We were celebrating our engagement.

CHO
That's right about when the fights start.

JASON
We video'd the whole night. You can watch and see. No fighting.

CHO
We'll do that. Where is that video?

JASON
In my truck.

Cho makes a note.

RIGSBY
There's this whole issue with Kara we have to talk about. Maybe that blew up uh?

JASON
(slight hunted look)
What issue?

RIGSBY
Kara didn't like you. Kara didn't think you were good enough for Nicole. Thought you were untrustworthy.

JASON
That's funny. Is this what you do? You try to get me all upset, so I look guilty or something?

CHO
Does it upset you? That Kara didn't like you? That she was trying to undermine you?

JASON
I couldn't care less. It's not true anyhow.

(MORE)

(CONTINUED)
Kara liked me well enough. Least I never heard her say different.

CHO
Where were you between 1 and 7am last night?

JASON
Passed out here, on the floor.

EXT. WOODS - DAY

Getting toward evening. Twenty-five Cops, Rangers, Townie Volunteers gathered, listening to Nelson.

NELSON
We'll regroup in the morning, first light. Before you go, Patrick Jane from the CBI wants to have a word with all of you.

JANE
Thank you, Sheriff Nelson.

Jane takes a beat to scan the crowd and fix their attention on him.

JANE (CONT’D)
Look at me, all of you. Listen closely. I want you all to raise your hands in the air like this. Both hands. You too, Sheriff. And you, Agent Lisbon.

Everyone does as they're told because the Sheriff is (reluctantly) doing it.

JANE (CONT’D)
Good. Very good. One of you, one of you here, killed Kara Palmer and abducted Nicole Gilbert. I want that person to lower their right hand now.

Nobody moves a muscle. Everybody stares at Jane with their hands in the air, silent. Awkward. Jane smiles sheepishly.

JANE (CONT’D)
Oh well. Usually gets a hit. Forget I spoke.

The Sheriff's RADIO CRACKLES.

(CONTINUED)
RADIO DISPATCH (O.S.)
Sheriff Nelson, we have a ten
twenty-eight reported on Nicole
Gilbert. The gas station
convenience store. I repeat, ten
twenty-eight on Nicole Gilbert... *

INT. GAS STATION CONVENIENCE STORE - DAY

A terrified COUNTER CLERK on the phone, watching NICOLE
GILBERT chug gatorade and devour chips -- ravenous with
hunger and thirst. Her hair and clothes are matted with
blood. Her eyes are wild, a little mad even, and she
brandishes a BLOODY BOWIE KNIFE. Ready to attack anyone who
comes near.

FADE OUT.

END OF ACT ONE
FADE IN:

INT. HOSPITAL. WAITING ROOM - NIGHT (N/1)

Jane, Lisbon, Nelson and a DOCTOR looking through a doorway at Nicole in bed, her head bandaged.

DOCTOR
She had a nasty blow to her head. Moderate concussion. Her feet are badly abraded, and she has a lot of minor scratches and bruises. Mild hypothermia. Physically she'll be fine in a day or so. Mentally, it's another story. When you brought her in, she was in some kind of a psychotic state. We've medicated her to take the edge off that, but she's still in deep shock. She has no memory at all of the events that brought her here.

NELSON
That's convenient. If I just stabbed my best friend to death, I'd want to forget too. Soon as she's well enough, I'm charging her and taking her to jail.

LISBON
Sheriff, Nicole's in your custody, but the CBI is leading this investigation. I'll decide when we file charges. We don't have the full facts yet.

NELSON
Facts? She's carrying what looks to be the murder weapon, and she's covered in what the forensic guys say is Kara's blood. What more do you want?

LISBON
Is she well enough to talk to?

The Doctor looks dubious.

DOCTOR
As long as you're gentle with her.
JANE
Have you told her Kara's dead?

DOCTOR
No. We didn't want to upset her. She's very fragile.

INT. HOSPITAL ROOM - MOMENTS LATER

Jane and Lisbon and Nelson enter. At first, Jane remains in the BG with Nelson while Lisbon's at the bedside.

LISBON
Hi, Nicole. My name's Teresa. I'm with the California Bureau of Investigation.

NICOLE
Hi.

LISBON
I want to talk to you about what happened to you and Kara.

NICOLE
I told the doctor. I can't remember.

LISBON
Okay. What's the last thing you do remember?

NICOLE
My party. I remember leaving Sullivan's and getting in the car with Kara. You know where my fiancé is?

LISBON
What do you remember about the party?

NICOLE
We had a good time.

LISBON
Nothing bad or unusual happened?

NICOLE
No. We drank a lot. Danced. You know. Where's Kara?

(CONTINUED)
LISBON
So you and Kara left the Sullivan in her car. Then what happened?

NICOLE
I don't know. I don't know. That's what I'm telling you. The next thing I remember, I was here in this bed. What's wrong with me? What happened? Where's Kara? Why won't anyone tell me?

JANE
She's dead.

LISBON
Jane...

JANE
Stabbed to death.

NICOLE
Oh no. No. No. It's not true. No.

