THE MENTALIST

“Blood Brothers”

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THE MENTALIST

“Blood Brothers”
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REVISED PAGES

PINK REVISIONS – 4/06/09
13, 21, 31, 32, 34, 37, 44, 44A, 45, 47, 48, 49, 50, 51

YELLOW REVISIONS – 4/13/09
45, 46, 47, 48, 49
TEASER

FADE IN:

1

EXT. WOODS - DAY (D/1)

JANE, LISBON and RIGSBY walk a seemingly uncharted path through a thicket of woods. They are being led by POLICE CHIEF ELAINE BRODY, 47.

Jane picks up some leaves, scrunches them up and smells them. Brody gives him a sidelong glance.

JANE
What is this type of tree?

BRODY
Couldn’t say.

JANE
They smell good.
(beat)
Not a local then?

BRODY
Born five miles down the road.
Just don’t give a crap about trees.
He’s there.

The SOUND of men and WALKIE TALKIES can be heard as Brody and team approach...

2

EXT. WOODS (CRIME SCENE) - CONTINUOUS

Several DEPUTIES, FORENSIC TECHS, and two or three CIVILIANS mill about. Near one of the groups of men lies the body of a fifteen-year-old boy, JUSTIN PRENTISS, lying on his back. Justin’s wearing a Bright Arch School T-shirt and shorts. He’s missing a HIKING BOOT, has a bit of a rash on his neck, and sports a big black bracelet on his ankle. Mud on his boot. The body and face are very dirty. He has a BLOODY WOUND on the side of his head. As we take this in, Brody’s giving us the rundown...

BRODY
Name’s Justin Prentiss. Student at a private school operation a couple of miles from here. They realized he was missing around six this morning, activated the electronic monitoring device he’s got on his ankle. Found him and called us at eight.

(MORE)

(CONTINUED)
M.E. puts time of death somewhere between ten and one last night. I wanted to take him down the mountain as soon as forensics were done, but as per your request, we didn’t touch him.

LISBON
We won’t take long, then you can take him down. Why’s he got the electronic monitoring device?

BRODY
Good question.
(calls out harshly)
Mr. Maclean...

ASHER MACLEAN, 48, speaking to a Deputy, turns at the mention of his name and walks over. He’s sporting a Bright Arch polo, cargo shorts and hiking boots. Woodsy with a tough hippy edge.

SHERIFF BRODY
(with a little attitude)
This is the principal of the school. Asher Maclean. These people are from the CBI. They want to know why your student had an electronic monitoring device on him.

Maclean is grieving, but stoic and staunch.

MACLEAN
Hi. Good to meet you. Ah, Justin had some truancy issues recently. Hence the device.

LISBON
What kind of school is this exactly?

MACLEAN
Bright Arch is a wilderness program for troubled youth.

JANE
Like a summer camp.

MACLEAN
No, we’re an accredited high school. Students stay at Bright Arch for a year on average. (MORE)
We provide structure and discipline through close interaction with nature. Plus the regular high school curriculum, of course.

JANE
(off Chief Brody and Maclean)
She doesn’t like you. And you don’t like her. Why is that?

Maclean’s taken aback.

MACLEAN
Ah, no comment.

JANE
Chief Brody? Why don’t you like him?

BRODY
What has that got to do with anything?

JANE
Just curious.

MACLEAN
I think you might show a little more respect.

JANE
Respect for?

BRODY
There’s a dead child here.

JANE
Yes, he’s dead. He doesn’t care how I talk to you.

Jane turns away, studies the body, kneeling to get close. Studies the ground nearby, and the surrounding trees.

BRODY
(to Lisbon)
I’ve never worked with the CBI before. Do all your units come with a clown?

Lisbon doesn’t like it when other cops have a go at Jane, especially other female cops.

(continuad)
LISBON
We get the job done.

BRODY
How about getting it done now, so we can take this kid out of here, how would that be?

Lisbon and Brody eyeball each other.

LISBON
Yes. We’ll do that.

Jane’s seen enough already.

JANE
You can move him now. We have the basic facts.

BRODY
Oh is that right? That quick huh?

JANE
Uh, yes.

BRODY
You want to enlighten us?

JANE
Oh, forensics will have told you a lot of this already no doubt. His knuckles and his knees say he was overpowered in a hand to hand struggle. A blow to his head was the coup de grace. But the ground around him is barely disturbed. No footprints but his own. So...

Jane moves off and Lisbon and Brody and Maclean are compelled to follow him uphill.

JANE (CONT'D)
The struggle must have occurred elsewhere. Uphill from here presumably. Injured animals tend to move downhill, of course.

BRODY
Do you have any actual facts?
JANE
It’s a fact that you dislike Mr. Maclean because he’s a treehugging liberal wacko, probably running some kind of cult. And he dislikes you because you’re a small-minded, provincial hayseed. Not that you are, necessarily. That’s just what he thinks.

Brody almost smiles. Almost.

BRODY
I mean facts that matter to that poor boy.

JANE
There was no moon last night. Very dark. Justin couldn’t have moved very far, injured as he was.

They move through a thicket of trees...

JANE (CONT’D)
He had a lot of dirt in his hair and in his ears, and deep under his nails. So, somewhere close by -- (he sees something ahead) Somewhere very close by, we’ll find a spot where someone...

They emerge into a little clearing, with numerous signs of human activity... empty beer bottles and other trash, graffiti on the trees -- Z KREW RULE -- and a LARGE HOLE in the ground, consistent with someone being buried and then digging themselves out.

JANE (CONT’D)
...Where someone buried him alive.

BRODY
Oh my God.

On Jane, sad to be proved right.

FADE OUT.

END OF TEASER
ACT ONE

FADE IN:

EXT. B.A. ADMINISTRATION CABIN. PATIO - DAY (D/1 CONT’D)

Jane, Lisbon, Rigsby and Cho watch as Asher Maclean, flanked by three COUNSELORS, speaks to a group of about 30 KIDS, ranging in age from 13 to 17, all wearing the same thing Justin was found wearing.

MACLEAN
I know this last couple of days have been rough. You have been exposed to a tragedy few people ever have to deal with. Losing Justin hurts. But his death cannot become your crutch for a negative attitude. You can learn and grow from this experience.

A kid, BRYAN, 15, all arms and legs, raises his hand.

MACLEAN (CONT’D)
Bryan.

BRYAN
Do we still get to do the sacred fire truth circle on Friday?

