

5/30/13 (Final White)
Rev. 5/30/13 (Blue)
Rev. 6/07/13 (Pink)
Rev. 6/12/13 (Yellow)
Rev. 6/14/13 (Green)
Rev. 6/17/13 (Goldenrod)
Rev. 6/24/13 (Buff)
Rev. 6/30/13 (Salmon)
Rev. 7/01/13 (Cherry)
Rev. 7/07/13 (Tan)
Rev. 7/14/13 (2nd Blue)
Rev. 7/29/13 (2nd Pink)
Rev. 8/01/13 (2nd Yellow)

VERONICA MARS

Story by

Rob Thomas

Screenplay by

Rob Thomas & Diane Ruggiero

1 INT. VERONICA AND PIZ'S TINY NYC APARTMENT - DAY 1

WIDE SHOT OF A SMALL ROOM. Dawn light floods in the windows. Veronica, in silhouette, crosses while slipping on a blazer.

GAYLE BUCKLEY (V.O.)
A year at Hearst College. B.A. in
psychology from Stanford. Near the
top of your class at Columbia Law.

ECU on Veronica buttoning the blazer.

GAYLE BUCKLEY (V.O.)
An internship with the FBI. That's
unique.

ECU on Veronica putting on lipstick.

GAYLE BUCKLEY (V.O.)
It says here you're scheduled to
take the bar six weeks from now.

2 EXT. NEW YORK STREET - DAY 2

Veronica emerges from an underground New York subway stop. It's Veronica as we've never seen her -- an adult, a professional.

GAYLE BUCKLEY (V.O.)
A little about us -- we're a
multinational firm with 50 lawyers
here in New York.

Veronica crosses through an intersection with a sea of New Yorkers.

GAYLE BUCKLEY (V.O.)
Our clients here at Truman-Mann are
primarily Fortune 500 companies.
Our job is to make frivolous
lawsuits disappear before they ever
make it to a courtroom.

3 INT. UPSCALE LAW OFFICE RECEPTION AREA - DAY 3

Veronica sits with a half dozen professionally-dressed law school grads waiting for their interviews.

GAYLE BUCKLEY (V.O.)
We're meeting with a number of
applicants with impressive resumés,
but none quite as unique as yours.

Veronica notices a SLICK FELLOW APPLICANT pretending to sketch her on a legal pad. Once he has Veronica's attention, he flips the pad around proudly revealing it to be a sketch of a SMILING PENIS WAVING AT HER. Veronica blithely digs something out of her jacket pocket -- her middle finger.

***Alt: Veronica slyly scratches her nose with her middle finger.

ALI JARDINE

4

INT. LAW OFFICE CONFERENCE ROOM - DAY

4

CLOSE ON GAYLE BUCKLEY, 50, a partner at this prestigious law firm, someone Veronica might want to be in 20 years.

GAYLE BUCKLEY

You were issued a private investigator's license on your eighteenth birthday. Is that something California kids do?

REVEAL VERONICA sitting across the conference table.

VERONICA

My father is a P.I. I worked for him. It was more answering phones and handling his travel than anything else.

As we cut back across the table, we see that Buckley is flanked by a pair of underling MALE LAWYERS.

GAYLE BUCKLEY

Really? Because your father directs quite a bit of praise your way in his book about the solving of the Lilly Kane murder. Before you turned 20, your name popped up on LexisNexis in...

Buckley looks to LEONARD MARCH, the older of her two colleagues who has an open laptop in front of him.

LEONARD MARCH

Fifteen.

GAYLE BUCKLEY

Fifteen separate articles and briefs about cases ranging from multiple homicides to dognapping.
(leaning forward)
You have a degree in psychology, Ms. Mars. What do you think that says about a person?

VERONICA

Compulsive, clearly. Addictive personality. Possible adrenaline junkie.

GAYLE BUCKLEY

Not the best character traits for a firm that prides itself on its low profile.

VERONICA

But that's not me any more. I haven't worked a case since I left Neptune. That's been nine years.

GAYLE BUCKLEY

And why's that?

Veronica takes a beat. This ventures into personal territory.

VERONICA

The price was too high. It ruined friendships and relationships. It cost me some opportunities along the way. But mostly it had to do with my dad...

GAYLE BUCKLEY

Your dad didn't like you doing that sort of work?

VERONICA

He wasn't crazy about it. But that's not why I stopped. My dad was a great cop. It was his calling, but because of how consumed I became with a case, he'll never get to be a cop again.

LEONARD MARCH

(referencing screen)

This was when your father was indicted?

VERONICA

Yes. After that, I transferred to Stanford.

LEONARD MARCH

So your decision to transfer wasn't related to a certain video of you and another Hearst student?

VERONICA

The sex tape? No need to be coy.

Buckley shoots Leonard a quizzical look.

GAYLE BUCKLEY

Leonard, that's hardly--

VERONICA

It's fine. As lawyers we're often put in adversarial situations.

(MORE)

VERONICA (CONT'D)

Opposing council would seek to exploit any perceived weakness. Leonard here is smartly determining if this is one for me. All I can say is that the video was made and distributed without my knowledge. It's part of my past. I would ask you -- do I look ruffled?

Buckley regards her male counterparts, smiles wryly before turning back to Veronica.

GAYLE BUCKLEY

We have a backlog of work. Once we make our decision, we'll be looking for someone who can dive right in.

VERONICA

That won't be a problem for me.

PIZ (V.O.)

Rebuilding her life took time. More time than you'd think.

5 INT. THIS AMERICAN LIFE OFFICES - RECORDING BOOTH - DAY

5

STOSH "PIZ" PIZNARSKI leans into a microphone.

PIZ

Zhi Howes was broke, and worse -- people considered her passé. She thought about restarting her moribund career with a Kickstarter campaign, but the potential for further humiliation was daunting.

Piz looks up, sees Veronica waving at him through a window. He lights up.

6 INT. THIS AMERICAN LIFE OFFICES - BULLPEN - DAY

6

Veronica and Piz walk and talk.

PIZ

They asked about the sex tape?

VERONICA

Yeah, but I think I handled it okay. I have a second interview tomorrow with one of the partners. I hope we talk STDs...

We land at Piz's desk, Piz gathers his things. Veronica's cell phone vibrates indicating a text. Veronica checks it, snorts.

PIZ

What?

ALI JARDINE

VERONICA

Wallace is still trying to get me to come in for our ten-year reunion. It's Neptune High, so naturally they rented out the Edison.

(narrating her reply)

Not bloody likely.

TAL Host IRA GLASS spots Piz, intercepts him.

IRA GLASS (O.S.)

Piz... The Zhi Howes story -- how long's it going to be now?

PIZ

Twelve. ...Twelve and a half.

IRA GLASS

With music? And intro?

PIZ

(sheepishly)

Fourteen.

IRA GLASS

You're killing me.

(to Veronica)

So you must be the girlfriend we've heard so much about but never see.

VERONICA

I am. ...*Law school*...Big fan of the show, though. Funny story. I can do a pretty wicked impression of you. Wanna--

PIZ

Hilarious.

(to Ira)

Veronica and I dated a few months in college then the last year out here, and she's only meeting my parents for the first time next week. She blames law school. I blame her misanthropy. So the fact she hasn't met my colleagues...

Piz turns to Veronica expecting a retort. Instead he sees that she's stopped and is staring drop-jawed at a row of mounted TV screens. Piz furrows his brow.

PIZ (CONT'D)

Veronica?

ALI JARDINE

VERONICA

Bonnie DeVille found dead in her
bathtub.

6V1

Piz and Ira glance up, see the news is coming in on the
scrolls of a couple of stations: Pop star Bonnie Deville,
dead at 28. Ira notes Veronica's queer expression.

6V1

IRA GLASS

Oh, that's awful. Are you a fan?

VERONICA

I went to high school with her. Her
name was Carrie Bishop back then.

Off Veronica, troubled.

7

EXT. NEW YORK STREET - DAY

7

Piz stands at the curb attempting to hail a cab. Veronica
wanders over to a newsstand, drawn by the cover of
Entertainment Weekly. We barely notice the BUSKER tuning his
guitar near the newsstand.

The Entertainment Weekly features a cover photo of Bonnie
DeVille with the headline: The downward spiral of Bonnie
DeVille. Bonnie is dressed like a goth Nancy Sinatra -- thigh
high boots, heavy eye makeup.

Veronica spots another Bonnie headline on the celebrity
tabloid PSSST featuring a picture of Bonnie getting out of a
limo. The headline at the bottom reads "UNFAITHFUL!" Veronica
flips up the top half of the tabloid revealing Bonnie's
boyfriend, LOGAN ECHOLLS, exiting the other side of the limo.

As we PUSH IN ON VERONICA, the busker begins singing...

GRUNGY BUSKER

*A long time ago, we used to be
friends, but I haven't thought of
you lately at all--*

PIZ

Veronica!

Veronica looks up, sees Piz has flagged down a cab. He's got
the door open for her. She sets down the tabloid, heads over.

8

INT. NEW YORK CITY CAB - DAY

8

Veronica and Piz share the back seat of a cab, but CAMERA
HOLDS ON VERONICA as the acoustic version of "We Used to Be
Friends" builds into a fully-orchestrated version and we ROLL
TITLES. Veronica stares out the window, lost in thought.

Eventually the TAXI DRIVER changes radio stations, and we catch a snippet of news.

RADIO NEWSMAN (V.O.)
--authorities are questioning the
singer's boyfriend in connection
with the crime--

Piz looks to Veronica for a reaction, but she remains poker faced.

PIZ
No need to Facebook your ex. Not
when he's in the news all the time.

VERONICA
We haven't spoken to each other
since I left Neptune. ...So you
know.

9	OMITTED	9
10	OMITTED	10
11	OMITTED	11
12	INT. VERONICA AND PIZ'S TINY NYC APARTMENT - NIGHT	12

Piz and Veronica are in bed, spooned. Piz is asleep. Veronica's eyes are open. She carefully extracts herself. Veronica gets her laptop out of her bag, sits at a table facing away from Piz. She plugs in ear buds, begins surfing.