Shivering manically, she buries her head in her pillow and continues to murmur -- 'no no no.' Lisbon looks to Nelson, he reacts, then Lisbon turns to Jane --

LISBON
Why did you do that?

JANE
She was going to find out some time.

LISBON
The doctor said be gentle.

JANE
Meh, doctors.

Jane goes to Nicole's bedside.

JANE (CONT'D)
Nicole, open your eyes. Look at me. Open your eyes.

Nicole opens her eyes, stares at him.
JANE (CONT'D)
I told you the truth because you can handle it. You have to. You will. Tell me you will.

Nicole nods faintly.

JANE (CONT'D)
What you have to do now, you have to remember what happened.

Nicole shakes her head.

JANE (CONT'D)
Close your eyes and remember. Close your eyes.

Nicole obeys. Struggling to go back...

LISBON
Jane...

JANE
You were driving with Kara down Flagship Road. Why did you stop? Why did you stop?

Nicole's eyelids flutter, as she recalls something.

NICOLE
I was, I was feeling sick...

FLASHBACK

INT. KARA'S CAR - NIGHT

Kara drives. A cool song on the MP3 player hooked to stereo. Nicole sits beside her, leaning against the window, nauseous.

NICOLE
Pull over now!

Kara SCREECHES to a stop. Nicole jumps out...

EXT. ROAD - CONTINUOUS

Nicole kneels beside the car. Dry heaves. The image dissolves into bright light, and the silhouette of a man.

END FLASHBACK
Nicole reliving the moment...

NICOLE
(fearful)
There's a man.

LISBON
What does he look like?

NICOLE
I don't know. I can't see. It's dark. It's cold. There's a loud rushing noise. Like water? Sssshhss.

JANE
What happened next?

NICOLE
I don't, I can't remember.

JANE
You have to.

Nicole shivers convulsively.

NICOLE
I can't. I can't!

The Doctor and a Nurse hurry in.

DOCTOR
What have you been doing to her? Out!

Jane and Lisbon and the Sheriff retreat.

Nelson, Lisbon and Jane confer.

NELSON
That's bull right there. She's got amnesia, but not so badly she can't finger someone else for killing Kara. Rushing water my ass.
JANE
No. She's telling the truth. Something happened too horrible for her mind to handle. Her memory's blocked.

NELSON
Even if that's true, maybe it's blocked because she killed Kara.

JANE
It's possible. But I don't think so. I think she's a victim.

NELSON
How can you tell?

JANE
I can see it in her eyes.

NELSON
Oh well then. Why didn't you say so? It's in her eyes. Here's me looking for facts.

JANE
Why would she kill her best friend? What's her motive?

NELSON
Why do women kill other women?

LISBON
Over men.

NELSON
Could've been fighting over Jason. Though he's no Brad Pitt.

Jane doesn't think Jason has anything to do with it, so his thoughts are elsewhere...

JANE
She was covered in blood.

LISBON
Yes?

JANE.
But it rained.
Uh?

NELSON
JANE
It rained hard for a good few hours last night. Only when Nicole reappeared, she was still covered in blood. So...

LISBON
She must have been under good cover when it rained. She must have been indoors.

Lisbon takes out her phone.

NELSON
She was hiding.

JANE
Or she was a captive. Probably near the river, hence the sound of rushing water.

LISBON
(to phone)
Rigsby, get a couple of Park Rangers and organize a search of all the empty summer cabins and sheds and storage units within earshot of the river. Caves too.

INT. SHERIFF'S HEADQUARTERS. HALLWAY - NIGHT

RIGSBY
(into cell)
You got it, boss.

INT. HOSPITAL. HALLWAY - NIGHT

LISBON
(into cell)
Oh and Rigsby? Have Van Pelt set up that video Jason shot of the party at Sullivan's Tavern...
(hangs up)
Let's go.

JANE
Sheriff, there's a man out there who needs to silence Nicole before she recovers her memory...

NELSON
So you say.
JANE
So I say. Make sure your men keep her safe. No one should enter her room.

NELSON
I know my business. You mind yours. Whatever the heck it is.

INT. SHERIFF'S HEADQUARTERS - DAY (D/2)

CLOSE ON THE MONITOR: An AMATEUR VIDEO. Grainy, handheld, unfocused. Friends, bar patrons, laughing, drinking, celebrating the union of JASON AND NICOLE.

They talk to each other, to the camera.

We PULL BACK to reveal Lisbon, Jane, Cho and Van Pelt watching ON THE SCREEN.

VAN PELT
How's Jason's alibi look?

CHO
Alibi's solid. Several people saw him passed out at the bar.

ON THE MONITOR:

We now recognize Kara. Laughing. Beautiful. An angel indeed. Her arm around Nicole. We see the joy between such good friends, the love that connects them...

JANE
Damn. Nelson was right.

CHO
About what?

JANE
Look at Jason's camera work. He's torn between Nicole and Kara.

WE SEE what he means ON-SCREEN -- the video camera constantly moving between the women.

CHO
So he had a thing for Kara, maybe. It's no proof of a motive unless Nicole knew about it.

ON-SCREEN Nicole and Kara kiss each other.

