CAST LIST

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

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

*FREDERICK ROSS NAME CHANGE
MARCUS KLEIN
MITCH CAVANAUGH

*SCRIPT SUPERVISOR OMITTED
ROWAN/GEOFF
BRANDON FULTON

*RECORDIST OMITTED
THE MENTALIST

“A Dozen Red Roses”
Episode #118
February 18, 2009 – Blue Production Draft

SET LIST

INTERIORS
HOLLYWOOD PRECINCT – DAY & NIGHT
  BULLPEN
  INTERROGATION ROOM (1)
  INTERROGATION ROOM (2)
HANSON RESIDENCE (MALIBU BEACH HOUSE) – DAY & NIGHT
  LIVING ROOM
  STAIRS
TRAILER – DAY
HOLLYWOOD PARTY HOUSE – NIGHT
FITTING ROOM – DAY
HOSPITAL ROOM – DAY
CBI HQ – DAY
  INTERROGATION ROOM
  OBSERVATION ROOM

EXTERIORS
HOLLYWOOD BOULEVARD – DAY & NIGHT
  PARKING LOT
STUDIO BACKLOT – DAY
  NYC FLOWER STORE SET
  TRAILER
  ALLEY (ALONGSIDE OF A SOUND STAGE)
STREET – DAY
HANSON RESIDENCE (MALIBU BEACH HOUSE) – DAY & NIGHT
*ROSS’S APARTMENT BUILDING – DAY NAME CHANGE
CBI VAN (OUTSIDE HANSON RESIDENCE) – NIGHT
THE MENTALIST
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DAY/NIGHT BREAKDOWN

FLASHBACK DAY 0
*OMITTED

FLASHBACK NIGHT 0
*Scene 35 – 37

DAY 1
Scenes 1 – 10
(Scenes 11 – 12 Omitted)

DAY 2
*Scenes 13 – 16, 19 – 21
*(Scenes 17 – 18 Omitted)

NIGHT 2
Scenes 22 – 24

DAY 3
Scenes 25 – 26

NIGHT 3
Scenes 27 – 28

DAY 4
Scenes 29 – 33

DAY 5
Scenes 34, 38 – 39
FADE IN:

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

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

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

2 EXT. PARKING LOT - CONTINUOUS

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

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

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

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

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

JANE
A golfing buddy of the AG.

LISBON
Correct, but not quite fair.

JANE
Statehouse cronies deserve justice too.

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

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

LISBON
Felicia Scott?

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

LISBON
(can't place her)
Okay. My point, if this was drug trade related, the AG will approve whatever resources it takes to close. Anybody hear the shots, see what happened?

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

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

RIGSBY (CONT'D)
Does he have kids?

Lisbon looks at her notebook.

LISBON
A daughter, sixteen.

Jane gives the FORENSICS TECH a friendly smile.

JANE
Hello. Any car keys on him?

CSI MAN
Nope.

(CONTINUED)
JANE
How about a valet ticket?

CSI MAN
Nope.

JANE
Hmmm. Nobody walks in LA.

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

NEW ANGLE

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

CHO
And where were you going when you found the victim?

CHARLIE CHAPLIN
(Russian accent)
I don't speak.

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

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

Marilyn sounds nothing like Marilyn.

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

CHO
What is your work?

MARILYN MONROE
I'm Marilyn.

CHO
How is that your work?

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

(CONTINUED)
CHO

Why?

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

This last to Jane.

JANE
You. What's your real name?

MARILYN MONROE
Norma Jean Baker.

JANE
Your real real name.

MARILYN MONROE
Yolanda Quinn.

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

MARILYN MONROE
I guess...

Jane fixes her attention.

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

She shrugs...

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

MARILYN MONROE
What thing?
JANE
Give me the valet ticket, Yolanda.
The one you stole off the dead man.

Yolanda looks jolted, guilty.

MARILYN MONROE
I haven't got any valet ticket.

JANE
Then tell Charlie to give me the valet ticket.

Beat.

MARILYN MONROE
Give it to him.

Charlie's disgusted.

CHARLIE CHAPLIN
Ach, sonofabitch.

MARILYN MONROE
(firmly)
Give it.

Charlie produces the valet ticket. Jane takes it.