INTERCUT Veronica web surfing and pops of the following...

12V1	A BONNIE DEVILLE MUSIC VIDEO PLAYS. IT FEATURES A SERIES OF HIGHLY-STYLIZED SHOTS OF BONNIE MOVING AROUND SAIL BOATS. THE MOOD IS OMINOUS, DREAMY.	12V1
------	--	------

BONNIE
*I'm not proud of what I've done/
I've been bad while the good have
died young/ And out of all the
things that I regret/ It's you I
can't forget...*

The song continues to play over the montage as...

A SELFIE VIDEO OF A MAN FROM A VIDEO-DATING WEBSITE:

VIDEO DATER

It's weird, but I like a girl whose
a bit of a mess, *damaged* -- a
Bonnie DeVille type...

CUT TO:

ALI JARDINE

12V2

DAYTIME NEWS FOOTAGE FROM OUTSIDE THE SHERIFF'S DEPARTMENT
REPORTERS CLUSTER AROUND SHERIFF DAN LAMB (40S, BRASH, VAIN)
AS HE MAKES HIS WAY TO HIS CRUISER, A ROLLED-UP TABLOID IN
HIS HAND.

12V2

REPORTER 2

Sheriff Lamb! Is it true Logan
Echolls was in the house when
Bonnie died?

SHERIFF LAMB

We found Echolls passed out next to
DeVillie's body. This was in the
front seat of his car.

LAMB STEPS UP ONTO THE BUMPER, PLANTS ONE FOOT ON HIS TRUNK
AND HOLDS OUT THE TABLOID WITH THE "UNFAITHFUL" HEADLINE.
COUNTLESS FLASHES GO OFF. LAMB REVELS IN THE LIMELIGHT. SEXY
REPORTER MARTINA VASQUEZ SPEAKS UP.

MARTINA VASQUEZ

Is it true he's confessed?

SHERIFF LAMB

(playing to the cameras)
Not yet. But the day is young.

CUT TO:

A ONE-ON-ONE INTERVIEW: MARTINA VASQUEZ HAS A MIC IN LAMB'S
FACE. LAMB SNEAKS GLANCES AT HER DECOLLETAGE.

MARTINA VASQUEZ

Can you speak to the tragedy,
Sheriff? The violent death of a
celebrity who seemed to have it all
-- talent, beauty.

SHERIFF LAMB

she had nothing on you, Martina.

MARTINA VASQUEZ

We are live, Sheriff.

LAMB BLINKS, THEN ADJUSTS, GETS SERIOUS.

SHERIFF LAMB

Naturally, we take murder seriously
regardless of who the victim is.

MARTINA VASQUEZ

Are you aware of the video of Logan
Echolls threatening Bonnie?

SHERIFF LAMB

Indeed we are. Kinda speaks for
itself, don't you think?

12V3

BONNIE DEVILLE MANSION: Static video footage of a party of
good-looking young people as they're suddenly startled by
Logan who is violently shoving and dragging SEAN FRIEDRICH, a
stringy-haired fuck up, across frame.

12V3

LOGAN

GET OUT, SEAN! I TOLD YOU -- YOU'RE
NOT WELCOME HERE!

ALI JARDINE

BONNIE
(fucked up, shrieking)
LEAVE HIM ALONE! HE'S MY FRIEND!

Bonnie, Sean and Logan disappear from frame. We hear a commotion as guests watch slack-jawed. Suddenly, Bonnie backs up through frame. Logan enters frame wagging a finger at her.

LOGAN
HE'S NOT YOUR FRIEND! GET RID OF
HIM OR YOU'RE GONNA END UP DEAD!

As Veronica stares at the screen, we PAN to find Piz very much awake, surreptitiously and unhappily watching Veronica.

13 INT. UPSCALE LAW OFFICE RECEPTION AREA - DAY 13

13V1 Veronica, dressed in professional attire, sits surrounded by her peers. Her phone begins vibrating. She checks the caller ID and discovers Logan's 19-year-old face on screen. 13V1

Veronica's small involuntary gasp attracts the attention of those near her. Veronica, appearing unsettled, stares at her phone as it continues to vibrate. More people begin to take notice of her. Veronica finally hits ignore. The vibrating stops, but Veronica remains unnerved. She sets her phone on the table in front of her, tries to calm herself. Then...

The phone begins vibrating again. It's Logan. After a beat of absorbing annoyed stares, Veronica picks up the phone, exits the reception area, and steps out into...

14 INT. OFFICE BUILDING HALLWAY - CONTINUOUS 14

Veronica gathers herself, answers the phone.

VERONICA
So... What's new?

LOGAN (V.O.)
I need your help, Veronica.

Veronica pauses. She catches her own professional appearance in the reflection in an elevator door.

VERONICA
I don't really do that any more.

LOGAN (V.O.)
Can you just hear me out?

Off Veronica, unsure.

15

INT. VERONICA AND PIZ'S TINY NYC APARTMENT - DAY

15

Piz watches Veronica packing a small suitcase.

VERONICA

He's getting bombarded by lawyers wanting to represent him. I'm just going to go out, see my dad, and help Logan weed out the shysters.

PIZ

Give Logan my best. Tell him I'm used to all these bone fragments still floating around my orbital socket now.

(then)

You might not want to mention that violent streak to his new lawyer.

Veronica stops what she's doing, goes over to where Piz is seated on the edge of the bed and kisses him. Off Piz. This reassurance doesn't quite cut it.

PRELAP: Emperor X's "Go Captain and Pinlighter."

16

INT. BALBOA COUNTY MUNICIPAL AIRPORT - DAY

16

Veronica enters from the airport from the tarmac. As the people walking in front her angle away, LOGAN comes into full view -- he's in the dress whites of a Navy officer. He's perfectly-lit, handsome. Logan spots Veronica, smiles.

LOGAN

Hey there.

VERONICA

You weren't planning on carrying me through the airport, were you?

LOGAN

(re: his uniform)

I just met with JAG Corp. Fun bunch of guys.

The two hug awkwardly. Veronica indicates Logan's uniform.

VERONICA

I'd heard, of course, but I couldn't fully picture it. You should only wear this. Ever.How'd you get past security?

LOGAN

I bought a forty-nine dollar ticket
to Palm Springs. Totally worth it.

Logan takes Veronica's bag, begins wheeling it out.

17

EXT. AIRPORT - DAY

17

Logan and Veronica make their way through the other travelers
doing drop-offs and pick-ups in front of the airport. The two
walk in awkward silence. Finally...

LOGAN

How was your flight?

VERONICA

Good. ...I would've been fine in
coach.

(beat, fearing she sounds
ungrateful)

But thanks.

(then, filling space)

All this rain, huh...

(alt...)

Wow. *There's* the sun. You ever get
tired of all this fabulous weather?

LOGAN

(smirking)

Good for the crops.

(alt)

Yes, the temperate climate here has
its advantages.

The two continue to weave in and out of pedestrian traffic,
letting it separate them. It's the body language of
strangers. The two eventually arrive at Logan's BMW M6
CONVERTIBLE parked right on the curb. Logan opens the door
for Veronica. As Veronica gets in...

LOGAN (CONT'D)

Look at us -- falling right back
into our old rhythms.

Logan closes Veronica's door, stuffs her bag in the trunk. He
makes his way out into the rain, pulls a ticket out from
under his windshield wiper, gets in.

18

EXT. MARS INVESTIGATIONS - NIGHT

18

Logan's car pulls up in front of Mars Investigations. Logan
gets out, pulls Veronica's suitcase out of the trunk of his
car.

LOGAN

I imagine your dad is pretty
excited to see you.

VERONICA

I'm surprising him.

ALI JARDINE

Logan sets Veronica's bag on the curb, pulls up the handle.

LOGAN

So...are you going to ask if I did it?

VERONICA

I wouldn't be here if I thought you did it. That video of you screaming at Carrie isn't going to play well.

LOGAN

Life in Bonnie-world. Houseful of "friends." All with camera phones. Any one of them willing to sell you out to Access Hollywood. So tomorrow? Ready to meet an entire who's who of ambulance chasers?

VERONICA

That's why I'm here.

ALI JARDINE

19

INT. MARS INVESTIGATIONS - NIGHT

19

Veronica enters to find a Vietnamese woman (MRS. QUAN, 60) waiting in the reception area and the phone ringing on Veronica's former receptionist desk. As the phone rings, Veronica approaches Keith's door. She can hear him inside. Losing patience with the ringing phone, Veronica picks it up.

VERONICA (INTO PHONE)

Mars Investigations.

(beat)

He's unavailable right now. Can I take a message?

Veronica pulls out a pad from the desk and begins scribbling notes. She looks up as Keith leads a client out of his office. Keith doesn't see Veronica at first.

VERONICA (INTO PHONE) (CONT'D)

Yes, ma'am, we will take pictures, but I'm afraid *shooting the son of a bitch* is not a service we currently offer. ...Sorry.

Keith does a slow *do-my-ears-deceive-me* 180 and lights up as he sees Veronica hang up the phone. Keith's reaction makes Veronica grin. Keith and Veronica embrace.

KEITH

What a surprise! You buckled, didn't you? The magnetic pull of Neptune High brought you back. You've got spirit. Yes, you do.

VERONICA

(uncomfortable)

Actually...

KEITH

(realizing, deflating)

Oh... Logan. Of course.

VERONICA

I'm just helping him find a lawyer.

KEITH

Uh huh.

MRS. QUAN

(Vietnamese accent)

Mr. Mars...

Keith turns to find Mrs. Quan has approached.

KEITH

Mrs. Quan. So good to see you. This is my daughter, Veronica.

MRS. QUAN

I don't want to take up your time.
(offering up casserole dish)
Bánh tam ca ri -- spicy chicken
curry over rice noodles.
(then to Veronica)
Your father helped us so much.