(CONTINUED)
LISBON
And it doesn't look like they were
feuding over him does it? Wait!
Stop right there. Run it back.

Van Pelt works the machine.

LISBON (CONT'D)
There! In the background. The guy
at the bar staring at Kara, wearing
the baseball cap.

VAN PELT
I can blow it up.

LISBON
Yes, get a better look at that hat.

Van Pelt types in a few commands.

ON THE SCREEN: We're CLOSE on the guy's BASEBALL HAT.

VAN PELT
(reads hat)
Earthly Pure. What is that?

LISBON
That's the brand of cosmetics we
found in Kara's car.

FLASHBACK

19 INT. KARA'S CAR - DAY

"Earthly Pure" Cosmetics gift sets on the back seat...

END FLASHBACK

20 INT. SHERIFF'S HEADQUARTERS - DAY

LISBON
Can we match that image to a DMV
database?

VAN PELT
We can try.

21 INT. SHERIFF'S HEADQUARTERS. BULLPEN - MINUTES LATER

ON THE SCREEN: The IMAGE of the MAN sporting the BASEBALL
CAP. Only now -- COOL MORPHING VISUALS -- hundreds of other
faces over his -- until there's a MATCH. To an Oregon
DRIVER'S LICENSE.

(CONTINUED)
We PULL BACK. Cho, Van Pelt and Lisbon stand around the monitor.

CHO
(reads screen)
Rulon Farnes.

Van Pelt types away on a second computer. New information POPS on the SCREEN. Rulon Farnes' FEDERAL INCOME TAX DOCUMENT.

VAN PELT
He's a truck driver for Earthly Pure Cosmetics. I'll call the company, see if I can get a track on him.

LISBON
(answers cell)
Anything?

INTERCUT:

22 EXT. WOODS - DAY

Rigsby on his cell. Kyle, the Park Ranger, waits in the BG by his TRUCK.

RIGSBY
(into cell)
We've searched every cabin and shack along the river. Nothing.

LISBON
Have them bring you back to the station.

RIGSBY
Okay, boss.

We leave Rigsby. Lisbon shuts her phone. Jane's heading for the door.

LISBON
Where are you going?

23 INT. HOSPITAL ROOM - DAY

Nicole half asleep. Jane enters.
Sits down quietly at the bedside.

JANE
Hi. Don't mind me. I'm just going to sit here a while.

Nicole stares at him bleakly.

JANE (CONT'D)
How are you doing?

NICOLE
People are saying that I killed Kara. That's why there's a policeman outside. So I don't escape.

JANE
Did you? Kill Kara?

NICOLE
I don't know. I don't think I did. Do you think I did?

JANE
No. Why would you kill Kara?

Nicole relaxes a little.

NICOLE
Yes. Why would I kill her?
(beat)
But the thing is, I don't know. I don't think I did. But I don't know.

A COMMOTION O.S.

JASON (O.S.)
Take your hands off of me!

COP (O.S.)
Back up. Don't make me tase you now son.

KYLE (O.S.)
Hey come on now...

Jane's steps out into --
Kyle the Ranger has stepped between Jason, drunk and mean, and the Cop guarding Nicole's door.

   KYLE
   Everybody take it down a notch.

   JANE
   What's going on?

   COP
   He was trying to sneak into her room.

   JASON
   I was trying to visit my girl.
   I was walking right in.

JANE'S POV - Looking back into the room. Nicole can't see what's going on outside, but she's absolutely terrified. Jane shuts the door.

   JANE
   Nobody's allowed to see her right now.

   KYLE
   Have you got any weapons on you, Jason?

Jason tries to push past the Cop and Kyle. The Cop tries to put him in an arm-lock, but Jason wrestles free. Kyle steps in to help, and together he and the Cop subdue Jason and cuff him. Jane closes the door as they are carrying Jason away, still struggling in a silent determined redneck way.

Jane takes Nicole's hand. She's white as a sheet.

   NICOLE
   Have they gone?

   JANE
   Yes.

   NICOLE
   I'm not ready to see anyone yet.

   JANE
   Are you feeling alright? Shall I get the nurse?
NICOLE

No. Don't leave me alone.
JANE
I won't.

He pulls up the chair, with his foot so that he can sit down next to her without letting go of her hand.

JANE (CONT'D)
Nicole, what was it in particular that scared you just now?

NICOLE
I don't know.
(tearful)
I'm sorry.

JANE
It's not your fault Nicole.

INT. BAR. MEN'S ROOM - DAY

As RULON FARNES (40's) takes a leak, turns to find Rigsby and Cho blocking his way. Rulon is a huge bear of a man in the slightly eccentric garb of the Ron Paul voting, UFO spotting, NRA badge-wearing kind of trucker, and a belligerent drunk.

CHO
Rulon, we need to talk with you about Kara Palmer.

They flash their BADGES. Rulon laughs, zips up, and launches himself at them.

INT. BAR. HALLWAY - CONTINUOUS

Van Pelt waiting outside the men's room, reacts to the SOUND OF A FRACAS coming from inside the men's room. She hesitates for a second, reluctant to enter the men's room, then pushes in through the door.