JANE
Thanks.

MARILYN MONROE
Can we go now?

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

MARILYN MONROE
Huh?

CHO
Jane...

JANE
Run.

Marilyn and Charlie hustle away...

CHO
Nice. I could arrest you for that.

Jane puts his fists up.

(CONTINUED)
JANE
You'll never take me alive copper.

CHO
Seriously.

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

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

EXT. PARKING LOT - MINUTES LATER

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

LISBON
Where did he valet?

CHO
At Musso and Frank's down the block.

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

CHO
Will do.

RIGSBY
Uh. Boss...

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

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

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

As they all consider this --

FADE OUT.

END OF TEASER
ACT ONE

FADE IN:

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

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

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

LISBON
Gabriel Fanning?

GABRIEL
That's me.

Lisbon flashes her badge.

LISBON
CBI. We want to talk to you about Felix Hanson.

GABRIEL
Why? What did he do?

JANE
He died last night.

GABRIEL
What?!

LISBON
Somewhere we can talk?

5  EXT. STUDIO BACKLOT - DAY

Lisbon and Jane walk and talk into a sit down with Gabriel. He's still reeling from the news...

LISBON
At your dinner with Hanson last night, both your credit cards were charged just after eleven-thirty. You two stay at the restaurant much longer than that?

GABRIEL
No. We left soon after. We were having a good time, but I wanted to be up early this morning. First day of production is tomorrow.
JANE
Production of what?

Gabriel holds up a SCRIPT.

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

LISBON
How did Hanson get into film producing?

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

LISBON
Felicia Scott. Remind me.

GABRIEL

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

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

JANE
What's the film about?

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

Lisbon raises a hand.

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

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

JANE  
What, in particular, did he not like?

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

LISBON  
How much has he invested?

GABRIEL  
Ten.

LISBON  
Million? Of his own money?

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

LISBON  
Did you leave the restaurant together?

GABRIEL  
We walked out together, yes.

LISBON  
Was anyone waiting for him outside?

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

LISBON  
Do you own a gun, Gabriel?

GABRIEL  
(smiles, shakes his head) No. I like guns, but I'm afraid of blowing my own head off.
EXT. STREET - SECONDS LATER

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

LISBON
So what do you think?

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

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

INT. BULLPEN. HOLLYWOOD PRECINCT - DAY

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

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

LISBON
Who is?

Van Pelt reads the SCREEN.

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

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

VAN PELT
Okay, boss.

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

VAN PELT (CONT’D)
Wait a minute. I know this guy. He's on that beer commercial.

LISBON
What?

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

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

VAN PELT
That's him. Weird huh?

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

INT. HANSON RESIDENCE - MALIBU BEACH HOUSE - DAY

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

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

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

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

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

LISBON
We're sorry for your loss.

JANE
How long were you together?
FELICIA
We've been married nearly eight years now.

LISBON
Where were you last night?

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

JANE
And you?

SYDNEY
At home.

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

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

LISBON
We found --

JANE
(interrupting)
-- What first attracted you to him? *
Not his looks.

FELICIA
* Oh really?

JANE
Really. He's not your type.

FELICIA
* What is my type?

Jane affects sizing her up.

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

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

FELICIA
* Not even close.

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

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

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

Felicia turns to Jane, stunned to hear this.

FELICIA
What? That's absurd.

JANE
Why?

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

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

SYDNEY
I'm straight edge. Have been for years.

LISBON
Do you know anyone by the name of Freddie Ross?

FELICIA
No. Who is that?

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

SYDNEY
It's mine.

Sydney reaches for her purse. Rummages through...

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

It's a picture of Sydney and a very handsome TEENAGED BOY. Jane stares at it. Takes note.
But Sydney SWIPES it from his hand, shoves it back in her purse, hiding it from Felicia, who remains oblivious.

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

**SYDNEY (CONT’D)**

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

Felicia sighs, not happy about this.

**FELICIA**

Tell him we'll be there on time.

**LISBON**

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

**FELICIA**

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

**JANE**

(to Sydney)

Are you working on the film also?

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

**SYDNEY**

Kind of.

**FELICIA**

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

**JANE**

You want to be an actor?