MACLEAN
I think there’s all the more reason to do it now. We need healing. Listen, kids, the strangers you see here are detectives that will be investigating the situation with Justin. They’re here to find out what happened to him, and I want all of you to answer any questions they have as best you can. Yes-yes-yes people?

ALL
(yelling)
Yes-yes-yes!

ORRIN, 13, and small for his age, pipes up to the CBI team.

ORRIN
Is it true that Justin was buried alive?

MACLEAN
Orrin --

(CONTINUED)
JANE
Yes he was.

ELLIOT, 14 -- a spectacled, skinny, bright, nerd -- sounds scared...

ELLIOT
Who did it?

A murmur rising from the kids.

MACLEAN
That’s enough now, Elliot.
(to all)
Everything will be alright. Let’s get to our classes quickly, folks. We’re wasting daylight.

All of the kids animatedly get up and start walking away, herded by the Counsellors.

ANGLE ON LISBON AND JANE and the team --

LISBON
You guys start interviewing the counsellors. We’ll dig a little deeper with the Principal. Before we get to the kids.

Maclean approaches them...

LISBON (CONT’D)
Mr. MacLean.

MACLEAN
Agent Lisbon, excuse me --

With a free hand, he pulls in Orrin by the shoulder as he and Elliot walk by. Elliot keeps walking.

MACLEAN (CONT’D)
Orrin, we only speak when we’re recognized as part of the discussion.

Orrin nods, walks away.

MACLEAN (CONT’D)
(To Lisbon)
Sorry about that. Welcome to Bright Arch. Shall we convene in my office?

They begin to walk.
A CAR comes barreling up the road, screeches to a halt. A man and a woman get out. This is DAVID and JEMMA PRENTISS, (40’s).

Catching sight of Maclean, David barrels toward him. Jemma follows, hard pressed to calm her angry husband...

DAVID PRENTISS
You sonofabitch, what happened? What happened? What did you do?

He shoves Maclean, who steps back and goes into a sort of placatory Tae Kwon Do pose.

MACLEAN
Mr. Prentiss, David, let’s be calm now please...

Lisbon swiftly steps between them.

LISBON
(firm authority)
Step back please, sir.

Lisbon shows him her badge.

JEMMA
David.

David steps back, takes it down a notch.

DAVID PRENTISS
This man was supposed to look after my son. It’s his responsibility to keep his students safe. And he didn’t. He didn’t.

He moves toward Maclean.

JEMMA
David, no.

LISBON
Mr. Prentiss. Let’s sit down and talk.

EXT. B.A. ADMINISTRATION CABIN. VERANDA - DAY

Lisbon sits with Jemma and David.

LISBON
How did you learn about Bright Arch?

(CONTINUED)
JEMMA
One of David’s colleagues had a child who was going way off track and they saw very positive results from the program.

LISBON
Justin was misbehaving?

JEMMA
He’d changed over the last year. He used to be this great kid who could tell me about anything. So thoughtful.

DAVID
And then it was as if a cloud descended over him. Suddenly, he was always locked up in his room, dour, uncommunicative. Violent on occasion. He wouldn’t reason or listen to anyone. Therapy didn’t work.

JEMMA
We needed help.

LISBON
What kind of violence did he engage in?

JEMMA
He often shouted at me and threatened his father. You know, he would be screaming and shouting, throwing furniture around like a maniac.

LISBON
Shouting. But no actual physical violence or criminal behavior.

DAVID
No.

JEMMA
You think we’re to blame.

LISBON
No, ma’am.

JEMMA
We are, we are to blame. He was out of control.

(MORE)
And I couldn’t, we didn’t know what to do. We failed. We took the easy way out. He was such a beautiful...

Overcome with emotion, she can’t continue.

DAVID
Please find out who did this.
Please.

INT. B.A. ADMINISTRATION CABIN. MACLEAN’S OFFICE - LATER

It’s got a cabin-y feel to it, but is otherwise a standard issue kind of office with a desk, file cabinet and bookshelves.

MACLEAN
Kids love to feed off the drama of things like this. I hope this can be resolved quickly.

Jane shrugs. Who’s to say.

JANE
How long has Bright Arch been running?

MACLEAN
Uh. Almost ten years now.

JANE
Was that all the students?

MACLEAN
Yes, we like to keep a low counsellor-student ratio so that everyone gets the focused individual attention they need.

JANE
What’s the pitch?

MACLEAN
I don’t follow.

JANE
The gimmick, the hook. How do you sell the place to prospective parents?

MACLEAN
Oh, we don’t really have to sell it. They come by word of mouth.

(MORE)
It’s a simple, natural, healing community where your troubled and underachieving sons and daughters will be encouraged to get in touch with their inner resources.

JANE
Encouraged how?

MACLEAN
By a code of honor and discipline. By learning wilderness skills and teamwork through an up-close experience with Mother Nature. We teach them how to survive. How to make a fire, catch a fish, make a shelter. That’s primitive, powerful stuff. Makes you strong.

JANE
That’s a good pitch.

MACLEAN
It’s a good program.

There is a small KNOCK at the door and CASSANDRA “CASSIE” MINIVER, 16, enters with a mug of tea, (we don’t notice or at least pay any attention to the letter Z’s that form the cup’s motif). She’s a tomboy through and through. Jane notices her hastily done and chipped nails. It’s the only overtly feminine thing on her. She’s been crying, and struggles to give Maclean a smile. Maclean is a tiny bit unhappy to see her, but covers it well.

MACLEAN (CONT’D)
Yes, Cassie?

CASSIE
A cup of tea?

MACLEAN
Oh. Thank you. Yes. That’s nice of you.

She hands the tea to Maclean and exits.

MACLEAN (CONT’D)
One of our great success stories. Arrived here about nine months ago angry and withdrawn. She’s blossomed wonderfully. Poor thing, a tragedy like this will set her back, I’m afraid.

(CONTINUED)
JANE

Hmmm.
(studies Maclean)
Tell me about Justin. Why was he wearing an electronic monitoring device? I don’t see anyone else wearing one.

MACLEAN

Justin has only been with us three months. He’s still in a rebellious phase. The day before yesterday, Justin left campus without permission for several hours. And refused to tell us where he had been or with whom. His punishment was spending eight hours in the reflection room and the electronic monitoring device for two weeks.

JANE

Confinement and dog collars would certainly encourage discovery of inner resources, I guess. But do the kid’s parents know that’s part of the deal?