INT. MEN'S ROOM - CONTINUOUS

Van Pelt enters to find Rigsby on the floor stunned and Rulon with Cho in a headlock. Van Pelt doesn't miss a beat, takes two steps and kicks Rulon in the balls. Down goes Rulon in a heap on top of Cho and Rigsby.

FADE OUT.

END OF ACT TWO
ACT THREE

FADE IN:

INT. HOSPITAL ROOM - DAY (D/2 CONT'D)

Jane sitting in a chair, waiting for Nicole to wake up, gazing at the buzzing fluorescent ceiling light. An IV drips by her bed. Somewhere close by O.S, a PIANO begins to play. Random chords and notes resolve into a simple but plangent rendition of 'Fur Elise.'

QUICK CUT TO:

INT. SENIOR'S REC ROOM. HOSPITAL - DAY

This is the kind of cozy small town hospital which shares space with a senior's assisted living facility. So just down the hallway from Nicole's room, an OLD LADY in a dressing gown plays a BATTERED OLD UPRIGHT PIANO, while other SENIORS play cards, etc.

INT. HOSPITAL ROOM - CONTINUOUS

The PIANO MUSIC CONTINUES. Jane is deeply moved by the music.

FLASHBACK

INT. N.D ROOM - DAY

Jane's POV - JANE'S DAUGHTER plays 'Fur Elise.' JANE'S WIFE stands by her. She turns and looks to camera, smiles radiantly...

END FLASHBACK

OMITTED

INT. HOSPITAL ROOM - DAY

The BUZZING of his PHONE brings Jane back with a start. Jane answer in a daze.

JANE.

What? Yes? Okay. I'll be there.

He pockets the phone. Then takes a moment to compose himself. Nicole is sleeping peacefully.
Cho and Van Pelt are with Rulon.

CHO
So, how is it you know Kara Palmer?

RULON
This town is on my regular run. I stop here to eat. Hunting store's next to the diner. Walked in there one day and those tight little buns caught my attention. So hey, boy meets girl. I go over and start a conversation.

Van Pelt chafes. This man is repulsive.

Jane enters quietly, sits in BG. Beside him; a BOX LABELED EVIDENCE. As Jane rummages through the high heels, the cosmetics, the MP3 Player...

CHO
What did you talk about?

RULON
I told her I'd give her ten dollars to sit in my lap. She said no. But she said no like I was low-balling her. Not like no to the general principle. So I've been courting her you might say. When I come through here, I stop by and give her free stuff.

VAN PELT
What did you expect from Kara in return for the free stuff?

RULON
I gave her a lot of stuff. I'm thinking eventually, some form of sexual congress.

VAN PELT
And what did you get?

RULON
I disgust you, don't I?

VAN PELT
A little. Yes.

(CONTINUED)
RULON
Beautiful people like you have no
idea. No idea. Don't I have a
heart like you? Don't I want to be
held and cherished and loved like
anybody else? Yes I do. So I have
to pay for a little human contact.
Shoot me. It's not my fault I look
this way.

CHO
It is actually. With a low carb
diet and exercise you could look
very different.

RULON
(defensive)
I have glandular problems.

JANE
How much do you weigh, exactly?

Rulon looks awkward...

RULON
Two-ninety, something like that.
It's none of your business.

VAN PELT
You expected sexual favors from
Kara. What did you get?

RULON
God she was beautiful. There's
nothing more beautiful than a
beautiful woman is there? Music
maybe. A perfect melody. But what
else is as powerful?

CHO
What did you get from Kara?

RULON
Nothing at all, so far. In France
they would call her a coquette.
But I had high hopes for the
future. There's always hope.

JANE.
Yes there is.

Jane exits the room. Van Pelt and Cho exchange a glance.
What made Jane leave? But they cover it nicely.
VAN PELT
Suppose she never did put out for you. How would you feel?

RULON
Honey, if I killed all the women that rejected me...

VAN PELT
What?

RULON
I'd have to kill a lot of women.

He grins and laughs. A beat.

CHO
We can place you at the same bar where Kara was last seen the night of her murder.

RULON
Then I confess it, I was there at the bar. So were a boatload of other people.

CHO
Where were you between the hours of 1:30 and 7am that morning?

RULON
In my motel room.

VAN PELT
Were you alone?

RULON
Yes I was.

CHO
So you have no alibi.

RULON
Nope. Looks bad, doesn't it?

CHO
You seem fine with that.

RULON
I read where prosecutors are upset because juries nowadays?

(MORE)

(CONTINUED)
They watch all these crime shows on TV and they come in expecting every case to have DNA and hair and fiber what have you. You don't present the defendant's spit on a plate? Not guilty.

CHO
Are you saying that you're innocent, or careful?

RULON
You'll never know.

INT. SHERIFF'S HEADQUARTERS. HALLWAY - NIGHT
Rigsby, Cho, Lisbon and Van Pelt confer.

CHO
He has no alibi, but we have no proof. And I can't find an angle to get at him. He's shameless. He likes the attention.

Jane enters, focussing on Kara's MP3 player, ear buds in.