**SYDNEY**

Whatever. Not anymore.
FELICIA
I know it's hard now, but eventually you might be glad you were a part of something so important to your father.

SYDNEY
Hah.

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

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

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

EXT. HANSON RESIDENCE - DAY
Jane and Lisbon are seen out by Sydney.

JANE
Who's the boy?

SYDNEY
(relishingly)
Brandon.

JANE
Brandon who?

SYDNEY
Brandon Fulton.

JANE
Are you dating him?

SYDNEY
(laughs)
JANE
Your stepmother doesn't like him?

SYDNEY
No. Thank you for not saying anything.

JANE
Forget it.

LISBON
We'll be seeing you, Sydney.

Jane and Lisbon walk to their car.

JANE
Brandon Fulton.

LISBON
(tapping at her phone)
On it.

EXT. ROSS'S APARTMENT BUILDING - DAY

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

RIGSBY
Freddie Ross. Apartment 2B.

Cho presses the BUZZER again. As they wait --

RIGSBY (CONT’D)
Supposedly this guy's also an actor. In that beer commercial.

CHO
The one with the Llama?

RIGSBY
The one with the guy in the toga.

CHO
Yeah. Stupid.
(beat)
Nobody home.

Turning to go, they see a bearded FREDDIE ROSS coming toward them carrying laundry in a basket. They and he recognize each other simultaneously. As they come after him, Freddie throws the laundry, hampering them just enough to let him get to the street with a head start.
There follows a super exciting foot chase. But when Cho and Rigsby get around the corner, Ross is nowhere to be seen. *

FADE OUT.

END ACT ONE
ACT TWO

FADE IN:

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

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

LISBON (into cell)
I just spoke with Minelli's office, the warrant's on its way.

14 EXT. ROSS'S APARTMENT BUILDING - DAY

While Rigsby's on his cell --

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

15 EXT. STUDIO BACKLOT - DAY

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

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

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

Mitch has stopped them in front of VIDEO VILLAGE.

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

LISBON (into cell)
I'll call you back.

Lisbon hangs up.

MITCH
What's it mean? Closed set?

(CONTINUED)
MARCUS
I know what it means, but they're from CBI --

Mitch taps Marcus on the forehead for punctuation.

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

Lisbon flashes her badge.

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

Mitch looks hunted.

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

LISBON
It's regarding a murder investigation.

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

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

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

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

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

MITCH
That's unfortunate, but hey...

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

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

Mitch is thrown off balance by this.

MITCH
I was not actually.

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

Mitch says nothing, a palpable hit.

JANE (CONT’D)
And now out of fear and avarice, you let this man Fanning bully you the same way. Same way. Get a life, Mitch.

LISBON
Or get arrested.

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

INT. TRAILER – DAY

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

GABRIEL
(angry)
Oh great. Mitch, you little scumsucker!

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

LISBON
Class A. Do you have a prescription for these?

(CONTINUED)
Gabriel doesn't and retreats into bluster.

GABRIEL
Come on. Jesus. What is this?

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

GABRIEL
Didn't we do this earlier? I answered all your questions.

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

GABRIEL
I don't abuse drugs, I use them. It's about creativity.

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

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

LISBON
Try giving it to us straight.

GABRIEL
Felicia blabbed, didn't she? Stupid bitch.
(no reply)
Fine. Yes. Hanson told me last night he was pulling his money out of the film. The day before principal photography. The shmuck.

LISBON
Without his money, production would have shut down?

GABRIEL
Yes.

JANE
This is your first feature in four years. You're difficult to work with they say.
GABRIEL
They say. Who's they? Screw they. I took some time out to recharge. I've been exploring other aspects of my life.

JANE
Narcotics and despair.

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

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

JANE
Hanson's death was awfully convenient for you then.

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

JANE
And then, you felt pretty good.

Gabriel takes Jane's hand.

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

Mitch pokes his head around the door.

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

GABRIEL
Thanks, Mitch, you incompetent weasel.

Gabriel gets up and heads for the door.

LISBON
Wait a second.

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

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

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

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

Mitch makes a quick calculation...

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

GABRIEL
Can I go now, ma'am?

Lisbon shrugs, nods. Gabriel heads for the door.