MACLEAN

In the brochure. Page three.

JANE

So you must get sent some real problem kids. How do you handle the psychos, the ones that won’t knuckle under no matter what?

MACLEAN

We don’t take them in the first place. I vet thoroughly before every acceptance. These are all good, smart kids that went a little astray.

JANE

So no name sprung to mind when you heard about the murder.

MACLEAN

(blinks)
No. No name.

JANE

Ever hear of Zee Krew?

(CONTINUED)
MACLEAN
No. What’s that?

JANE
I’d like to talk to Justin’s friends.

MACLEAN
Of course. He was in Missy Jenkin’s teaching pod. Bear in mind, I or one of my staff members need to be present when you talk with any of our students.

JANE
You do?

MACLEAN
It’s the law.

JANE
Really?

EXT./INT. TENT AREA. JUSTIN’S TENT – DAY

A small, grim bare room with four cots in it. Each cot has a wooden chest at its foot, with the student’s name stencilled on it, military-style.

Cho and Rigsby scan the room, and unpack the meager belongings in Justin Prentiss’ chest as they talk...

RIGSBY
I hate the woods.

CHO
Would you rather be playing desk jockey like Van Pelt right now? You know he would if Van Pelt were there to play with him.

RIGSBY
Who would pay to put their kids in here? It’s not cheap, either.

CHO
A little deprivation and discipline is good for the soul.

RIGSBY
Yeah, but this is like a juvie prison camp.

(CONTINUED)
CHO
No. This is spring break in Cancun compared to juvie.

Cho shakes a book, and a small folded paper drops out.

RIGSBY
You were in juvenile hall? Seriously?

CHO
Sure. Didn’t you ever read my file?

RIGSBY
No. No. Did you read mine?

CHO
Of course. Look at this.

Cho’s unfolded the paper --

INSERT: It’s A VERY SIMPLE MAP of the school’s immediate locale, (like a pirate might draw, practical but crude, with enigmatic symbols amid naive representations of rivers and paths. A skull and crossbones is at the end of one trail, and there’s a prominent letter Z in one corner).

EXT. BRIGHT ARCH CAMPGROUND - DAY

Cho and Rigsby show the map to Lisbon.

CHO
Interesting uh?

RIGSBY
Maybe there’s treasure involved.
(off Lisbon’s deadpan)
Kidding.

LISBON
Follow the trail. Find out.

EXT. CANOE LANDING - DAY

SIX BOYS AND GIRLS, 14 to 15 in age -- including ORRIN, and BRYAN, and ELLIOT, and MARLEY. They all stand around MISSY JENKINS, 20’s, snippy muscular granola eco-schoolmarm in technical shorts and boots type -- as she demonstrates a series of knots in an insufferably deft and complex way.

Meanwhile a LARGER KID repeatedly taps Marley, 14, chubby, sweet, on the top of his head.
MISSY JENKINS
Under and over and under and over
and through. Simple. Again...
der and over and under...

Marley turns and shoves the big kid, who shoves him back.
Missy points to the larger kid.

MISSY JENKINS (CONT’D)
Chris, hit the reflection room.
One hour.

The big kid walks off punking Marley while en route.

MISSY JENKINS (CONT’D)
Marley, give me 25.

MARLEY
But he started it.

MISSY JENKINS
I hear you and I do not care.
There’ll be no aggression in my
class thank you. Give me 25.

Reluctantly, Marley hops to the ground, and does push-ups.
The other kids jeer, but lanky Bryan intercedes.

BRYAN
Not cool.

The kids immediately stop on his say so.

Jane strolls over.

JANE
Hey, lady.

MISSY JENKINS
Are you talking to me?

Jane shows his ID dramatically.

JANE
This is important. Look at me.

He pulls her into obedience by firm gestures and steady gaze
and a propulsive rhythm.

JANE (CONT’D)
I’m CBI. That’s police.
No backchat. Please do exactly as
I say.

(Continued)
MISSY JENKINS
What?
The kids are delighted.

JANE
Here. Take this...

He simultaneously hands her a bottle of water and takes the rope from her.

JANE (CONT’D)
Hold this.

He offers and she takes one rope end back.

JANE (CONT’D)
Now look at that.

He points upward, and as she looks upward, he swiftly ties her hands together, like a calf’s legs. The children roar with laughter.

MISSY JENKINS
Untie me this instant!

JANE
Sorry, your boss, Mr. Maclean told me to do it.

MISSY JENKINS
He did not!

JANE
He did. Go ask him. He’s in his office.

Missy Jenkins, embarrassed, hurries away toward Maclean’s office. Jane beckons the kids around him, and totally disarmed now, they obey.

JANE (CONT’D)
People, we have precious little time before your friend returns. Who knows most about what goes on here?

Bryan points to Elliot...

BRYAN
Elliot’s been here like two years. He knows everything.
JANE
Wow, that’s a long time out in the woods uh?

ELLIOTT
I like it here.

JANE
What was the deal with Justin? Who disliked him?

ELLIOT
Nobody. He was okay.

JANE
You say that like he was a prize jerk.

MARLEY
No, he wouldn’t win any prizes.

Laughter.

BRYAN
He was basically a good kid, but he fought a lot. With everybody.

JANE
What d’you think he was doing out in the woods?

Beat. Awkward silence.

BRYAN
Who knows?

ORRIN
The woods are a bad place.

JANE
Really? Why’s that?

ELLIOT
(very quiet)
The axman Zachariah lives there.

JANE
Who’s Zachariah?

The other kids shush Elliot with hard looks, and he immediately shuts up.

MARLEY
There is no Zachariah. It’s a story.

(CONTINUED)
Elliot backtracks.

ELLiot
Yeah, I was kidding.

JANE
No you weren’t. Come on, guys. Aren’t you a little old to believe in stuff like that?

BRYAN
A year ago, they found a townie kid dead in the woods.

ORRIN
He’d been chopped up with an axe. His head was twenty feet up a tree, with a look of terror on his face.

JANE
Okay, does Zachariah have anything to do with Z Krew?

The boys look at Jane with eyes as big as saucers saying nothing.

JANE (CONT’D)
Was Justin a part of Z Krew?

More scared silence. Just then, Missy Jenkins returns with Lisbon and Maclean in tow.

LISBON
Jane what the hell are you playing at? You can’t tie people up.

JANE
I’m sorry.