RIGSBY
Maybe we should let Jane at him.

They turn to Jane.

LISBON
Jane, you want to have a crack at him?

JANE
(almost shouting)
Let him go.

Lisbon pulls out the earbuds.

LISBON
Let him go?

CHO
What for?

RIGSBY
We had to fight to catch him.

Smiles affectionately at his colleagues.
JANE
You're such policemen. Yes. Let him go. Set him free. He's telling the truth.

LISBON
You know this how?

JANE
He liked Kara. So why would he kill her and kidnap Nicole? Doesn't make sense. And he blushed when he lied about his weight. A man without guile. Innocent. And Kara is not quite as innocent as she's been painted.

VAN PELT
By the word of a creep.

JANE
An honest creep, whose stuff she took, knowing what kind of a man he was.

LISBON
Free eyeliner doesn't make her a whore. And a blushing man, embarrassed by his weight hardly makes him innocent. It makes him sensitive about his weight. Hey, is that Kara's MP3 player?

JANE
Yes.

LISBON
What are you doing with it?

JANE
Listening to her music. It's very good.

LISBON
That's evidence. The MP3 player. You can't play with it.

JANE
Evidence of what?

(CONTINUED)
LISBON
It's in the log as physical evidence. It's evidence.

JANE
Okay.

He looks to the others and rolls his eyes.

JANE (CONT'D)
What's with her?

But they are equally solemn...

RIGSBY
 Seriously, if it's in the log, it's in the log. You can't touch it.

JANE
I'm sorry, I didn't realize it was a sacred thing. I'll put it back right away. Are you going to release Rulon or what?

LISBON
I wish I didn't have to, but I don't have enough to hold him.

(to Cho; begrudgingly)
Let him go. But we'll keep him under surveillance.

38 INT. SHERIFF'S HQ. INTERVIEW AREA - SECONDS LATER

Rulon sitting as before. Cho enters.

CHO
You can go. Sorry for the inconvenience.

Rulon looks a little disappointed.

39 INT. CBI SEDAN - NIGHT

Parked along a stretch of highway, Lisbon and Rigsby sit, fixed on a TRUCK ahead. On the backseat is a computer with a TRACKING GRAPHIC. The truck pulls up to a BAR and parks. The side of the truck reads EARTHLY PURE COSMETICS. Even from a distance, the figure of Rulon is easy to spot climbing out of the truck and waddling into the bar.

Rigsby starts searching the car.

(CONTINUED)
LISBON
There's nothing left to eat.
You cleaned us out this morning.

Rigsby comes up with a ketchup sachet, and considers, but discards it. Lisbon leans her seat back to settle in for a long wait. Listens to the WHOOSH of CARS PASS...
Jane gives sleeping Nicole a nudge.

    JANE
    Hey, Nicole.

She opens her eyes.

    JANE (CONT'D)
    (quietly)
    You want to get out of here?

Nicole nods. Jane hands her a bag. Pulls out the contents. Sweats.

    JANE (CONT'D)
    Put these on first. Quick as you can.

In front of Nicole's hospital room is the same Uniformed Cop. Jane comes out of Nicole's room.

    JANE
    Hi.

He stops, smiles, gestures...

    JANE (CONT'D)
    If I may?

...And lifts the peaked cap deftly from the man's head, as if it were his job to do so.

    JANE (CONT'D)
    Thank you. I'll be right back.

He walks on. The Cop takes a beat to react...

    COP
    Hey.

Jane disappears round the corner. The Cop feels compelled to follow. Jane reappears a beat later. He leaves the cop's cap on his chair, leads Nicole from her room, dressed now, and they hasten away together.
Lisbon and Rigsby still reclined back in their seats. Rigsby opens the ketchup sachet and sucks down the contents.
Rulon's truck is still parked there. Then, Lisbon sits up suddenly.

LISBON
Listen.

Rigsby does. At a loss.

LISBON (CONT’D)
You hear that?

RIGSBY
Cars?

LISBON
The flow of them. Like a hum. What if it wasn't water Nicole heard that night? What if it was the flow of traffic...?

RIGSBY
Then we should have been searching cabins on this side of town, near the highway.

LISBON
We'll split up. I'll get the Rangers to come get me and search the likely spots. You stay on Rulon.

INT. JANE'S CAR (MOVING) - NIGHT

Jane drives, Nicole rides shotgun.

NICOLE
Where are we going?

JANE
Do you trust me, Nicole?

NICOLE
Yes.

Jane turns on the MP3 player, hooked up to his car stereo. The SAME SONG that played in the BG in Nicole's first flashback plays now.

JANE
I'm going to help you remember what happened to you that night.
NICOLE
I don't want to remember.

JANE
You have to. Wherever you go, until you know the truth of what happened, you'll be haunted. Until you see Kara's death redeemed, you'll be haunted. You have to know the truth.

Then Jane lets silence hang. Lets Nicole gaze at the ribbon of road unspooling and listen to the music.

Nicoles grows pale, restless.

NICOLE
It makes me feel sad.

JANE
This is the music that was playing in Kara's car that night.

Nicoles looks up, shocked.