MITCH
Go win an Oscar, Gabe.

Offers and receives a fist-bump.

GABRIEL
Yeah yeah.

Gabriel exits.

LISBON
Mitch Cavanaugh, you're under
arrest.

She takes out her phone.

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

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

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

No I don't.

JANE

Sure you do.

PRELAP:

GABRIEL (O.S.)

Action!

OMITTED 17-18

EXT. NYC FLOWER SHOP SET. STUDIO BACKLOT - DAY

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

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

FELICIA/ROSE

Daisy, where are you?

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

SYDNEY/DAISY

(flatly)

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

FELICIA/ROSE

Oh but pudden, you have to come.

SYDNEY/DAISY

Why? Why is it so important?

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

FELICIA

Line.

SCRIPT SUPERVISOR (O.S.)

(feeding line)
Rowan's on his way --

FELICIA/ROSE

Rowan's on his way here, to meet you. I called him and pretended to be you.
SYDNEY/DAISY
Oh Mom, no. You didn't.

FELICIA/ROSE
I did. I'm sorry bunny.

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

Felicia drops character.

FELICIA
(off book)
-- Darling Sydney, please...

GABRIEL
(oi)
Cut.

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

SYDNEY
Okay.

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

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

SOUNDMAN (O.S.)
Rolling...

GABRIEL
Action.

Sydney puts real life into her lines this time.

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

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

Gabriel silently cues the entrance of a handsome young actor, (20's) playing ROWAN, a preppy rich guy. Rose doesn't notice him at first and keeps talking on the phone.
FELICIA/ROSE (CONT'D)
Love can be cruel, but it's the only thing we have in -- Hello? Hello? Oh.

This last as she notices Rowan.

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

ROWAN
Good morning, Mrs. Atkins.

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

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

FELICIA/ROSE
Oh?

ROWAN
What you said just now? About love?

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

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

Rowan's real voice is estuary English...

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

FELICIA
(defensive)
Excuse me for being emotional today.

(to Gabriel)
I'm sorry, but it feels like the scene's still playing very flat. I have an idea.

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

(CONTINUED)
GABRIEL
Felicia, I've had this sonofabitch
scene rewritten twenty times for
you.

FELICIA
And it's still not right.

GABRIEL
(muttering)
Die screaming you malignant harpy.

FELICIA
Excuse me?

GABRIEL
(to the AD)
Take ten.

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

GABRIEL (CONT'D)
Let's talk, princess.

In BG Jane glides around corner to...

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

Sydney gets in a golf cart. Jane approaches.

JANE
Hey.

SYDNEY
Hey.

JANE
You're a good actor.

SYDNEY
Thank you.

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

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

JANE
Why do --
INT. INTERROGATION ROOM. HOLLYWOOD PRECINCT - DAY

Mitch sits opposite Cho.

CHO
So what do you know, Mitch?

MITCH
Nothing?

CHO
Jane says you know stuff.

MITCH
And he's always right, is he?

CHO
Pretty much.

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

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

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

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

MITCH
No comment.

CHO
You'll go to prison to protect Fanning?

MITCH
"How good of an agent is Mitch Cavanaugh?"

(MORE)

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

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

Beat.

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

CHO
Frederick Ross.

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

CHO
You know where to find him?

Beat.

MITCH
Maybe.

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

MITCH
Deal.

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

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

CHO
There he is.

Cho spots Ross through the throng. Goes after him.

(Continued)
The BUYER takes off. Van Pelt runs after him.

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

RIGSBY
Gotcha.

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

FADE OUT.

END ACT TWO
ACT THREE

FADE IN:

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

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

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

CHO
How do you know Felix Hanson?

ROSS
Never met the guy in my life.

CHO
He called your cell phone minutes before he was shot.

ROSS
I was in bed.

RIGSBY
Can anyone attest to that?

ROSS
Bruce.

CHO
And where can we find this Bruce?

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

RIGSBY
What did Hanson say when he called?

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

CHO
You sleeping with her?

ROSS
No. She's like, ten.
Sixteen.

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

And where's Brandon now?

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

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

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

We just need an ending.

Cho pulls his chair closer.

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

Thanks for the tip. Can I call my lawyer now please?
SYDNEY
You sound like my father.