VERONICA

That's what he does.

KEITH

(accepting the dish)
Much appreciated, but totally
unnecessary.

MRS. QUAN

Yes, necessary. That sheriff is a
really son of a bitch.

Quan ad-libs goodbyes as she exits. Veronica regards Keith.

VERONICA

So this new Sheriff Lamb -- is he
as big a clown as his little
brother?

KEITH

Less incompetent. More venal and
corrupt. On the bright side, he's
been great for business.

VERONICA

Assuming you don't mind being paid
in casserole dishes.

KEITH

Man's gotta eat. You hungry?

20

INT. MARS HOUSE - NIGHT

20

Keith and Veronica have polished off the Bánh tam ca ri.

KEITH

You realize you'll make more in
your first year than I did in the
best year of my life?

VERONICA

So?

KEITH

You're destined for greatness,
something much bigger than you
would've ever found here.

ALI JARDINE

There's a knock on the door. Veronica gets up and heads to the door, still talking to Keith.

VERONICA

The only "greatness" inherent in these jobs I'm interviewing for is that they'll allow me to pay off my student loans.

Veronica throws open the door to find WALLACE and MAC.

MAC

Candygram for Mongo.

VERONICA

(thrilled, touched)
Mongo like candy.

The three friends ad-lib excited greetings, hugs. Keith makes his way over to the door.

KEITH

Mac... Wallace... You hardly drop by at all any more.

(To Wallace)

Wallace! How's next year's freshmen class looking?

VERONICA

Words you never want to hear out of your dad's mouth.

KEITH

His *team*.

VERONICA

Whatever, Perv.

WALLACE

I've been promoted to JV Coach for next year. Now I'm just waiting for Coach McDonald to die.

Wallace drums his fingers together like a plotting Mr. Burns.

KEITH

Good luck with that. And are you still with Sun Microsystems, Mac?

MAC

(looking sheepish)
Actually...

Wallace enjoys Mac's discomfort.

WALLACE

Go ahead. Tell 'em what you're up
to now. The shame! The shame!

VERONICA

Hooters waitress? Ren-Faire
juggler. Hooters bar-back!

ALI JARDINE

KEITH

Telemarketing! Clubbing baby seals.

MAC

Worse. I took a job with Kane Software.

(off their silence)

But I hate it. I do. I *wish* I were clubbing baby seals.

(self-aware fake crying)

They just pay me *sooo* well...

VERONICA

(playful)

Ten Thousand Dollar Pyramid! Things whores say!

21 EXT. MARS HOUSE - NIGHT

21

Veronica comes out and hands bottles to Mac and Wallace who are sitting on the stoop.

VERONICA

Bud. Bud light.

Wallace takes a swig from his beer, eyes Veronica.

WALLACE

So when Logan Echolls said jump, did you actually say the words, "how high?" or was there just an understanding that you would achieve max verticality?

VERONICA

Wow. Two beers. That's how many it takes before you turn surly.

WALLACE

Piz is my boy. You know that. Things still good with you two?

VERONICA

Things are great. I'm missing him already. I'm not quite ready to ask Mac to go bridesmaid dress shopping with me, yet.

MAC

And, yet, I soldier on.

WALLACE

In case it slipped your mind -- Piz is the one *without* the baggage and the drama.

MAC

Say this for him -- he almost never gets charged with murder.

VERONICA

Just one of the things I love about Piz-- no drama.

WALLACE

Says the drama magnet.

VERONICA

You know what else says a lot about a guy?

(MORE)

ALI JARDINE

VERONICA (CONT'D)
(cutely pandering)
His choice of friends.

MAC

Aww.

The three clink drinks together.

22

INT. DICK CASABLANCAS BEACH HOUSE - DAY

22

Veronica knocks on a beach house door. She waits a beat, the door opens revealing DICK CASABLANCAS wearing nothing but the bottom half of a wet suit. He's mid-swill on a bottle of beer. Dick sees Veronica, belches proudly.

DICK
What's this? I told the agency
"eager-to-please brunette." What's
so hard about that? Fine. Whatever.
The cleaning supplies are under the
sink. The cash is in an envelope on
the dresser.

VERONICA
Dick.

DICK
Just kidding, Ronnie.
(calling out)
Logan! That girl who follows you
around is here!
(back to Veronica)
You have some work done? Your tits
look bigger.

VERONICA
So do yours. Where's Logan?

DICK
Inside. Freaking out. Another home
video from the Logan Echolls-Bonnie
DeVille home collection just hit
the internet.

Veronica and Dick move past the foyer into the living area revealing a spectacular beach view.

VERONICA
Must be nice, Dick.

DICK
Be it ever so humble.

Veronica spots Logan faced away from her on a couch staring at a computer screen. From the computer, we hear a couple in the throes of passion.

LOGAN

How did they get this?

DICK

Is anybody else surprised that I'm
the only one in the room who
doesn't have a sex tape?

Veronica comes up behind Logan, checks out the screen.

22V1

ON SCREEN we see a static shot of the bottom half of a bed with two male legs and two female legs. We know from the leg movement and the sound that we're watching a sexual union.

22V1

VERONICA

It could be anybody.

LOGAN

It's us. You see us when we enter
the room.

DICK

Worst cameraman ever.

VERONICA

Dumb question, but I gotta ask --
did you know you were being filmed?

LOGAN

Oh, that's right. We were shooting
some of our usual leg erotica.

There's a knock on the door.

LOGAN (CONT'D)

That's gonna be our first lawyer of
the day.

Veronica and Logan stay focused on the computer. Dick sighs,
then moves toward the door.

DICK

All right then... Allow me.

Dick disappears to fetch the lawyer. Veronica addresses Logan.

VERONICA

I'm just saying, some celebrities
have considered sex tapes to be
strategic career moves. It looks
like it was on a tripod. The
camera's only a few feet from the
bed. Maybe she...

LOGAN

No. She didn't.

Dick returns and presents J.C. BORDEN (50s, POLISHED).

DICK

J.C. Borden, Esquire. The J.C. Is
for *Jesus Christ, getta a loada my
Rolex.*

(then to Logan)

I'll be out making the Pacific
Ocean my bitch. No murders or
forbidden love while I'm gone. Stay
outta these brownies unless you
want to go on a long strange trip.

Dick scoops a handful of brownie out of a tray and grabs his
surfboard. As he heads out...

J.C. BORDEN

(to Logan)

Little free advice -- murder suspects should avoid proximity to narcotics.

DICK

Medicine, man. I've got my card.

(pointing at self)

Chronic depression. You wouldn't think -- huh? I guess it's from feeling like an insignificant speck in an infinite void.

(takes a bite)

Mmmm. There's my self worth coming back.

Dick heads out the sliding glass doors toward the ocean. Logan turns his attention back to the lawyer.

LOGAN

So you've met my associate, Dick...

23

INT. DICK CASABLANCAS BEACH HOUSE - LATER

23

Borden addresses Logan and Veronica.

J.C. BORDEN

Facts are important, but lucky for us, they're not the be-all/end-all.

This case is about so much more:

son of a movie star accused of electrocuting his pop star girlfriend?

(MORE)

J.C. BORDEN (CONT'D)

It's going to be a circus, and it'll be won or lost in the court of public opinion. We've got a story to sell here. Dad murders your girlfriend. Mom jumps off a bridge. Most kids fold tent. Not you. All the money in the world and you sign up to fly jets over Afghanistan for your country. I say you're a goddamned hero. Some people look at that viral video and say, he looks violent, unhinged. I see it and say, he's Jesus throwing the moneylenders out of the temple. You were the one good thing in that girl's life. Hire me, I'll guarantee you, we're going to find at least one person on that jury who sees it the same. --Who's handling your social media?

VERONICA

You didn't find one person on the State of California v. Billingsly jury who saw it the same as you.

J.C. BORDEN

Billingsly is a free man today.

VERONICA

He was serving 99 years. DNA got him out. The facts. Not good PR.

J.C. BORDEN

I'm sorry... Who are you?, exactly?

Off that question hanging in the air.

24

INT. DICK CASABLANCAS BEACH HOUSE - NIGHT

24

Logan succeeds in closing the door behind a GLORIA ALLRED TYPE. As Logan enters the kitchen, we find Veronica amid the detritus of a day's worth of meetings.

LOGAN

I'm guessing you lawyers have to take lots of showers.

VERONICA

My advice is go with Jackson Frederick. Smart. Direct. Someone whose face I don't think you'll want to punch.

LOGAN

He did an admirable job of looking like he cared if I did it or not.

VERONICA

Our last contestant did say something interesting...

LOGAN

She has a stylist in Malibu that's a miracle worker?

VERONICA

Part of clearing you is finding a compelling alternative theory.

Logan mulls this over for a long beat. Then...

LOGAN

You fly out tomorrow?

VERONICA

9 a.m.

LOGAN

Let me buy you a drink.

VERONICA

Yeah, okay. Where do you want to go?

25

INT. THE BEACHCOMBER - NIGHT

25

A TRIO OF DRUNK GUYS in Canadian National Team hockey sweaters butcher "Oh, Canada!" The karaoke bar is full of drunk and festive party types, mostly in their mid-20s. We FIND Veronica and Logan at the bar. Veronica regards a laminated drink menu.

VERONICA

Charming drink names. I can't decide between a Beast with Two Backs and a Donkey Punch. *Ooh*, you think they'd let me order a virgin Devirginator?

LOGAN

I know this place sucks, but it's Thursday night, and there's one thing you can count on here.

VERONICA

Sexual assault on a pinball machine.

Logan smirks at Veronica. Veronica indicates her menu as though she's referencing a drink name.

VERONICA (CONT'D)

It's Drambuie, peach schnapps and
Coke.

ON STAGE the song ends. A LOW RENT DJ takes the mic.