NICOLE
Yes! Yes. How did you know that? Are you psychic?

JANE
These machines have clocks. They log in their memory what was played when.

He turns the VOLUME UP LOUDER. The events of the evening start to bubble up. Emotion fills her face.

JANE.
Kara told you a secret, didn't she? A terrible secret that she's been keeping from you. But she had to tell you. She had to be honest.

NICOLE
I'm gonna be sick.

Jane pulls over. In the exact spot we started the episode.

NICOLE (CONT'D)
She said that I shouldn't marry Jason. Because he's no good. And I said she's wrong. (MORE)
NICOLE (CONT'D)
And she said she knows he's no good
because she, she and him were
sneaking around behind my back.
Hooking up...

Nicole weeps silently.

JANE
I'm sorry.

He lets her be for a beat.

JANE (CONT'D)
Nicole, then what happened?

Nicole's eyes go wide as she remembers what happened next.

FADE OUT.

END OF ACT THREE
ACT FOUR

FADE IN:

44 EXT. FLAGSHIP ROAD - NIGHT (N/2 CONT'D)  44

Nicole exits the car, paces. Jane gets out of the car.

NICOLE
I don't want to remember any more.

JANE
You must, Nicole.

NICOLE
I'm scared.

JANE
Nicole, I've been where you're going. I know how you feel. I know. But you have to be brave. I'm here. I won't let anything bad happen. I promise.

Nicole stares down the eerie, dark road, nods, as we...

FLASHBACK

45 EXT. FLAGSHIP ROAD - CONTINUOUS - NIGHT  45

Nicole spills out from her seat. Kneels beside the car. An emotional wreck. Dry heaves. Kara yells from inside the car.

KARA
Nicole, I'm sorry. I'm so sorry.

Nicole and Kara are momentarily blinded when they are abruptly bathed in the HEADLIGHTS OF A TRUCK that pulls up, facing them on the roadside.

A beat. Nobody gets out of the truck. The rumble of the engine and clouds of exhaust smoke create an instantly sinister vibe.

KARA (CONT'D)
(spooked)
Nicole, get back in the car...

Nicole turns to Kara.

NICOLE
Go screw yourself.

(CONTINUED)
A man climbs out of the truck and walks toward Nicole, silhouetted against the truck lights.

KARA
Get in the car!

Nicole stands up, turns to the MAN approaching, she squints. The light still preventing US or her from seeing him.

NICOLE
Hey Mister, are you looking for a good time? Because my friend here is a cheap whore. She'll be happy to do whatever you --

WHAM! The Man WHACKS Nicole in the head, she falls to the ground.

NICOLE'S OBLIQUE POV -- Kara jumps out of her car and struggles with the attacker. WE SEE THE KNIFE COME OUT AND KARA GO DOWN right on top of Nicole.

END FLASHBACK

EXT. FLAGSHIP ROAD - NIGHT

Nicole looks up at Jane, realizing...

NICOLE
Kara died trying to save me.

INT. HOSPITAL. HALLWAY - NIGHT

Nelson and the Cop, angry...

NELSON
Your man Jane just kidnapped Nicole Gilbert from the hospital!

INT. TRUCK/EXT. RESORT CABINS. WOODS - NIGHT

Kyle the Ranger's truck coming to a stop out in front of a big wooden lodge, with cabins beyond. Lisbon in passenger seat. Kyle driving.

LISBON
(on phone)
Oh no.

INT. HOSPITAL. HALLWAY - NIGHT

Nelson and the Cop...

(CONTINUED)
NELSON
Oh yes, and I'm not pleased. I'm mad as hell! You people are my guests! You can't come in here and abduct my suspects.

50 EXT. RESORT CABINS. WOODS - NIGHT

LISBON
(on phone)
Sheriff, I'm going to fix this.
Let me get on it right now.

She clicks off the Sheriff and dials Jane's number.

LISBON (CONT'D)
Sonofabitch.

KYLE
What's up?

LISBON
Personnel issue.
(beat)
Answer your phone dammit.

51 EXT. FLAGSHIP ROAD - NIGHT

Jane ignores his BUZZING PHONE because he walks with the entranced Nicole down the roadside. She stops...

NICOLE
I'm being carried now...

FLASHBACK

52 INT. TRUCK - NIGHT

The THROB of the ENGINE LOUD as Nicole is tossed into the passenger seat.

NICOLE
...and put into a car, or a truck.
I can hear the engine, feel the vibration.

As the KILLER drives off, we never see his face.

END_FLASHBACK
EXT. FLAGSHIP ROAD - NIGHT

JANE
Gasoline or diesel?

NICOLE
Sounded like a diesel.

JANE
Where is he taking you? Is it a long journey?

NICOLE
No. Not long. Short. Bumpy road. We've stopped again. He's carrying me.

FLASHBACK

INT. SHED - NIGHT

Nicole lying on a dirty, hard floor.

NICOLE (V.O.)
It's like, an old shed. Small and dark and cold and dusty. I'm scared.

She gets up, goes to the door. Pulls hard. But it won't open. She pulls at it frantically.