LISBON
I should think you are. You’ll be sorrier when I report this. Mr. Maclean, my apologies. We’ll be back tomorrow morning if that’s convenient.

Lisbon does all but take him by the ear as she hustles him away toward their vehicle.

But once Maclean and Missy Jenkins are out of earshot, Lisbon relaxes. She was faking the anger.

(CONTINUED)
LISBON
For the trouble you caused, I hope you got something useful.

JANE
Yes I did. They have a story that there’s a mad axman named Zachariah living in these woods.

LISBON
Ah. Zee.

JANE
Yes. Zee. I would have got more, but you came back too soon.

LISBON
Reality check. I’m your supervising agent, not your decoy.

They get in the car...

11 EXT. WOODS - DAY

Rigsby and Cho move along a deer trail deep in the woods. Cho’s using a compass to guide them.

RIGSBY
So what does it say?

CHO
What?

RIGSBY
My file.

CHO
You didn’t even read your own file?

RIGSBY
No. It’s against the rules.

CHO
You’re kidding.

RIGSBY
I like rules. Why be a cop if you don’t like rules? What did it say?

CHO
You know what it says. It’s your life. No surprises. Well, I didn’t know you were adopted, but other than that...

(.Continued)
RIGSBY
Adopted? What?

CHO
Kidding.

RIGSBY
Ha ha.

Beat. Walking.

RIGSBY (CONT’D)
Why were you in juvie?

CHO
You know, the usual reasons. Look...

Cho sees something.

HIS POV: Through the trees -- A CREEPY HOUSE. Cho checks compass and map...

CHO (CONT’D)
That house is marked on the map with a skull and crossbones.

Cho and Rigsby look at each other and walk toward the house.

RIGSBY
So, uh, what are the usual reasons you end up in juvie?

CHO
I’ll tell you all about it some time.

-- Look...

Cho shines his flashlight on a patch of undergrowth by the trail. It’s a HIKING BOOT. Cho picks it up.

RIGSBY
Looks a lot like Justin’s shoe.

EXT. HOUSE – MOMENTS LATER

Cho and Rigsby look around the front of the house, (Cho has the bagged boot bulging his jacket pocket). There’s a little red paint SPLATTER on the house. The place is dark. They approach the front door and KNOCK.

CHO
CBI.

(CONTINUED)
No answer. After several KNOCKS, they move around to the back of the house. Just then, the COCK of a shot gun. At their backs is PERCY WINSTON, 56, holding a shot gun, wild hair, and a mean drunk’s face.

WINSTON
You move, you die, you mameluke sonsofbitches.

Rigsby and Cho raise their arms.

FADE OUT.

END OF ACT ONE
ACT TWO

FADE IN:

EXT. HOUSE - DAY (D/1 CONT’D)

Winston has his shotgun trained on Rigsby and Cho. Rigsby cautiously attempts to engage Winston but ends up making him a bit more itchy.

WINSTON
Kneel down!

RIGSBY
We’re cops.

WINSTON
Kneel!

They obey.

WINSTON (CONT’D)
Ima blow your damn faces off of you, you hear? And then Ima --

Chief Brody and a POLICE OFFICER appear around the side of the house.

BRODY (very calmly)
Winston you fool, put that gun down right now!

Winston obeys.

CHO
Thank you.

BRODY
No problem.

RIGSBY
Uh, how come you’re here?

BRODY
Winston called nine-one-one. Lucky I was close.

She jacks the shell out of Winston’s shot gun.

INT. CBI HQ. CONFERENCE AREA - NIGHT (N/1)

Cho enters and sits down next to Winston, a sober drunk now; cuffed, seated. Cho occasionally scratches his neck and ankles.

(CONTINUED)
WINSTON
Will you please tell me why I’m here. I had nothing to do with that kid who died. Nothing.

CHO
You’re here because you assaulted us. But if you want to talk about Justin Prentiss, that’s fine.

WINSTON
How was I supposed to know who you are? You’re banging on the doors ‘CBI... CBI’ like that’s supposed to mean something.

CHO
We do need better brand awareness. But your response was disproportionate. You brandished a firearm. So here we are.

WINSTON
My security system went off, I was loaded, I reacted, that’s all.

CHO
You’re very security conscious. Why is that?

WINSTON
Why is that? Why not? Are there people who dislike security?

CHO
What’s been your history of contact with students from Bright Arch?

WINSTON
Zero. I have zero history of contact.

CHO
The kid who was killed, Justin Prentiss, who was buried close to your property line? He had a sketch map that showed the way to your house. Marked with a skull and bones, like it was a pirate castle or something.

Winston is thrown by that.
WINSTON
I, what can I say, I, I don’t know what that means.

CHO
How about Zachariah? That name ring any bells?

WINSTON
No.

CHO
Looks like it’s going to be a long night.

Long beat.

WINSTON
I just want to be left alone. And those kids won’t leave me alone. They come up here and sneak onto my property to mess with stuff. Let down my tires, break windows. Spray paint my door, all kinds of stuff. Every day, like a routine.

CHO
What did you do in response?

WINSTON
I tried everything to stop them, short of actual violence. I built fences, I planted poison oak all over, I installed alarms. They just took it all as a challenge. Like it’s a game.

Cho stops rubbing his neck and looks at his hand, concerned.

CHO
Were they at your home last night?

WINSTON
Night before. Three or four of `em. Throwing balloons of red paint.

CHO
Would you be able to identify any of the kids involved if you saw them again?
WINSTON
They always wore masks.
EXT. B.A. ADMINISTRATION. PARKING AREA - MORNING (D/2)
Jane and Lisbon park and walk across the grounds.
INT. MACLEANS’S OFFICE. BRIGHT ARCH - MORNING
Lisbon and Jane sit with Maclean.

LISBON
Sorry for the misunderstanding yesterday. Mr. Jane will comport himself properly today.

JANE
Yes I will. Who’s Zachariah?

Maclean blinks trying to cover his obvious fear.

MACLEAN
Who?

JANE
Zachariah.

MACLEAN
Never heard of him. Who is he?

JANE
Liar.

MACLEAN
Liar?

JANE
Liar. No point denying it. Your pants are on fire. Ablaze.

Maclean turns to Lisbon.

MACLEAN
(simmering)
I want to cooperate with you people, but this man is trying to -- I don’t know what he’s trying to do to me, but I resent it.

JANE
Okay, you should know that you sound more than a little paranoid when you talk like that.