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

SYDNEY
You're the man, you figure it out.

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

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

LISBON
From Freddie Ross?

SYDNEY
From whoever.

JANE
How d'you meet Freddie?

SYDNEY
I don't know. Around.

LISBON
He says Brandon Fulton hooked you up.

SYDNEY
Brandon's not like people say he is.

LISBON
(off a sheet)
Brandon Fulton, 19, Actor. Nine prior arrests for DUI, disorderly conduct, drug possession, etcetera.

JANE
(to Lisbon)
Why do women love bad boys so much? Some secret longing for emotional pain I guess.

Lisbon gives him a deadpan.

(CONTINUED)
JANE (CONT'D)
What do you think, Sydney?

SYDNEY
Can I go now?

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

SYDNEY
Yes.

JANE
Why did they dislike him?

SYDNEY
(evasive)
You know, they said he was a bad influence.

JANE
What did he make you do?

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

JANE
Like?

SYDNEY

LISBON
A gun? What kind of gun?

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

Jane and Lisbon exchange a glance.

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

SYDNEY
Of course. I love him.
JANE
So you disobeyed them and kept seeing him. Did your father find out?

SYDNEY
No. No. I haven't seen him.

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

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

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

LISBON
Where is he now?

SYDNEY
I don't know where he is.

INT. HANSON RESIDENCE. LIVING ROOM - DAY (D/3)
Lisbon and Jane are at the house with Felicia. Jane peruses the room, listens as Felicia talks with Lisbon.

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

LISBON
She said she stole a gun, amongst other things.

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

LISBON
What caliber?

FELICIA
Forty-five I believe.

LISBON
You didn't report the theft?

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

Your husband was killed with a forty-five.

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

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

And Brandon?

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

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

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

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

Forgive her. Show her love. Show her that we all make mistakes. But we have the power to give ourselves a second chance. She deserves that. We all do.
LISBON
Do you know if Sydney and Brandon were still seeing each other?

FELICIA
Did you ask her?

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

FELICIA
Then I believe her.

LISBON
He's been calling this house regularly.

Felicia's face falls.

FELICIA
Oh Sydney. Sydney.

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

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

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

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

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

Lisbon blushes.

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

FELICIA
I'll always be grateful.
Jane and Lisbon walk back to their car.

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

LISBON
Hush.

JANE
You know what I predict?

LISBON
No.

JANE
Guess.

LISBON
Just tell me.

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

Lisbon looks at him deadpan.

JANE (CONT'D)
Brandon Fulton will pay a visit to the Hanson residence tonight.

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

JANE
Love is not blind, but it is often stupid.

LISBON
I'll arrange a stake-out.

They get in the car.

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

Moonlight on the Pacific Ocean.

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

CHO
(doesn't look up)
They have gadgets that will do that for you. The sound of waves on a beach. Or waterfalls, rain, whatever.

RIGSBY
Not the same as the Pacific Ocean, is it?

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

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

RIGSBY
The eagle has landed.

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

RIGSBY (CONT'D)
There...

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

RIGSBY (CONT'D)
Crap. He's in already. He must have a key.

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

INT. HANSON RESIDENCE - NIGHT

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

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

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

Rigsby and Cho rush in, stop dead.

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

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

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

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

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

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

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

CHO (CONT'D)
Forty-five.

RIGBSY
Nice.  He okay?

CHO
Hope so.

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

SYDNEY
What happened?

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

(CONTINUED)
RIGSBY
(to phone)
Hey, boss. We have a good-news bad-news situation here...

FADE OUT.

END ACT THREE
ACT FOUR

FADE IN:

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

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

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

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

LISBON
He'll be fine.

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

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

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

Felicia takes a dramatic beat.

FELICIA
Oh my God. But that means...

JANE
Yes. Sydney may be an accessory to murder.

30  INT. HOSPITAL ROOM - DAY

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

(CONTINUED)
CHO
Why were you there last night, Brandon? What were you planning on doing?

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

RIGSBY
We didn't shoot you.

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

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

BRANDON
I have nothing to say about that.

CHO
Did Sydney know?

BRANDON
Did she know what?

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

BRANDON
I didn't.

CHO
Did she ask you to do it?