END FLASHBACK

EXT. FLAGSHIP ROAD - NIGHT

NICOLE
The door won't open, I can't get out!

JANE
You will get out. It's going to be fine. The door will open. It will open. Is it bolted? Chained? Maybe something's blocking it?

NICOLE
I don't think so.

JANE
Look around the room. Is there something you can use to help you open it?
Nicole looks around the room in her mind.

FLASHBACK

INT. SHED - NIGHT

Nicole gropes around the shed, and back to the door. There's nothing to help her.

NICOLE (V.O.)
There's nothing. I'm trapped.
I'm going to die! Oh God.

END FLASHBACK

EXT. FLAGSHIP ROAD - NIGHT

Nicole is quivering in fear, totally back inside the shed. Jane resists taking her hand or trying to bring her back from it. She needs to get through it herself.

JANE
Nicole, you can open the door. It's your choice. The door is unlocked if you want it to be. You have the power. Open the door Nicole. Open it.

FLASHBACK

INT. SHED - NIGHT

Nicole takes a deep breath and controls her panic. Summons her strength and tugs at the door as hard as she can.

The door flies open and --

-- KYLE the RANGER is in the doorway, knife in hand. As he lunges forward at Nicole we...

END FLASHBACK

MATCH CUT TO:

INT. ABANDONED RESORT LODGE - NIGHT

The door OPENS. Kyle stands in the doorway. Lisbon blows past him. A flashlight in her hand. She's all business. It's dark throughout the scene, except for their flashlights, and thin shafts of moonlight.

LISBON
It's freezing up here at night uh?
KYLE
And broiling in the day. Worst of both worlds.

Looking around the big room...

EXT. FLAGSHIP ROAD - NIGHT

Nicole and Jane...

NICOLE
He's got a knife on me, trying to rape me. But I won't let him.

FLASHBACK

INT. SHED - NIGHT

Kyle throws Nicole to the floor, gives her a good WHACK across the face before pinning her arms down with his knees. He sets the knife down as he unbuckles his belt, unzips his pants. But Nicole squirms and KNEES him in the groin. Kyle winces as Nicole lunges for the bloody knife before he's able to stop her. Taunting the knife at Kyle's groin, Nicole gets to her feet and runs from the shed...

OMITTED

INT. ABANDONED RESORT LODGE - NIGHT

Lisbon and Kyle searching...

KYLE
That's why this place shut down. Tourists want to be near the river.

Lisbon has a look around. As she points her flashlight every which way... Her CELL RINGS. She sees it's Jane and looks mean. Stops...

LISBON
(answers roughly)
Hey. Where are you?

INTERCUT:

EXT. FLAGSHIP ROAD - NIGHT

Jane and Nicole walk toward his car...

JANE
(on cell)
Nicole remembered everything. (MORE)

(CONTINUED)
JANE (CONT'D)
She can describe the suspect.
We're looking for a tall, well-built man with brown hair and glasses. Mid-thirties.

LISBON
That's it? That describes half the men in California.

JANE
That's it. But we know it wasn't her that killed Kara, at least. And it wasn't Rulon Farnes.

LISBON
(angry)
Nice work. For this you illegally abducted her from the Sheriff's custody.

JANE
Yes, I was going to tell you, but I figured, seeing as it's illegal, best to keep you out of it. So that you have deniability.

LISBON
That's very considerate of you. Listen carefully and do exactly what I tell you. Take her back to the hospital right now and apologize sincerely to Sheriff Nelson.

Lisbon shuts her phone.

KYLE
Wow. What was that about?

LISBON
My bad karma.

JANE
There must be something else you recall.
NICOLE
That's all I remember. That's what he looked like.

JANE
Anything else. What did he sound like? What did he smell like?

Long beat. Nicole thinks.

NICOLE
Pineapple.

INT. ABANDONED RESORT LODGE - NIGHT

Kyle and Lisbon looking around...

KYLE
How's she doing by the way?

LISBON
Who?

KYLE
The girl. Nicole. How's she holding up?

LISBON
Okay, considering.

KYLE
She remember anything yet?

She glances at him keenly.

LISBON
We're working on it.

KYLE
Good. Good.

LISBON
(wipes surface)
By the look of the dust, no-one's been here in a while. Is this the last place to look at?

KYLE
There's one more.

LISBON
Let's go then.
Lisbon goes to the door, with Kyle in tow. Another PHONE CALL. She answers.

INT. JANE'S CAR - NIGHT

JANE
(to phone)
Pineapple. He smelled of pineapple.

INT. ABANDONED RESORT LODGE - NIGHT

Lisbon frowns.

LISBON
Pineapple? What the hell go --

She sees Kyle react, and, oh damn. Lisbon's eyes go wide for an instant as she remembers where she just smelled pineapple.

FLASHBACK

INT. KYLE'S TRUCK - NIGHT

Lisbon's POV -- Hanging off the rearview mirror is a PINEAPPLE AIR FRESHENER.

END FLASHBACK

INT. ABANDONED RESORT LODGE - NIGHT

Lisbon and Kyle look at each other. DOES HE KNOW THAT SHE KNOWS? She tries to act normal, while moving slowly for her gun. Kyle's armed too, and still not quite sure.