(Continued)
MACLEAN
(to Lisbon)
That’s what I’m talking about. How is that policework?

JANE
I’m just kidding around with you. I get bored. But the thing is, you have heard of Zachariah. And you’re scared of him. And we are going to find out why.

LISBON
Let’s put a pin in that, shall we? We have information putting Justin Prentiss at the home of Mr. Winston, on the night he went AWOL. He was with a group of kids that went up there on a regular basis to torment Mr. Winston.

MACLEAN
So says Mr. Winston. He have any proof?

LISBON
Why don’t you believe him? Why would he lie?

MACLEAN
He’s a crazy old man with a grudge against the school. Perhaps he was crazy enough to do something. He’s complained plenty times before and there was never any reality to it.

LISBON
Chief Brody disagrees. She thinks some of your students are vandals, and you’re protecting them.

MACLEAN
Chief Brody’s a small town cop. She gets ideas in her head. Truth is, nobody round here likes us much. They think these kids are all delinquents and drug addicts. They’re scared and their thinking is wrong.

LISBON
You won’t mind if we ask your students about Mr. Winston’s allegations.

(CONTINUED)
Maclean has no choice really.

MACLEAN
Not at all. As long as you observe
the proper legal protocols.

LISBON
Of course.

EXT. SACRED FIRE PIT - DAY

The Students are gathered together on their tiered benches --
including Cassie, Elliott, Orrin, and Brian, and Marley. The
Staff is gathered behind Maclean.

MACLEAN
Agent Lisbon of the CBI would like
to speak to you all for a moment.
Let’s listen with respectful
attention, shall we?

LISBON
Thanks. Jane....

Jane steps up and gazes amiably at the kids.

JANE
Hello, kids.

A mumbling murmur.

JANE (CONT’D)
Let me hear you say hello.

KIDS TOGETHER
(raggedly)
Hello.

JANE
I couldn’t hear you.

KIDS TOGETHER
HELLO!

JANE
Good. Good. Who wants to see some
magic? Hands up.

Most hands go up.

JANE (CONT’D)
Watch closely then.

He holds his hands up...

(CONTINUED)
JANE (CONT’D)
Concentrate eh? Make sure I don’t do anything sneaky.

MACLEAN
This is ridic --

LISBON
Hush.

JANE
Watch my hands.

He holds his audience in suspense for ten seconds, staring at his hands. What’s he going to do?

JANE’S POV: In the stillness, it’s easy to spot Orrin absently scratch his ankle.

Jane waits a beat, then drops his hands. Waits a beat. His audience is like, huh? Just before he’s going to lose them.

JANE (CONT’D)
I need a volunteer. You.
(points at Orrin)
Stand up. Come on.

The boy obeys, self conscious.

JANE (CONT’D)
Name?

ORRIN
Orrin.

JANE
Orrin. Watch me now. I’ll demonstrate the power of telecognition. I will read your thoughts.

He holds up his hands like he’s receiving vibes...

JANE (CONT’D)
Hmmm. You’re thinking -- “Gosh I hope he can’t read my thoughts, because then he’ll know that I was up in the woods with Justin Prentiss on the night before he died, throwing paint bombs at the ol’ crazy man’s door.”

Orrin looks like a deer caught in headlights. Jane’s smiling, pleased with a trick well sprung.

(CONTINUED)
JANE (CONT’D)  
Orrin, that was kind of dumb.  
If you hadn’t thought of that bad stuff you did, I wouldn’t have known about it. You should have thought of something innocent.  
We’re going to have a quiet talk.  
Follow me. 

He turns and walks away with Lisbon. Orrin follows, then Maclean...

FADE OUT.

END OF ACT TWO
ACT THREE

FADE IN:

INT. MESS HALL. BRIGHT ARCH - DAY (D/2 CONT’D)

Orrin stares at Jane, still unsure if Jane can read minds. Lisbon and Maclean in BG...

JANE
Tell me more about Zachariah.

MACLEAN
Orrin, you may ask for a lawyer at any time.

ORRIN
Then my parents will know, right?

MACLEAN
Yes.

ORRIN
That’s okay.

JANE
Zachariah. And Z Krew.

ORRIN
Why should I tell you? You know what I’m thinking.

JANE
Yes, but it would be more polite if you said it aloud, for their benefit.

ORRIN
You can’t really read my mind, can you?

JANE
Shrewd insight. No of course I can’t.

ORRIN
How did you do that then, call me out like that?

JANE
You scratched at your poison oak rash. My colleagues tell me there’s only one place it grows around here. At Mr. Winston’s.

(CONTINUED)
JANE
Yes. Tell me about Zachariah.

ORRIN
(looks awkward)
I can't.

Jane looks to Lisbon for the bad cop angle --

LISBON
Orrin, we can let this go or we can take this to the next step. That will have to involve lawyers and your parents.

ORRIN
Zachariah was a lumberjack, hundreds of years ago. A log fell on him in the river and pinned him by the arm. His logging crew tried, but they couldn’t get him out. The river was rising and a snowstorm was coming and his crew figured he was done for anyway, so they left him there, left him for dead. Zachariah was so angry at them for leaving him, that he chopped his own arm off to free himself, then went back to the lumber camp and hacked everyone of his workmates to death, chopped them up and put their heads in the trees.

JANE
Cool.

ORRIN
That lumbercamp where they died? This is it, right here. This school is in the exact same spot.

As Rigsby and Cho enter...

JANE
Wow. What’s Z Krew?

ORRIN
It’s like, a secret club. We go up in the woods and do stuff. Zachariah is like our leader.
JANE
Who’s the deputy leader of Z Krew?

ORRIN
I don’t know.

LISBON
Come on.

ORRIN
We wear masks. The only person you know is the person who asked you to join the gang.

LISBON
Who was that?

ORRIN
(after a beat)
Bryan.

Lisbon chins to Rigsby and Cho -- pick him up. A nod and they exit.

19  EXT. TENT AREA - DAY
Bryan’s drinking from the camp’s rough hewn water fountain when he sees Rigsby and Cho walking purposefully toward him. His eyes go wide and he sets off at a run.

CHO
You can handle this, can’t you?

Rigsby grins, takes off his jacket, carefully hangs it on a tree branch... Then bolts after Bryan. We hold on Cho...

19A  EXT. TENT AREA - A MOMENT LATER
Bryan enters at a run, Rigsby sprints after, and makes a flying tackle that takes the two into the LAKE.