LOW RENT DJ

(re: lads leaving stage)

Give it up for Art Tebbel and the
Mounties!

The crowd does as instructed.

LOW RENT DJ (CONT'D)

All right! Next up...

(referencing sign up
sheet, deflating)

Ruby Jetson.

The crowd groans. There are a few scattered boos. RUBY JETSON (26, an unsettling intensity, not a traditional beauty) weaves her way between the tables toward the stage, dressed exactly like Bonnie DeVille. She seems immune to the derision, instead reveling in it as if basking in applause.

VERONICA

Who is *that*?

LOGAN

Bonnie DeVille's biggest fan. We
found her hiding in Carrie's closet
a couple months ago.

Ruby takes the mic.

RUBY JETSON

This is for you, Bonnie. You're
immortal now.

(launching into the song)

*Holding my breath... While the moon
holds me...*

It's a spot-on imitation: the slow batting eye-lashes, the sultry, sideways glances, the *there's-too-much-pain-in-this-world* stupor.

RUBY JETSON (CONT'D)

*I can taste all my secrets and
sins/ like salt in the sea...*

Veronica watches Ruby, impressed by the performance and Ruby's ability to shut out the hecklers.

DRUNK CANADIAN

SIT DOWN, YOU PSYCHOPATH!

REVEAL THE CANADIANS have staked out a spot near Veronica and Logan. They heckle Ruby, booing, give thumbs-down.

LOGAN

(to Veronica)

Well, what do you expect; they're Canadian.

VERONICA

Hey, Terrence! Phillip! You think you're Celine Dion? You're not even Geddy Lee, eh?

LOGAN

Shhhh. That's the Barenaked Ladies.

DRUNK CANADIAN
(a little abashed, but...)
It's the fifth Bonnie DeVille song
she's done tonight!

LOGAN
It's what she does.

Logan shows Veronica his cell phone.

LOGAN (CONT'D)
This showed up in my inbox 10
minutes after Carrie was found dead.

Veronica leans into the screen, reads the email.

VERONICA
*Every ending brings a new
beginning. Now we can be together.*

LOGAN
My compelling alternative theory.

VERONICA
(re: Ruby on stage)
She sent you this?

LOGAN
It's from Bonniefan23, but, if I
had to guess.

As Veronica and Logan turn back toward the stage, they're surprised to see Ruby has crossed the room and landed in front of them. Ruby sashays toward Logan in sex kitten mode.

RUBY JETSON (SINGING)
*Holding my breath too long...
Losing myself...Try drowning all
our memories tonight... Confession
won't save me now...*
(spoken to Logan
privately, passionately)
I miss her, too.

Ruby reaches up, runs her hands through Logan's hair.

RUBY JETSON (CONT'D)
(then, frostily)
Why'd you bring her?

Ruby shoots a chilling look at Veronica. If looks could kill...

ALI JARDINE

PUSH IN ON VERONICA, her wheels turning.

26

EXT. MARS HOUSE - NIGHT

26

CLOSE ON VERONICA.

VERONICA

That girl is certifiable.

WIDEN TO REVEAL LOGAN on the porch with Veronica.

VERONICA (CONT'D)

You should show that email to your lawyer.

LOGAN

It's good you said that; I had it earmarked for the scrapbook.

(then...)

Thank you, Veronica. Nine years of radio silence, and, yet, I still kind of knew, deep down, I could count on you.

VERONICA

About those nine years...

(searching for words)

LOGAN

Bygones.

VERONICA

You know, I haven't said it yet, but I'm sorry about Carrie.

LOGAN

It's funny. We had a good first year. A year of being in love, and then her shitty friends, her self-loathing kind of destroyed that. You think I have demons? She was...

(trails off, whatever he's referencing was awful)

This last year was bad. I wasn't a boyfriend. Not really. I was something closer to a sponsor.

(looks down, chuckles darkly)

That's a funny thought isn't it? Me as a stabilizing influence.

VERONICA

I don't know, you seem pretty
stable these days.

ALI JARDINE

LOGAN

Murder charge not withstanding.

VERONICA

You're going to get through this.

LOGAN

(vulnerable)

Am I?

(off Veronica's uncertainty)

I guess it has been a charmed life.

Take care of yourself, Veronica.

Logan kisses Veronica on the top of her forehead.

VERONICA

You, too.

Veronica watches Logan head to his car.

27

INT. MARS HOUSE - NIGHT

27

Veronica finds Keith asleep on the couch. TMZ Live is on the TV.

HARVEY LEVIN (ON TV)

-- Paul Rudd gets detained at the Burbank Airport. He's got his kid's water pistol in his computer bag. Could happen to anyone. No big deal, right? Am I missing something here?

Veronica moves over to her dad and picks up the remote. She's about to turn the TV off when...

27V1

CHARLES LATIBEAUDIÈRE (ON TV)

27V1

In Bonnie DeVille news, the star's family is throwing a fit that Logan Echolls is still a free man.

HARVEY LEVIN (ON TV)

Conrad Murray walked the streets for months after injecting Michael Jackson with a fatal dose of propofol.

CHARLES LATIBEAUDIÈRE (ON TV)

So you're saying Echolls did it?

MAX HODGES (ON TV)

Like father like son!

HARVEY LEVIN (ON TV)

No. I'm saying I wouldn't want to
be in that Logan Echoll's shoes.
Can you name a single person who
thinks that kid is innocent?

CAMERA PUSHES IN ON VERONICA, looking determined.

ALI JARDINE

VERONICA (V.O.)

I can name one.

28 INT. MARS HOUSE - VERONICA'S ROOM - DAY

28

Veronica, freshly showered and wearing a robe, enters her bedroom from the bathroom.

VERONICA (V.O.)

So what are you going to do about it, Veronica?

(bending down, staring at chest/coffee table)

REady to head down to the Bat Cave?

Veronica pulls a box out from inside the chest. "Accessories" is magic-markered onto masking tape on the front.

VERONICA (V.O.)

Accessories? Was I trying to keep dad from looking inside?

Veronica opens the box, begins pulling out items -- her STUN GUN. PEPPER SPRAY. A SLIM JIM. FAKE IDS. ASSORTED BADGES. DISPOSABLE CELL PHONES STILL IN THEIR PACKAGING.

VERONICA (V.O.)

Or would've labeling it "Pandora" just seemed a little, *what?* I don't know -- *operatic*. Hasn't my life been better since giving this up?

Veronica locates her CAMERA in a bottom desk drawer. She retrieves her telephoto lens, snaps it onto the body.

VERONICA (V.O.)

Solid relationship. Quality job prospects. Low profile existence.

Veronica finds her old BLACK LEATHER MESSENGER BAG hanging on a hook. She starts stuffing her gear inside.

VERONICA (V.O.)

Or does all that just bore the shit out of you, Veronica?

Veronica opens her closet door, peers inside.

29 INT. MARS HOUSE - DAY

29

Keith crosses in front of Veronica's door. He can hear her, muffled, sitting in front of her open laptop and talking on the phone, though he only sees a sliver of her through the crack in the door.

VERONICA (ON PHONE)

It's just a couple more days. He needs my help. You said you were going to be swamped with work anyway...

Keith doesn't loiter. He moves into the kitchen.

CAMERA FOLLOWS KEITH as he pours himself coffee. When he turns around, we REVEAL VERONICA.

Veronica wears a BLACK JEAN JACKET and one of her signature horizontal-striped shirts. She has her messenger bag over her shoulder, and her hair is down for the first time.

KEITH

Sticking around for a while?

VERONICA

You know -- that magnetic pull of Neptune High.

Veronica produces what she hopes is a winning smile. She notes Keith's winsome expression.

VERONICA (CONT'D)

I'm heading out.

KEITH

Yep.

Veronica doesn't push it any further, she heads for the door.

VERONICA (V.O.)

(convincing herself)

You know what? It's a one-time deal. A farewell tour, if you will.

Veronica opens the door to go out.

30 OMITTED

30

31 EXT. MARS HOUSE- CONTINUOUS

31

Veronica emerges from her house, looks up. The sun is out. It's a beautiful day.

VERONICA (V.O.)

Then again -- have you ever heard the one about the junkie who was satisfied with just one more taste of the good stuff..?

REVEAL IN VERONICA'S POV: Logan stands in the door of his car waiting for Veronica.

Veronica moves to Logan's waiting car.

LOGAN

You should only wear this.

VERONICA (V.O.)

Neither have I...

32

INT. LOGAN'S BMW M6 CONVERTIBLE - DAY

32

Logan's car pulls up in front of a house. Veronica points out Logan's window.

VERONICA

That one.

REVEAL A NICE FAMILY HOME.

LOGAN

Really..? Not what I was expecting...

VERONICA

Not the big house. Unit B according to county tax records. I'm guessing it's the garage apartment...

(indicating)

...there in back. I need to get inside. Specifically, I want to get on her computer, see if, A.) she's the one who sent you that email, and, B.) whether she has anything to do with those videos from inside Carrie's house.

LOGAN

(dryly)

I think we would've noticed her filming us.

VERONICA

You said you found her hiding in a closet at Carrie's. She could've hidden a camera anywhere: a stuffed animal nanny cam. Flowers always work. My dad has a novelty trucker cap rigged with a camera--

LOGAN

Flowers. That's how she got in. We were having a party.

(MORE)

LOGAN (CONT'D)

She came over delivering flowers,
and we just lost track of her in
the chaos...

ALI JARDINE

VERONICA

You think there could've been a key lying around the day you found Ruby in your closet? Maybe she used that to break in, electrocute Carrie?

LOGAN

She would've had to get past the guard gate, first.

(MORE)

ALI JARDINE

LOGAN (CONT'D)

It's a walled and gated subdivision on the marina. Lots of celebrity home owners. Former Mossad agents patrolling the grounds, manning the gate. That's who found me passed out next to the tub.

VERONICA

Why'd you even go over there that night? The tabloids say you two broke up after you found out she was hooking up with that Bozo Sean.