BRANDON
I didn't kill him.

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

(MORE)
We just want to know whether Sydney's involved.

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

CHO
A sadist?

BRANDON
Whatever man. He liked to hurt people.

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

RIGSBY
Any man would do the same.

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

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

BRANDON
I'm saying nothing. I want my lawyer.

INT. BULLPEN. HOLLYWOOD PRECINCT - DAY

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

CHO
He's lawyered up and admitting nothing.

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

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

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

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

And we recovered it in Hanson's house.

From Brandon.

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

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

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

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

That, my dear, is an excellent question.

Is Brandon going to be okay?

He'll live.

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

What would you say to him?

That's not your business.
JANE
I think I know what happened here, Sydney. I wonder if you know also.

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

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

SYDNEY
I didn't ask him to do anything.

JANE
Look at me and say that again.

Sydney looks him in the eye.

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

JANE
Alright. But so why did Brandon do it?

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

JANE
Maybe someone else made him do it.

SYDNEY
Who?

JANE
You tell me.

On Sydney thinking...

33  INT. BULLPEN. HOLLYWOOD PRECINCT - DAY

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

LISBON
What are you thinking?
JANE
I'm thinking Felicia and Sydney should go back to work.

LISBON
Oh really? Why so?

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

LISBON
Oh really?

PRELAP:

ASSISTANT DIRECTOR (O.S.)
Quiet!

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

Gabriel addresses the attentive CREW.

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

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

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

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

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

FELICIA
Let's do it.

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

(CONTINUED)
GABRIEL
Shoot it.

RECORDIST (O.S.) *
(quietly)
Speed. *

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

FELICIA/ROSE
Daisy my love, where are you?

SYDNEY/DAISY
I'm right here, Mom.

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

FELICIA/ROSE
Wow, look at you. You look, good.

SYDNEY/DAISY
Thank you. What were you calling me about?

FELICIA/ROSE
Just making sure you were coming.

SYDNEY/DAISY
Why is it so important I be here?

Felicia/Rose takes a beat.

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

SYDNEY/DAISY
Oh no. You didn't.

FELICIA/ROSE
I did. I'm sorry, bunny.

Sydney's speaking for herself now.

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

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

(CONTINUED)
FELICIA/ROSE
I did not! How can you say that?

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

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

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

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

SYDNEY
(growling)
You're not going anywhere!

FELICIA
Gabe! Cut! She's gone mad.

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

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

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

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

Sydney lets her go.

SYDNEY
Liar!

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

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

Jane walks onto the set.

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

FELICIA
(thrown)
Uh...

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

Felicia begins to suspect she's having a nightmare.

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

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

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

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

FELICIA
My work is always truthful.
JANE
Eh, there's some afternoon soap in there.

FELICIA
That's a terrible thing to say.

JANE
Tell us the truth, Felicia. Make it real.

Felicia breaks down.

FELICIA
(whispers)
I'm sorry.

JANE
What? Speak up.

FELICIA
I'm sorry.

JANE
For what?

FELICIA
(through tears)
I was angry...

FLASHBACK

35 INT. HANSON RESIDENCE - NIGHT (N/0)

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

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

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

36 INT. LIVING ROOM. HANSON RESIDENCE - NIGHT (N/0)

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

(CONTINUED)
FELICIA (V.O.)
He was suffocating me. I was
imprisoned by his ego. It was a
form of abuse.

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

FELICIA (V.O.) (CONT'D)
Brandon came along at a weak
moment. He, he forced himself on
me, and I let him. It went from
there. It just made sense.

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

EXT. HOLLYWOOD PARKING LOT - NIGHT (N/0)

Brandon leads Felix off the boulevard and down the alley.

BRANDON
She's in the car...

FELICIA (V.O.)
He told Felix that Sydney was in
trouble. And Felix came right
along.

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

END FLASHBACK

INT. INTERROGATION ROOM. CBI HQ - DAY

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

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

JANE
Men are beasts.

(CONTINUED)
FELICIA
Would you do me a favor, Patrick?

JANE
I might.

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

INT. OBSERVATION ROOM - CONTINUOUS

Sydney with Lisbon, watching Felicia.

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

JANE
True.

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

FADE OUT.

THE END