20  INT. MESS HALL - DAY
Bryan’s still wet, a puddle under his chair. Lisbon and Maclean talk to him.

LISBON
Who initiated you into Z Krew, Bryan?

BRYAN
The guy that jumped me in left last year.

LISBON
Who runs Z Krew?

(CONTINUED)
BRYAN
I don’t know.

LISBON
That’s hard to believe you don’t recognize anyone’s voice?

BRYAN
There’s no talking on Z Krew Ops, we only communicate by note and sign language. That’s the whole fun of it. Look, Z Krew is about running around in the woods, playing warriors. Nobody gets killed. Z Krew’s got nothing to do with Justin’s murder.

LISBON
So who does?

BRYAN
You want my guess?

MACLEAN
Guesswork isn’t appropriate for this sort of situation, Bryan.

LISBON
Guesswork is okay.

BRYAN
Cassie. She’s in it somehow.

LISBON
How so?

BRYAN
Justin was big in love with her. But she wouldn’t deal, and he didn’t like that. I saw them arguing, both real mad, a couple days ago. And now? She’s totally freaked out about his death. So you know...

MACLEAN
Many of us are upset, Bryan.

LISBON
She have a boyfriend?

(CONTINUED)
BRYAN
Nuh uh. She could have whoever, but she’s like an emo slash ice cube slash nerd? Doesn’t mess.

LISBON
What d’you think happened? Cassie killed him?

MACLEAN
That’s ridiculous.

LISBON
Let him answer.

BRYAN
Hey, ask her. All I’m saying, it wasn’t me.

LISBON
(to Maclean)
Where can we find Cassie right now?

MACLEAN
I’m sure she has nothing to do with this. But I’ll have someone fetch her for you.

Maclean goes to the door and out.

EXT. B.A. ADMINISTRATION CABIN. GARAGE/HOSE BIB - DAY

Jane basking in a spot of sun, Cho watching amused as Rigsby, in boxers, gingerly washes off some pond scum with an outdoor faucet and bucket. (An old pair of Rigsby’s jeans and a folded Bright Arch T-shirt hang on the fence nearby.)

JANE
Gave you some trouble uh?

RIGSBY
Nah. He had quick reflexes. Shouldn’t you be talking to him?

JANE
Eh, it’s too nice out to be indoors.

Rigsby finds something unidentifiable and green on his shoulder, hurriedly splashes water on it.

(CONTINUED)
CHO
Sixteen-years-old, and what?
Hundred and fifty, hundred-sixty
pounds maximum.

RIGSBY
I got him, didn’t I?

Just then VAN PELT approaches.

VAN PELT
Hey, guys. What happened to you?

Rigsby’s embarrassed to be caught with, well, his pants down.

CHO
Old age.

RIGSBY
Shut up you.

He snatches up the T-shirt, puts it on.

RIGSBY (CONT’D)
What are you doing here?

VAN PELT
Gee, thanks for the welcome.

RIGSBY
No I mean, you know what I mean.

He longingly eyes his jeans on the fence, trying to be
nonchalant.

VAN PELT
Boss wanted an extra hand if we’re
going to have to interview all the
students and staff...

Lisbon comes hustling over.

LISBON
Hi, Van Pelt.

VAN PELT
Boss.

LISBON
We’re short a girl name of Cassie
Miniver. Bryan says Justin was in
love with Cassie. He recently saw
them arguing fiercely.

(CONTINUED)
Cassie. Yes. She brought Maclean a cup of tea.

LISBON
We wanted to question her, but she’s gone. Hasn’t been seen in a couple of hours.

JANE
Huh. Interesting.

Jane’s mind is whirring away...

VAN PELT
Anybody else missing?

JANE
Good question.

LISBON
Don’t be patronizing. No, there isn’t.

VAN PELT
So she’s more likely running, not abducted.

JANE
Precisely.

LISBON
Where, is the question.

RIGSBY
Won’t go well for her if she gets lost too deep in these woods.

CHO
So what do we do?

LISBON
Chief Brody’s setting up a full scale search. We better focus on searching the woods nearby the school.

JANE
That sounds horribly tedious. Shout if you need me...

Jane strolls away, picks a daisy.

LISBON
Go, relax. Enjoy yourself.
Chief Brody and her Cops combing through woods...

BRODY
Cassie!  Cassie!

Rigsby and Van Pelt comb the woods.

VAN PELT
Cassie!

RIGSBY
Hey, can I ask you something?  
Would you read, have you read your 
co-worker’s personnel files?

Van Pelt eyes him warily.  Where’s this going?

VAN PELT
Uh.  No.  Why?

RIGSBY
No.  Good.  Neither did I.  Okay.

Van Pelt looks at him quizzically.

JANE
Hello.

Maclean hadn’t seen him there.

MACLEAN
Oh, hi.

Jane gets up, brings the daisy chain with him.

JANE
Where are you going?
MACLEAN
Into town.

JANE
Oh excellent. That’s where I want to go.

With that, he gets into the car at the same time as Maclean, sits alongside him.

MACLEAN
Um. Alright.

JANE
Thanks. Very grateful.

He shuts his door and pulls through to the other side of the gate. Stops.

MACLEAN
Would you shut the gate for me, please?

JANE
No.

MACLEAN
No? Why not?

JANE
As soon as I get out of the car, you’ll drive away without me.

MACLEAN
Why on earth would I do that?

JANE
The three Furies. Shame, guilt, fear.

MACLEAN
What?

JANE
The heart wants what it wants, doesn’t it? It won’t be denied. It makes us do bad things.

MACLEAN
What are you talking about?

JANE
Cassie, I have a gift for you.

Maclean looks shame-faced.

(CONTINUED)
Cassie, sheepish and abashed, sits up from the second row of seats, taking a blanket off her.

JANE (CONT’D)
Hi.

CASSIE
Hi.

JANE
Here.

He gives her the daisy chain crown..

CASSIE
Thanks.

JANE
Try it on.

Cassie puts it on.

JANE (CONT’D)
Beautiful.

FADE OUT.

END OF ACT THREE
ACT FOUR

FADE IN:

EXT. B.A. ADMINISTRATION CABIN. GARAGE – DAY (D/2 CONT’D) 26

Maclean parks his car. He, Jane and Cassie get out, watched by Lisbon and Brody.

JANE
Ta da.

LISBON
What is this?

JANE
Mr. Maclean here was helping Cassie run away.