LOGAN

Yeah, and breakups are always clean and easy.

(off Veronica's look)

Dick saw a tweet that night saying Carrie was showing up at the 09er for Lamar Odom's birthday party. She'd been 10 weeks sober, so, I texted her, saying "are you sure that's a good idea?" She calls me back and starts railing on me. It's always the same fight.

(then...)

Later she texts me saying she's having a moment of weakness and needed my help.

VERONICA

So like any good sponsor you go...

LOGAN

We're doing this now? ...Fine.

Logan sighs, he's told this story a lot.

33 OMITTED

33

34 INT. GUARD GATE - NIGHT - **FLASHBACK**

34

Logan pulls up at a guard gate. Two uniformed professionals are manning it.

LOGAN (V.O.)

I checked in at the gate. I've been there enough. They knew me. They just let me in.

The guard waves Logan through.

35

INT. BONNIE DEVILLE HOUSE - NIGHT - **FLASHBACK**

35

Logan enters the front door. The alarm starts beeping.

ALI JARDINE

LOGAN (V.O.)
I'd been in Carrie's house a
hundred times. I knew her alarm
code. *Everyone* knew her code, but
this time it didn't work.

Logan struggles to get the alarm turned off. He calls out.

LOGAN
Carrie! Carrie!

Logan begins walking through the darkened house. The alarm
box still beeping. The beeps erupt into a full CLANGING
ALARM.

LOGAN (V.O.)
The alarm goes off.

Logan walks into a new room. The phone starts ringing.

LOGAN (V.O.)
Then the phone started ringing. I
knew it was the guard gate, but I
didn't know the code word...

LOGAN
Carrie! Where are you?

LOGAN (V.O.)
She's not in her bedroom. I see her
bathroom door is open...

Logan enters the bathroom. He rounds a corner, and we reveal
CARRIE BISHOP'S HAND hanging over the edge of the tub.

LOGAN (V.O.)
I walk in and there she is in the
tub. I reach for her...

Logan sprints to the tub and reaches in to pull Carrie's
submerged body out of the tub.

LOGAN (V.O.)
Next thing I know I'm being read my
rights.

36 INT. LOGAN'S BMW M6 CONVERTIBLE - DAY

36

Veronica looks up, notices the owner of the main house, MRS. BARNES (80) appear out on her door step. As Veronica speaks, we track with Mrs. Barnes as she struggles to make it down the two steps of the porch to get her newspaper.

VERONICA

You never saw the extension cord?

LOGAN

Nope.

Veronica checks the time on her phone, makes a mental note.

VERONICA

All right. We should probably get moving. Your car doesn't exactly blend.

Logan starts the car and pulls away.

37 OMITTED

37

38 OMITTED

38

39 OMITTED

39

40 OMITTED

40

41 OMITTED

41

42 OMITTED

42

43 INT. MARS INVESTIGATIONS - NIGHT

43

WIDE - Veronica works at her computer.

VERONICA (V.O.)

It's hardly surprising there's no record of a Ruby Jetson prior to her first Neptune utility bill. The name sounds made-up -- a way to feel one degree closer to her idol. Did she arrive in Neptune hoping to pal around with Bonnie DeVille? Become Bonnie DeVille? Become famous by killing her?

CLOSE ON A COMPUTER MONITOR.

43V1 A business card is being created for a Location Scout named Pamela Sue Martin. The cursor pauses where the phone number should be inserted. 43V1

ALI JARDINE

ON VERONICA as she opens a disposable cell phone from a package. She plugs the number from the phone into the business card on screen.

Keith enters. Veronica looks up.

VERONICA

What's the largest capacity memory stick we own?

KEITH

Fantastic! And how was your day?
(off her look, sighing)
I've got a 256 gig.

VERONICA

Can I borrow it?

ALI JARDINE

KEITH

That'll hold about seventy five thousand snapshots. You must really be re-connecting with old friends.

VERONICA

You know, I shoot RAW. ...It's a real memory hog.

Keith reaches into a drawer, pulls out a memory stick. Veronica crosses to take it from him.

KEITH

Do you know what you're doing here, honey? The evidence paints a pretty clear picture. I know Logan has his qualities, but there's a darkness to that kid...

Veronica takes the card, gives Keith an irked look, exits.

44	OMITTED	44
45	OMITTED	45
45A	EXT. RUBY JETSON HOUSE - DAY	45A

Veronica enters the yard of the main house. She picks up the newspaper off the ground, climbs up onto the deck of the house and rings the doorbell.

A moment later, Mrs. Barnes opens the door.

VERONICA

Hi there! Are you Mrs. Barnes?

MRS. BARNES

I am.

VERONICA

Hello! I'm Pam Martin...

Veronica offers up a business card.

VERONICA (CONT'D)

I'm a location scout for a movie, and the script calls for a garage apartment. I was hoping you might let me take a look at yours. Shoot some pictures.

MRS. BARNES

What's the movie?

Veronica isn't prepared for the question. She buys time.

VERONICA

Excuse me?

MRS. BARNES

The movie, honey -- what's it called? It's not subversive, is it? Or pornographic?

Veronica notes the American flag hanging from the porch.

VERONICA

They Call It Freedom.

MRS. BARNES

It's called Freedom?

VERONICA

No, the movie's called, They Call It Freedom.

(really selling)

...Clint Eastwood starring and directing.

MRS. BARNES

Doctor DeMouy down the street rented out his place to a film crew, and they fubared his hardwood floors.

VERONICA

That's unfortunate.

MRS. BARNES

He showed me. It looked like it rained horseshoes in there.

VERONICA

We can always build a healthy deposit into any contract.

Mrs. Barnes considers, then leans in conspiratorially.

MRS. BARNES

(whispers)

You know, my son-in-law does Mr. Eastwood's taxes.

VERONICA

What a wonderful coincidence.

Mrs. Barnes considers for a moment longer, then smiles.

MRS. BARNES

Oh... why not. I have a tenant back
there, but that oddball is at work.

Mrs. Barnes starts a slow motion walk out the door fumbling
with her key ring.

ALI JARDINE

MRS. BARNES (CONT'D)

Forgive me, I don't get around as well as I used to.

VERONICA

Don't trouble yourself, I'm happy to let myself in. This might take awhile, the director needs to see how the light and shadow shifts at different times of the day.

Mrs. Barnes looks relieved as she hands over the keys.

MRS. BARNES

Very good, dear. Let me know if you need anything.

VERONICA

Any chance your tenant will be home soon?

MRS. BARNES

She works down at Avant Gardens, the florists on Washington. This close to Valentine's Day, I'd say it's unlikely.

VERONICA

Good to know.

46 OMITTED 46
47 INT. RUBY'S GARAGE APARTMENT - DAY 47

Veronica enters the small space. Nothing indicates a crazy person lives here. Veronica puts her camera and bag down in the kitchen, picks up kitten-shaped salt and pepper shakers.

VERONICA

Some lair.

47V1 Veronica glances over and spots a computer in the next room playing an all-Bonnie DeVille slide show. 47V1

VERONICA (CONT'D)

Warmer...

Veronica moves into the next room and moves the mouse. The slide show stops playing, and we see Ruby's desktop is a photo of Ruby's head photoshopped on a picture of Bonnie and Logan, tiled 12 times across her screen.

VERONICA (CONT'D)

There's the crazy I'm looking for.

47V2 Veronica inserts her 256gb memory stick, drags the "Home" icon onto the memory stick icon. A progress bar pops up. Veronica notices something in a small mirror. Her jaw drops. Veronica stands and turns around. 47V2

VERONICA (CONT'D)

Yahtzee.

REVEAL THE OPPOSITE WALL. It's covered in a giant Bonnie DeVille wall mural photo. Bonnie's head is six feet across. There's also a sewing machine and a rack of Bonnie DeVille outfits -- one of them is worn by a mannequin. It conjures Buffalo Bill's lair in SILENCE OF THE LAMBS.

VERONICA (CONT'D)

It rubs the lotion on its skin.

A phone RINGS, muffled. Veronica retrieves the disposable cell from her bag, collects herself, then answers.

VERONICA (CONT'D)

(Minnesota accent)

Production.

MALE VOICE (V.O.)

Uh, yeah, I just got a call from my mother-in-law, she said Clint Eastwood wants to shoot a movie in her back yard.

VERONICA

(Minnesota accent)

Our location scouts are down in Neptune today. Is your mother-in-law in Neptune?

MALE VOICE (V.O.)

I know for a fact that Clint Eastwood isn't shooting a movie in Neptune. I don't know what's going on here, but taking advantage of an elderly--

47V3 Veronica has heard enough. She hangs up, concerned. She looks at the progress bar; there are still six minutes remaining on the download time. Veronica looks at her watch, then scans the room, on edge.

She does a double-take when her eyes skim a nearby bookcase. Veronica retrieves the object of intrigue: a Neptune High School Yearbook.

VERONICA (V.O.)

Buried Treasure -- the good old Neptune High yearbook. I suppose this would be a collector's item for Bonnie's biggest fan. Maybe she found it at a garage sale.

ON VERONICA as she skims through pages.

VERONICA (V.O.)

No wonder the owner was willing to part with it. Not a single classmate signed the book. Probably bought by an eager Mom who thought her child should love high school as much as she did.

Veronica smirks as she notices something.

VERONICA

Nice. Good to see some things are universal.

REVEAL VERONICA'S SENIOR PORTRAIT with devil horns and a Hitler mustache drawn on it.

Veronica flips to a new page, sees an autograph.

VERONICA (V.O.)

Wait. I spoke too soon. Someone did sign this book.

D-Pugh, don't let the bastards get you down. Shine your light. Carrie.

VERONICA (V.O.)

The future Bonnie DeVille herself.
So who is this D-Pugh?

Veronica flips to the index, runs her finger down the list of names until she arrives at the name DELLA PUGH. Della has one page number listed by her name.