LISBON
(carefully to phone)

Lisbon drops her phone into her jacket pocket without turning it off. Uses one finger to unsnap her holster guardstrap. Kyle has his hand on his gun. It's a gunfighter type situation.

LISBON (CONT'D)
Kyle, let's stay calm and think this through.

KYLE
Think what through?

(CONTINUED)
INTERCUT:

INT. JANE'S CAR - CONTINUOUS
Via cellphone -- Jane is hearing everything that happens to Lisbon.
He puts her on hold and speed dials Rigsby...

JANE
Rigsby!

OMITTED

INT. ABANDONED RESORT LODGE - NIGHT
Lisbon and Kyle stand off -- neither wanting to be beaten by a faster draw.

LISBON
I don't want to have to shoot you. But I do need to take you into custody for killing Kara Palmer. What are we going to do about that?

KYLE
It's not like I set out to hurt her. I just wanted to talk to Nicole.

LISBON
Before she ran off to get married?

KYLE
I've noticed her around town for a long time. I didn't want her marrying that guy Jason. She was too good for him.

LISBON
Please, Kyle. I really truly don't want to hurt you.

KYLE
You like your chances, do you?
CONTINUED:

A split second in suspense and then, simultaneously, they go for their guns, and duck for cover. Neither gets a clear shot and they retreat away from each other, FIRING.

INT. JANE'S CAR - NIGHT

Jane can only listen. The SOUND of the FOREST and GUNFIRE over the phone. Then silence. He can't just do nothing...

JANE
(quietly to phone)
Lisbon...? Lisbon...

INT. ABANDONED RESORT LODGE - NIGHT

Lisbon and Kyle are concealed from each other at opposite ends of the big dark room.

ON LISBON:

JANE (O.S.)
(faintly)
Lisbon...

Lisbon takes out her phone...

LISBON
(whispering)
Shhhhhh.

INTERCUT WITH:

INT. JANE'S CAR - NIGHT

Jane on phone, Nicole listening intently...

JANE
(whispering)
Are you okay?

LISBON
Yes. Did you called Rigsby?

JANE
He's on his way. Listen, I have a good idea...

INT. RESORT LODGE - A MOMENT LATER

Kyle peeks out from behind a book shelf, gun in hand. Ducks back. When he does so, Lisbon emerges from cover long enough to slide her cellphone across the floor to the other side of the room.

(CONTINUED)
She takes a deep breath, girds herself, waits...

JANE (O.S.)
(over cellphone)
Lisbon, be careful!

BLAM BLAM BLAM -- Kyle blasts away at the cellphone.

While Kyle's attention is on the cellphone, Lisbon sprints from cover and GETS OUT THE FRONT DOOR before Kyle can react.

Kyle follows her, RUNS TO THE DOOR, jacking a new magazine into his gun. Pausing in the doorway to see which way she's gone, a gun is placed at his temple.

LISBON
Drop it.

Kyle hesitates. Maybe he should go for broke. Another gun is placed against the other side of his head, by Rigsby.

RIGSBY
Really. Drop it.

Kyle drops the gun.

RIGSBY (CONT'D)
On your knees, hands on your head.

Kyle obeys. Rigsby downs him and cuffs him.

Lisbon sits down, suddenly very tired.

JANE (O.S.)
(over cellphone)
Lisbon! Lisbon! Are you alright?
Lisbon! Lisbon...

EXT. SHERIFF'S HEADQUARTERS. PARKING LOT - DAY (D/3)

It's a wet down. With the help of local UNIs, Jane, Lisbon, Cho, Rigsby and Van Pelt load up the CBI Suburban and Sedan. Nicole finds Jane...

NICOLE
Was hoping I'd find you here.

JANE
We're about to hit the road.

Nicole gives Jane a hug. In the BG George Palmer EXITS the Sheriff's Headquarters carrying the BOX of EVIDENCE.

(CONTINUED)
NICOLE
Thank you.

JANE
Eventually you'll remember the good stuff.

Nicole nods, wanting to believe that. George approaches, goes to Lisbon.

GEORGE
It goes without saying...

LISBON
(heartfelt)
You're welcome.

GEORGE
(to Nicole)
You ready to go?

Nicole shakes hands with Lisbon.

LISBON
Bye.

George and Nicole walk off. Jane and Lisbon walk back to the CBI vehicles, kind of blue. Lisbon looks for a cheery subject...

LISBON (CONT'D)
Hey, you believe that guy fell for the old cellphone gag?

JANE
What d'you mean, the old cellphone gag? I invented that there and then. Rather brilliantly I thought.

LISBON
Please. I've seen that done a dozen times.

JANE
What do you mean? Where?

LISBON
On TV.

JANE
(dismissive)
Oh, on TV.

(MORE)

(CONTINUED)
Anything can happen on TV. This is real life. Where have you seen that done in real life?

They get in as do Van Pelt, Cho and Rigsby, and drive off. We CRANE UP to a GORGEOUS PANORAMA of forests and mountains and low rainclouds.

FADE OUT.

THE END