BRODY
Why?

JANE
He didn’t want us to speak to her. Because...

He cues in Maclean, who remains tightlipped.

MACLEAN
I have nothing to say.

JANE
Nonsense. You have plenty. He wanted her to go before we had a chance to talk to her and find out that she and he were having what you would call sexual relations.

LISBON
Is that true?

Neither Maclean nor Cassie will even look at her.

MACLEAN
I’m saying nothing. I admit nothing. I want to speak to my lawyer. Don’t say anything, Cassie.

BRODY
You miserable little pervert.

Brody slaps Maclean, who cries out in pain.

(CONTINUED)
LISBON
That’s enough, Chief.

MACLEAN
(to Lisbon)
She assaulted me.

LISBON
I don’t think so. We’ll go back to Sacramento now. Would you like to come of your own accord, or shall we arrest you?

INT. WAITING ROOM (MINELLI’S OFFICE). CBI HQ - DAY

Lisbon and Jane and Cassie and Missy Jenkins as chaperone. Cassie’s scared, embarrassed. Wants to cooperate, but is scared too.

CASSIE
No, no. We didn’t, we weren’t, no.

JANE
Cassie, look at me. It’s easy to see when you’re lying. You get a little pulse going in your neck just there. You must tell Agent Lisbon the truth.

LISBON
Did Mr. Maclean have sexual relations with you?

Cassie takes a beat, relents.

CASSIE
Yes he did.

LISBON
One time? Or more than that?

CASSIE
More. Maybe twice a week for a few months now.

LISBON
You know that by having sex with you, Mr. Maclean was committing a crime?

CASSIE
I guess.
LISBON
Was it consensual?

CASSIE
I guess.

LISBON
You guess? Did you want to have relations with him?

Beat.

CASSIE
No, ma’am.

LISBON
So he coerced you.

CASSIE
No, ma’am.

LISBON
I don’t understand.

CASSIE
I was scared.

LISBON
Scared of who? Maclean?

CASSIE
No, he’s just a sad creep.

LISBON
Who then?

Cassie shakes her head.

LISBON (CONT’D)
You can speak freely, Cassie. You’re safe now.

CASSIE
You going to take me home with you tonight? Stand guard over me?

LISBON
Your parents are on their way here now. You’ll be safe at home.

CASSIE
That’s what Justin said. He almost made me believe it, too. Look what happened to him.

(MORE)
Nowhere’s safe.

JANE
Zachariah made you do it? A zombie lumberjack made you sleep with Mr. Maclean?

Cassie’s brief angry look tells them that’s the strange truth.

CASSIE
He told me I had to.

LISBON
Cassie, Zachariah doesn’t exist.

Cassie speaks very quietly so Zachariah won’t hear.

CASSIE
That kid they found chopped up in the woods? He thought the same thing.

JANE
Okay, how does Zachariah tell you his wishes?

Cassie doesn’t speak.

LISBON
Someone in Z Krew maybe?

CASSIE
I’ve said too much already. I’m not saying anything more. Don’t make me.

LISBON
I’ll be right back.

Lisbon purposefully gets up, exits and...

OMITTED

INT. INTERROGATION ROOM - CONTINUOUS

Maclean and Rigsby, turn to look at Lisbon at the door.

LISBON
Cassie made a statement. Charge Mr. Maclean with statutory rape.

RIGSBY
Will do.
Lisbon exits. Rigsby gazes at Maclean for a moment.

    RIGSBY (CONT’D)
    Sex with a minor... I tell you what, this looks very bad for you.

    MACLEAN
    I was kind and caring to a troubled girl. That’s all. Nothing more.

    RIGSBY
    That’s what they all say until the lab tests come back. The way we have to figure this, Justin Prentiss was in love with Cassie, and found out you were abusing her --

    MACLEAN
    -- Please.

    RIGSBY
    Abusing her, and he threatened to tell the authorities. So you clubbed him to death, you thought, and buried him.

    MACLEAN
    No. No.

    RIGSBY
    That’s what we’re thinking. How are we wrong? Did he attack you? Was it self defense?

    MACLEAN
    I want my lawyer. I’m saying nothing more to you people.

30  INT. BULLPEN. CBI HQ - DAY

Jane, Lisbon, Rigsby, Cho, Van Pelt. During this, Jane is eyeing each of them, sizing them up for reasons of his own.

    RIGSBY
    We got nothing to put him with Justin that night.

    VAN PELT
    We need a confession.

    JANE
    You won’t get one.
    (to Cho)
    Turn around? Please?

(CONTINUED)
CHO
(complying, puzzled)
What are you doing?

Jane frowns, Cho’s no good. Moves on to Lisbon...

VAN PELT
Uh, why won’t we get a confession?
A prize for the first to tell me
the answer.

Oh just tell us your damn theory.

Jane eyes Rigsby, pleased. We have a winner.

I will do that. On our way back to
Bright Arch. We need to get there
in time for the sacred fire
ceremony. Let me grab a cup of
coffee and we’ll go eh?

Jane heads toward the kitchen. Lisbon follows.

Explain first, then we go...

We stay with Van Pelt and Rigsby and Cho.

Sacred fire?

Jane, and the boys including Orrin, Elliott, Bryan and Marley
sit on benches around a picturesque camp fire. Missy Jenkins
on a bench in the B.G..

Hi kids. Good to see you again.

A murmur of greeting in response.

Dramatic few days huh? You’ve probably
been hearing all kinds of crazy stuff
about what’s going on. Don’t worry
about it. Life goes on. Your teachers*
thought it would be good if we carried*
on with the sacred fire ritual as
usual. Are you all okay with that?

The children respond -- YES THEY ARE.

Excellent. Let’s start with a
ghost story, shall we? Anyone know
a good one?

No reply.

(CONTINUED)
JANE (CONT’D)
Alright. I have a great one.
You all know about Zachariah, don’t you?

The kids look alarmed.

MARLEY
We know. But we don’t talk about him.

ORRIN
It’s bad luck.

JANE
Meh, Zachariah doesn’t scare me.
I have powers. Dead people do my bidding, not the other way around.

He tosses another log on the fire.

JANE (CONT’D)
Everyone knows about the terrible night when Zachariah hacked his former friends to pieces, yes?

The kids nod slowly in recognition...