Veronica flips to the page in question. She finds a page of senior portraits. She finds the name Della Pugh, then locates the senior picture. It's a shot of a girl with blonde permed hair and glasses, a quintessential nerd.

Veronica squints at the photo.

VERONICA

No... freaking... way...
(then)
Ruby Jetson.

48 OMITTED

48

A49 EXT. NEPTUNE HIGH SCHOOL CAFETERIA - DAY

A49

Wallace is sitting eating his lunch with MR. WU at the faculty table, several Tervis Tumblers in evidence.

WALLACE

I called the kid's home, and you know what this mom says to me?
"Missy hates Mondays." Like that's a valid excuse.

Wallace's phone RINGS; Veronica's face appears on the screen.

WALLACE (CONT'D)

(mock aggressive)

Don't you know I'm at work, woman?

B49 INT. RUBY'S APARTMENT - SAME TIME - INTERCUT

B49

VERONICA

Hey, buddy. I need a favor. Can you get me a student's permanent file?

We hold on Veronica for a long beat of silence.

VERONICA (CONT'D)

Wallace?

WALLACE

(sighing)

Sorry. Just had this weird sense of deja vu.

(then...)

You realize I am a teacher now, Veronica? An educator. This is a position of responsibility.

VERONICA

So, you're saying it should be super easy. Good. I didn't want to put you out.

Veronica hears car doors slamming, moves back to the window.

VERONICA (CONT'D)

It's not even a current student.

VERONICA'S POV: a Deputy Car has pulled up in front of the house.

WALLACE

That doesn't make it okay!

VERONICA

(hurried)

Name's Della Pugh. She was a junior when we were seniors. You're the best.

Veronica hangs up the phone, puts her hand on the memory stick, waiting to extract it the instant the transfer is complete.

49

INT. RUBY'S APARTMENT - LATER

49

A BEEFY DEPUTY enters while knocking.

BEEFY DEPUTY

Balboa County Sheriff's Department.

Beefy Deputy finds Veronica snapping photos in full location scout mode.

VERONICA

(as if intruded upon)

Oh, hey there...

BEEFY DEPUTY

ID please, Ma'am.

VERONICA

Look at you. You are the perfect height. Can I get you to stare out that window? Hands behind your back... Pensive... A big decision is weighing on you.

BEEFY DEPUTY

Uh...

She raises the camera, as if waiting for him to comply. Beefy Deputy is momentarily confused. He's unsure whether he'll comply. We think Veronica might get away with it until...

DEPUTY SACKS (O.C.)

(bewildered)

Veronica Mars?

Veronica deflates. She realizes the jig is up. She turns and we reveal DEPUTY JERRY SACKS.

VERONICA

Sacks. Kudos on rocking that
'stache 'til it came back in style.
(MORE)

ALI JARDINE

VERONICA (CONT'D)

(then)

Anybody going to read me my rights?

ALI JARDINE

50 INT. SHERIFF'S DEPARTMENT - HOLDING AREA - DAY 50

Veronica sits on a bench across from a HARD-LOOKING DRUNK. Deputy Sacks enters.

DEPUTY SACKS
Made bail, Veronica.

51 INT. SHERIFF'S DEPARTMENT - LOBBY - DAY 51

As Sacks leads Veronica in, we notice Ruby seated at a deputy's desk. Ruby perks up when she sees Veronica. Waiting at the front counter is public defender CLIFF McCORMACK and Keith.

CLIFF
Veronica, my how you've grown. It seems like only yesterday you could've been tried as a minor.

VERONICA
Clifford.

Veronica brings her attention to Keith. His expression of anger/disappointment is every daughter's nightmare.

KEITH
Seeing as you spent all that time in law school, I'm sure you know breaking and entering is a felony.

VERONICA
Come on. I learned that way before law school. I knew the felonies before I knew the state capitals.

KEITH
You probably also know, then, that convicted felons don't take the bar exam. Sorry if I don't think you blowing up your life is a joke.

Before she can respond, a gleeful Sheriff Lamb approaches the room tailed by Deputy Sacks. We notice Ruby in the b.g. paying attention.

SHERIFF LAMB

Keith Mars bailing his daughter out of jail. This I had to see. Sacks, get out your phone. I think we've got our Sheriff's-Twit-Pic-of-the-Day.

Lamb energetically bounces around counter, placing himself between Keith and Veronica like he's posing for a party-pic. Sacks looks confused, he begins fumbling for his phone.

DEPUTY SACKS

Seriously?

VERONICA

The one day I'm not wearing my "I'm with Stupid" shirt...

Keith shrugs off Lamb.

KEITH

We were just leaving, Sheriff.

SHERIFF LAMB

(eyeing Veronica)

So, what was it? You look fit. Not our typical junkie B&E.

DEPUTY SACKS

Veronica is friends with the Echolls kid--

SHERIFF LAMB

Of course she is.

(to Keith)

You must be very proud.

KEITH

You don't want to go down that path.

SHERIFF LAMB

What path is that?

KEITH

The path where you say things regarding my daughter that I don't like.

Lamb takes the measure of Keith. Keith holds his gaze.

DEPUTY SACKS

The thing is, Veronica is kind of a resourceful girl...woman. You should've seen this apartment--

SHERIFF LAMB

How resourceful can she be, Sacks?
You busted her.

Ruby rushes over and takes a bewildered Veronica in her arms.

RUBY (O.S.)

Veronica! It's *you* they picked up?
Oh my god, Girlfriend! Hilarious.

ALI JARDINE

VERONICA

Yeah... Girlfriend. Isn't it?

Veronica forces a smile as Ruby gives her a loving squeeze.

RUBY

(to Lamb, Sacks)

This is the "intruder?"

(to Veronica)

Did you tell them?

DEPUTY SACKS

Veronica said she was a location scout.

VERONICA

Pretending to be a location scout.

RUBY

Veronica's always playing pranks on me. Like George Clooney does with his friends. You know the story about him shitting in his buddy's cat boxes, right? What was it this time?

Veronica has a split-second of panic, but recovers...

VERONICA

I was going with the old aluminum vibrator in your carry-on.

Ruby slaps Veronica playfully.

RUBY

Oh, you bitch!

SHERIFF LAMB

You two are friends?

VERONICA

Fast friends. BFFs.

CLIFF

(anxious to end this)

If both Ms. Jetson and the court agree not to press charges, Veronica is free to go.

VERONICA

Well...the court's only involved if there's intent to commit a crime. Which there wasn't, so, the B&E is considered illegal trespass, a misdemeanor, leaving the charges entirely in the hands of the victim, ie Ruby, ie my BFF.

CLIFF

What she said.

Sheriff Lamb stares Veronica down coldly. He smells a rat.

ALI JARDINE

52

INT. SHERIFF'S DEPARTMENT HALLWAY - MINUTES LATER

52

Veronica and Ruby have stepped away from the others. Keith and Cliff chat in the b.g. of the shot.

VERONICA

So. *Girlfriend*. What are you up to?

RUBY

Where I'm from, they just say
"thank you."

VERONICA

No they don't. You went to Neptune
High, Della Pugh. I found you in
the yearbook.

Ruby reacts, startled at hearing her old name.

RUBY

I tried out for dance team at the
end of my freshman year and got
cut. You were supposed to be the
nice one, so I asked you what I
needed to do to make the squad.
Guess what you said?

(off Veronica's silence)

Dance better.

(then...)

But hey -- Della Pugh was invisible
to everyone. Everyone but Carrie.

VERONICA

So why'd you bail me out of this
jam?

Ruby flashes her a smile.

RUBY

You have something I want.

Off Veronica, confused.

53

INT. LOGAN'S BMW M6 CONVERTIBLE - NIGHT

53

PAN UP RUBY sitting in the front passenger seat dressed in
full Bonnie DeVille high fashion. She has a BOUQUET OF
FLOWERS on her lap and a delighted look on her face.

RUBY JETSON

Everything in my life has led up to
this moment.

REVEAL Logan sitting next to her, behind the wheel. He's dressed to impress but his expression is uneasy.

RUBY JETSON (CONT'D)

Does she need to be here?

ANGLE ON Veronica in the middle of the back seat.

VERONICA

I'm the designated driver. That's the deal.

A valet opens the door for Ruby. She yanks at the bottom of her way-too-short skirt.

RUBY JETSON

Gimme a sec to adjust.

(for Logan's benefit)

I "forgot" panties.

She hammers her eyebrows to Logan, then gingerly climbs out. Logan regards Veronica in the rearview mirror.

LOGAN

So this is happening...

VERONICA

You understand how much trouble
I'll be in if she presses charges.

LOGAN

I've let her draw finger hearts on
my upper thigh for the last ten
minutes so, yeah, I get the stakes.

VERONICA

Good. I'm gonna need a hundred
dollars.

Off Logan's curious look.

54

EXT. THE 09ER - NIGHT

54

ANGLE ON RUBY waving at the paparazzi, loving the flashes
going off. The paparazzi go crazy as the man accused of
Bonnie DeVille catches up to this Bonnie look-alike and
attempts to steer her away from them.

ON VERONICA who has made her way past the long queue to the
BOUNCER. The Bouncer eyes the Logan-Ruby chaos dubiously.

VERONICA

Show some mercy.

BOUNCER

I don't know...

Veronica slips the bouncer what we can assume is five
twenties. The bouncer looks down at his haul, unhooks the
rope and shoos our trio inside. Veronica eyes the jealous
faces in the queue.

VERONICA (V.O.)

Of course Ruby chose the 09er for
her date.

55

INT. 09ER - NIGHT

55

The club is small but swank and full of cavorting 20- and 30-
something beautiful people. Veronica sits on a barstool where
she has a great angle to keep an eye on Logan and Ruby.

VERONICA (V.O.)

When you're too old to exclude the
undesirables from your lunch table,
open a club, charge twenty-two
dollars for a vodka tonic and put
up a velvet rope. Make 'em think
this must be heaven.

VERONICA'S POV: Logan has allowed Ruby to sit very close. He is smiling and focused on her. We can feel his charm even from this distance. Logan flags down a waitress, orders.

ALI JARDINE

VERONICA (V.O.)

Is it wrong that I don't know who I'm more afraid for. Sure Ruby could be a murderer, so there's that.

VERONICA'S POV: Ruby talks animatedly and touches Logan. Logan laughs, whispers something intimately into Ruby's ear. Ruby's foot moves up and down Logan's leg.

VERONICA (V.O.)

But I know what it feels like to have Logan's full attention, and it can be brutal when you wake up one day and realize it's gone.

DRUNK WINGMAN (PRELAP)

Hey, there, Sexy. My friend thinks you're super hot. --Like crazy hot.

Veronica sighs, turns to the Drunk Wingman.

DRUNK WINGMAN (CONT'D)

Seriously. He's jizzing in his pants over you. For real. Just come say "hi."

VERONICA

Fuck off.

CUT TO:

VERONICA'S POV: Logan and Ruby on the dance floor. Logan is slow-grooving like a good sport as Ruby busts out her moves.

Veronica on her barstool focused on Logan-Ruby. She smiles as she watches Logan. She's nearly oblivious to the HEDGE FUND GUY droning on next to her.

HEDGE FUND GUY

If you've never been heli-skiing, you haven't really skied. I've got a place in Whistler. I'll fly you up some weekend.

(off Veronica's lack of interest)

Can you smile? One smile. C'mon. You've got a boyfriend. Am I right? I'm in hedge funds. What's he do?

VERONICA

He's a hit man. He kills people for money.

(MORE)

VERONICA (CONT'D)
(calling out to a
bartender)
Diet Pepsi...
(then, back to Hedge Fund)
(MORE)

ALI JARDINE

VERONICA MARS - Rev. 2nd Yellow (8/01/13)

38A.

VERONICA (CONT'D)

He's looking to invest. Do you have
a card?

Hedge Fund Guy is pretty sure Veronica is kidding, but
Veronica delivers her line so deadpan that he can't be sure.
Hedge Fund Guy nods and chuckles in a you-got-me sort of way
as he retreats.

HEDGE FUND GUY

All right...

CUT TO:

LATER: Logan carries TWO MARTINIS over to the DARK BOOTH
where Ruby is lounging.

ALI JARDINE

Her shoes are off and one of her bra straps hangs down. As soon as Logan sits, she moves closer to him.

ANGLE ON: Veronica leans against a wall discreetly watching them. She takes a swig of a cocktail. An OVER-CONFIDENT CLUB BOY dances solo at the edge of the dance floor, grooving for Veronica's benefit, throwing seductive looks her way. Veronica rolls her eyes and makes her way to Logan's booth.

AT THE BOOTH: Logan is pushing a NAPKIN of skewered olives towards Ruby.

LOGAN

In case your martini's not dirty enough. Let me know if you want more.

RUBY JETSON

Like for breakfast? Kidding. But not. If you're up for it. Whatever.

Veronica collapses into the booth. Ruby shoots a displeased look at Veronica. Veronica notices.

VERONICA

I just need a break. Showing up at a bar alone is apparently asking for it.

RUBY JETSON

Oh, are too many boys hitting on you? Poor you...

(then...)

So... Wanna tell me why you broke into my place?

VERONICA

Well, BonnieFan23, you did send an email implying that Bonnie's death had the upside of making Mr. Echolls here available to you.

Ruby's mouth opens like she might interject.

VERONICA (CONT'D)

Don't bother denying it. I know it's true.

(MORE)

VERONICA (CONT'D)

You were also caught hiding in Bonnie DeVille's closet, and you have what we in the trade call a "crazy-ass murderer wall" in your bedroom. That's a technical term.

RUBY JETSON

I loved Bonnie. More than anyone.

VERONICA

Yeah, well, Mark David Chapman knew a lot of Beatles tunes.

RUBY JETSON

You know most people think I'm the one at a table with a murderer.

(to Logan)

No offense, baby -- I know you loved her, you looked out for her -- but one of us has an airtight alibi and the other was found passed out next to Bonnie.

VERONICA

What's your airtight alibi?

RUBY JETSON

I was out in front of this club with like thirty other velvet rope rejects. People were tweeting that Bonnie was going to be here for Lamar Odom's thing. I wanted to get a picture. I'm sure people remember me.

Veronica's phone starts vibrating. She pulls out, looks at it. It's a call from TRUMAN-MANN & ASSOC.

VERONICA

I've gotta take this.

Veronica stands and hustles toward the exit.

56 EXT. THE 09ER - NIGHT

56

Veronica makes it out of the club, answers her phone.

VERONICA

This is Veronica.

57 INT. UPSCALE LAW OFFICE - NIGHT - INTERCUT

57

Gayle Buckley is at her desk, working all night.

GAYLE BUCKLEY

It's Gayle Buckley, Veronica. I'm sorry for calling so late but how would you feel about coming to work for us here at Truman-Mann?

VERONICA

(beat, astonished)

I would feel pretty great about that. Thank you.

GAYLE BUCKLEY

Fantastic. We need you to start on Monday. Is that a problem?

OFF VERONICA processing the implications.

CUT TO:

Veronica heads back into the club, pulls the bouncer aside.

VERONICA

Hey, did you work Lamar Odom's birthday party..?

58

INT. 09ER - NIGHT

58

Veronica returns to the table, finds Logan by himself.

VERONICA

Where's your date?

LOGAN

She got them to play a Bonnie single.

Veronica turns to the dance floor, people have cleared a space for Ruby who is dramatically lip-syncing the refrain.

VERONICA

On the bright side, you're not on a date with a killer.

LOGAN

I do take some comfort in that. How do you know--

VERONICA

Bouncer confirms it. She apparently performed Medea right in front of the club when the news broke.

LOGAN

Where do we go from here?

VERONICA

Back to New York, I'm afraid. I just accepted my first big grown-up lawyering job.

LOGAN

(genuine, immediate)
Good for you, Veronica. I don't envy opposing counsel.

Veronica doesn't notice Ruby returning to the table.

VERONICA

I wanted to see this through with you. Find Carrie's killer.

Ruby drops down into the booth, scooching in close to Logan.

RUBY

I can ease your mind there.

Veronica and Logan stare at Ruby for a beat. Then...

VERONICA

Go on...

RUBY

She's still alive.

Veronica and Logan slump.

RUBY (CONT'D)

The stardom got too much for her, so she pulled an Elvis.

LOGAN

I saw her. She was dead. I watched them zip up the body bag.

RUBY

Okay. Okay. That's just one theory. Here's another: her dad did it.

LOGAN

I'm listening.

RUBY

She got that new tattoo, right? The Japanese symbol for "Serendipity." That's the name of her dad's management company -- the dad she fired as her manager. She knew he'd try to kill her. She was implicating him before the fact.

VERONICA

Her dad was in London.

Veronica notices Logan looking at her quizzically.

VERONICA (CONT'D)

I checked.

RUBY

Last theory. Something awful in Bonnie's past has come back to haunt her. Have you even listened to her new album? Confessional?

58V1 Ruby produces her phone, shows them Bonnie's album cover. 58V1
Bonnie DeVille, dressed provocatively, whispering through the window in a confessional.

RUBY (CONT'D)

The whole thing is about coming clean. She's wracked by guilt. She went to Catholic school until tenth grade. She changed her name from Bishop. You get what I'm saying?

VERONICA

No idea.

RUBY

She boned a priest. She was on the verge of telling the world. The Catholic Church silenced her.

(Off their dumbfounded stares)

What?

59 INT. LOGAN'S BMW M6 CONVERTIBLE - NIGHT

59

Veronica watches Logan walk Ruby up to her landing. There's a pregnant pause and then Ruby grabs the back of Logan's neck and pulls him into a sloppy kiss.

As Logan heads back to the car, Veronica gets out, walks to the passenger side, greets Logan sheepishly.

VERONICA

I'm so sorry. And so grateful.

LOGAN

Don't be. I was into it. We're going skating next week.

(then, more seriously)

Veronica, you flew across the country to help me. *This* was easy.

Veronica and Logan both get back in the car.

VERONICA

We're going to go out for a nice dinner tomorrow. You should join. Me, Wallace, Mac.

LOGAN

My whole fan club? I don't think so. You're not going to the reunion, either, then?

VERONICA

I circled tomorrow night ten years ago and vowed to skip it.

LOGAN

Need a ride to the airport?

VERONICA

Dad made me promise that to him.

LOGAN

Then I guess this is it.

Logan starts the car. Veronica regards him, considers.

VERONICA

You wanna take the long way home?

Logan allows a smile.

PRELAP Sufjan Steven's "Chicago."

60

INT. LOGAN'S BMW M6 CONVERTIBLE - MOVING - NIGHT

60

Logan drives fast on the PCH, windows down, stereo cranked. PAN TO VERONICA. The wind blows her hair. She turns from the window to Logan. She watches him for a moment.

Logan glances over at Veronica, catches her looking. They hold a look for a moment. Neither speaks. Veronica leans up and cranks the music up even louder.

DISSOLVE TO:

61

OMITTED

61

62

INT. MARS HOUSE - VERONICA'S BEDROOM - DAY

62

Veronica, getting ready for a casual night out, puts on a leather cuff. Keith pops his head in her door, excited.

KEITH

My daughter, the big shot New York lawyer. You're going to have your own office...

VERONICA

You have your own office.

KEITH

You'll be respected.

VERONICA

You're respected. You're the George Bailey of Neptune.

Veronica moves past Keith out of the room.

62A

INT. MARS HOUSE - LIVING ROOM - CONTINUOUS

62A

Veronica moves into the living room. Keith follows.

VERONICA

You know the difference between a lawyer and a prostitute?

(off Keith's sigh)

A prostitute stops screwing you when you're dead. I got a million of 'em. Tell me one PI joke.