JANE (CONT’D)
What many don’t know is what happened after that horrible crime. In punishment, the townspeople burned Zachariah alive in a huge bonfire... on this very spot. As the flames melted the flesh from his body, Zachariah didn’t scream or struggle. He just smiled at those watching and made a solemn vow. Anyone, anyone at all who tells lies about him, who uses his name for their own ends, good or evil, will live to regret it. Because he’ll come for them. He’ll rise from the grave and come for them.
ELLIO T *(uncomfortable) * Yeah right.

JANE
It’s true. He comes for them. * And if that person doesn’t tell the * truth and repent, Zachariah drags * them underground to his ghastly * lair to suffer with him in black * darkness for all eternity.

The boys stare at Jane waiting for the next thing. Jane doesn’t say anything else.

BRYAN That’s it?

JANE Yes.

ELLIO T That’s weak, dude. *

The boys laugh and relax. *

JANE Really? Is anyone here willing to * call his name out loud? *

The boys look around at each other and then... *

ELLIO T *(bravely) * Zachariah!

He looks to Marley. Marley looks a little nervous.

MARLEY Zachariah!

ORRIN Zachariah!

Everyone looks around, scared. All the kids look around and at each other. A tense beat...

ELLIO T I guess he’s on vacation.

(CONTINUED)
All of the boys relax and laugh. Jane goes to Elliot.

JANE
You shouldn’t mock Zachariah.

ELLIOT
Whatever.

A work-gloved HAND bursts from the ground and grabs hold of Elliot’s ankle!

Elliot shrieks as the hand yanks him to the ground. Bryan grabs hold of Elliot as he skids toward the chasm. The other boys are freaked and watch in frozen horror. Jane focuses on Elliot.

JANE
Tell the truth, Elliot! It’s your only chance. Who killed Justin?

With a heave, Elliot is yanked further down --

ELLIOT
It was me! I killed Justin! It was me!

Immediately Elliot stops being dragged under. He’s free. Bryan lets go and Elliot scrambles to his feet. Everyone’s staring at him in shocked silence.

JANE
Saved! Whew, that was close.

Rigsby emerges from a well camo’d hole in the ground, wearing a GHILLIE SUIT and lumberjack gloves.

JANE (CONT’D)
Oh, hey Rigsby.

The kids all laugh. Elliot is deeply embarrassed.

ELLIOT
I knew it was a joke. I was just kidding.

JANE
No. You’re a liar and a murderer, Elliot.

(MORE)
Everyone can see it now. No use hiding the fact. You lose.

A look of scary malevolence washes over Elliot’s face. Without blinking, he picks up a stick and quickly advances on * Jane. Jane takes a step back.

JANE (CONT’D)
Whoa. A little help here.

Rigsby swiftly moves in on Elliot, puts him in an armlock.

RIGSBY
It’s over, kid.

INT. MESS HALL. BRIGHT ARCH - NIGHT

Later that night... Elliot and Lisbon and Jane and Missy Jenkins.

ELLiot
Justin was an insect. He shouldn’t have interfered.

JANE
Yes, you had a sweet little system going.
(to Missy Jenkins)
He kept the kids in line with messages from Zachariah, and kept Maclean in line with blackmail. Protect Elliot and let “Z Krew rule,” or be exposed as a habitual rapist. You’re a very clever young man.

ELLiot
Yes I am. That’s why my parents abandoned me in that dump. Because I’m too clever for them. And for you. You haven’t really caught me. I’m a minor. Nothing bad’s going to happen to me.

LISBON
Nothing much good either. Tell us why you killed Justin, for the record.

ELLiot
You know why. He was soft on Cassie. When he found out what she was doing with Maclean on my orders, he got mad, threatened to ruin everything.
FLASHBACK

EXT. WOODS (CRIME SCENE) - NIGHT

MOS Elliot, in a black mask, confronts Justin, pointing a finger portentously.

ELLiot (V.O.)
I tried to shut him up with a message from Zachariah, but he wouldn’t back off.

Justin steps up to Elliot and grabs him and pulls off the mask, pushes Elliot to the ground and laughs, starts to walk away in disdain.

ELLiot (V.O.) (CONT’D)
He laughed at me.

Enraged, Elliot leaps on the bigger boy. They struggle. Elliot picks up a rock and smashes it down on Justin’s head.

END FLASHBACK

INT. MESS HALL. BRIGHT ARCH - NIGHT

Jane, Lisbon and Missy Jenkins watching Elliot.

ELLiot
He shouldn’t have done that. It makes me angry when people laugh at me.

Jane stands to go.

JANE
Goodbye, Elliot.

ELLiot
How did you know it was me?

Jane’s at the door, and considers not telling him, but relents.

JANE
When Cassie brought Maclean tea in a cup with Z's on it, that was a warning from you, to keep his mouth shut. You were the first to put forth the Zachariah story. And you’ve been at the school the longest, with no desire to leave. The sacred fire confirmed my hunch. Everybody else was scared that I was invoking Zachariah. You were contemptuous and cynical. An artist watching a cheap imitator.

(MORE)
Until fear made you a believer. It does that to people.

Jane waves goodbye and exits.

EXT. B.A. ADMINISTRATION CABIN. DRIVEWAY/STEPS – NIGHT

Jane exits the building. In the b.g., Van Pelt talks with Jemma and David Prentiss, the parents of Justin (carrying his meager belongings). As Jane passes by a patch of foliage...

JANE
Come on, Rigsby, you’re not fooling anyone.

A beat. The foliage stands. It’s Rigsby, in the GHILLIE SUIT. Disappointed.

RIGSBY
How’d you know?

JANE
Poplars don’t grow around here.

He spies Van Pelt and the parents, goes the other way...

ANGLE - VAN PELT AND PRENITSES

Van Pelt spots Jane trying to make a discreet exit...

VAN PELT
Ah, there he is.

Busted, Jane raises a hand in greeting. He hates this stuff.

JANE
Here I am.

VAN PELT
I was just telling Mr. and Mrs. Prentiss, it was you that caught their son’s killer.

JANE
Sorry for your loss.

They’re still grief-stricken, but trying bravely to be strong.

JEMMA
Thank you. Thank you very much.

DAVID PRENTISS
We’re very grateful. It gives us some kind of closure at least.

(CONTINUED)
JANE
(waves it off)
It was no trouble.

He nods amiably and turns to go, thinks better of it, goes back to the parents.

JANE (CONT’D)
Your son died very bravely, saving a young girl in trouble. You should be very proud of him.

He walks away.

FADE OUT.

END OF SHOW