Keith considers as Veronica picks a pair of slip on sneakers off the floor and sits to put them on.

KEITH

Uh...

VERONICA

I thought so.

KEITH

Okay. Smart guy. Which one of these goes over better? "Dad! I'm marrying a lawyer!" Or "Dad! I'm marrying a private dick?"

A KNOCK on the door. Veronica gets up to answer it.

VERONICA

Okay, no one says "dick" any more.

(then...)

What's the difference between a porcupine and lawyers in a Porsche?

Veronica delivers the punchline while opening the door.

VERONICA (CONT'D)

The pricks are on the outside.

REVEAL Wallace and Mac on the front step.

MAC

And a howdy-do to you.

VERONICA

Hey!

Veronica notes that Wallace and Mac are dressed sharply.

VERONICA (CONT'D)

Look at you two. You've been to
Mama Leone's before -- right?
Laminated menus. "I Heart Lobster"
bibs.

WALLACE

I've got something to show you.

62B INT. MARS HOUSE - MOMENTS LATER

62B

62BV1 ON A CELL PHONE SCREEN: low-fi video of a high school talent show. Two 18-year-old girls perform the duet "I Got You Babe."
62BV1

WALLACE

This is from the talent show our
senior year. The video yearbook
advisor let me see it. That one's
Carrie Bishop. I don't know who
this other girl is.

Veronica and Mac are gathered around Wallace's phone.

VERONICA

Susan Knight. Carrie's best friend.
Also dead, strangely enough.
Boating accident the summer I left
for Stanford. Why are you showing
me this?

62BV2 Wallace shuts down the video, begins scrolling for a new one
62BV2

WALLACE

You'll see. Della Pugh's permanent
file you asked me to dig up...

Keith pipes up from across the room.

KEITH

Come again..?

VERONICA

Ignore the dick.

WALLACE

There's a whole lotta crazy there.
She got three days suspension for
stealing clothes out of Carrie's
gym locker, then, check this out.
Senior talent show the year after
we graduated...

62BV3 ON WALLACE'S PHONE - Della performs the same song as Carrie, 62BV3
doing only Carrie's part of the duet. We hear the jeers of
her classmates.

MAC

Freaky.

WALLACE

Wait for it...

62BV4 ON SCREEN - Della stops singing and glares at the audience. 62BV4

RUBY (ON CELL PHONE SCREEN)

I'm going to burn this place to the
ground.

Mac and Veronica react -- whoa.

WALLACE

They didn't let her come back to
school. She took all her finals as
take home tests.

Veronica considers for a long beat.

VERONICA

Her alibi is solid.

(then...)

Let's mull this over while wearing
lobster bibs.

Wallace and Mac eye each other hesitantly.

MAC

Actually...

Keith glances up, purposefully nonchalant from his spot
across the room.

KEITH

When Number One Daughter was young
her skills were sharp like blade of
sword, now her brain dull like
blade of plow.

Veronica stops. Considers. It hits her like a freight train.

VERONICA

No...

WALLACE

Yes, Ma'am. We're going to the
reunion. Now go put on your *that's-
right-I'm-a-hot-shit-lawyer* threads
on. Let's see some Pirate Pride.

VERONICA

I'm not going. You can't make me.

WALLACE

You have to. We arranged to have
Piz fly in.

(doing Veronica)

I wish he were here right now.

(then)

Our gift to you.

MAC

(weakly)

Surprise!

Off Veronica, simmering but resigned.

63 OMITTED

63

64 INT. EDISON - HIGH SCHOOL REUNION - NIGHT

64

Veronica, Mac and Wallace stand at the top of a staircase. They look down on the reunion below them. Someone calls out "Pirates!" Everyone else shouts, "Ahoy!" Veronica frowns.

VERONICA

We're here because...

WALLACE

Because you're a high powered New York City lawyer now, and you should rub that in people's faces. And because Alexis Link said if we were still single in ten years we'd get creative. And there she is now.

Wallace heads down the stairs, a bounce in his step.

MAC

And as a high school nerd success story, it's a moral imperative that I take my own victory lap.

Mac peels off. We hold on Veronica a beat.

VERONICA

Oy.

INT. EDISON - HIGH SCHOOL REUNION - A MINUTE LATER

Veronica walks toward the check in table like a man walking a plank.

VERONICA (V.O.)

In a lesser known epic poem, Dante's Inferno II Electric Bugaloo, ten years after escaping the nine circles of hell, Dante returns... ya know, for old times sake. Have a couple a shots, catch up with the gang.--

REVEAL Veronica's old nemesis MADISON SINCLAIR handing out nametags. SHELLY POMROY uses a tablet to check people in. The girls are flanked by their doofus boyfriends. We'll call Madison's boyfriend VAPID TOOL and Shelly's STEROID CAUTIONARY TALE.

MADISON

Name?

VERONICA (V.O.)

--See if Lucifer's still a bitch.

VERONICA

Veronica Mars.

MADISON

(as if Veronica let
herself go)

No way. You look so different. I
barely recognize you.

VERONICA

Really?

(re: her face)

(MORE)

ALI JARDINE

VERONICA (CONT'D)

This expression of disdain isn't ringing any bells? Let me try looking like I think you're an asshole.

MADISON

Wow. You're still a giant loser with no class. How not shocking.

Madison searches a BOX marked "M" for Veronica's tag. Veronica notices VAPID TOOL pouting seductively at Veronica, doing a nipple rub with one hand, holding a PIMP CANE in the other. STERIOD CAUTIONARY TALE makes an ass-slapping gesture.

VERONICA

Class is clearly a guiding force in your life.

MADISON

(handing over nametag)

I'm shocked you even came to this.

VERONICA

Is that so? Cuz I *knew* you'd be here. Tell the truth, you've been sitting there since graduation, haven't you?

Madison has no quick response to that. Veronica departs, shaking her head. We hold on Madison, her wheels spinning, up to no good.

64A

INT. THE EDISON - HIGH SCHOOL REUNION - A MINUTE LATER

64A

Veronica locates Mac chatting with her former academic decathlon teammates. Veronica sidles up beside her.

VERONICA

They really should have a bar right by the entrance.

Mac smiles wryly at Veronica, puts an arm on her shoulder.

MAC

You can do this, champ.

Mac begins leading Veronica into the mass of humanity.

Veronica nearly runs into Dick. REVEAL he's seated at a table with GIA GOODMAN and assorted 09ers including her hunky fiancé LUKE HALDEMAN, offbeat hanger-on LOU "COBB" COBBLER.

DICK

Hey! Look who it is! Most Likely To Blog and Class Buzzkill. Or was it Cutest Smile?

VERONICA

"Best Personality." And you're just who I was looking for, Most-Likely-To-Know-Where-I-Can-Find-The-Bar.

DICK

Look no further, Pilgrim.

Dick opens his jacket, removes a belt buckle flask, takes a swig and offers it up to our girls. Neither jump at the chance.

Gia, Luke and Cobb are all involved in an animated conversation with the next table, but Gia looks up from her cocktail and notices Veronica.

GIA

Holy shit! Veronica Mars!

VERONICA

Hi, Gia.

Gia stands, holds out her hands in double "stop" gesture.

GIA

Many emotions at once here. I kind of hated you a lot, but I don't anymore. I'm just trying to remember the progress I've made, because blaming you for telling the world that my dad was a pedophile is what my therapist calls "misplaced aggression," so-- Basically, we're totally cool. Just so you know. Hi, by the way.
(a tad annoyed)
You look great.

VERONICA

Thank you..?

GIA

You have to drop by my place while you're in town. We need to hang. Wait! Come to my after party!

Veronica looks unsure, stammers. She eyes Mac.

ALI JARDINE

GIA (CONT'D)

I mean it.

(sees Mac, draws a blank)

And you... You should come too.

...Friend. The hair... Wow.

Someone calls Gia. Gia turns, reengages with the other conversation. Conversation over.

VERONICA

Okay, I'm not screwing around.

Where's the bar in this joint?

MAC

I'll find us a table.

65

INT. EDISON - HIGH SCHOOL REUNION - LATER

65

Veronica retrieves her and Mac's cocktails from a bartender. She turns to find CORNY in line behind her. He's blown away, as if seeing someone you went to high school with at a high school reunion is somehow shocking.

CORNY

No way! How random is this?! Dude!

VERONICA

Corny! How's it hangin', bra?

CORNY

Ya know, I'm doin' my deal, takin' time for what's mine.

(he removes a DUCT TAPE

WALLET from his pocket)

I make these now. Pullin' in the kasheesh selling them on Etsy. I also make some out of maps if you're interested.

Veronica spots a familiar face. She allows a smile.

VERONICA

Totally. I need to go say hi to--

CORNY

Go-go-go. Peace.

INT. THE EDISON - HIGH SCHOOL REUNION - MOMENTS LATER

Weevil sits at a table, his arm around an adorable woman. He sees Veronica approaching. He smiles and stands.

WEEVIL

You're hugging me, right? Don't
make me look bad in front of my
wife.

ALI JARDINE

VERONICA
Your what?

ALI JARDINE

Veronica hugs him. It's a sweet moment. They break apart.

WEEVIL

This is my wife, Jade.

VERONICA

Hi, I'm Veronica.

JADE

(recognizing the name)

Oh! Hi. So nice to meet you.

WEEVIL

And this...

65V1 He shows a photo of a 3-YEAR-OLD GIRL on his cell phone.

65V1

WEEVIL (CONT'D)

This is my Valentina.

VERONICA

Shut up.

Weevil continues scrolling through the photos for Veronica.

WEEVIL

She's three. You gotta see this kid tap dance. It's insane. She's like a reincarnated Broadway star or something.

VERONICA

Is that a photo of you at a Build-a-bear?

WEEVIL

I'm having tea parties at doll stores. This kid rules me.

ANGLE ON A STAGE where Madison taps on a microphone.

MADISON

Any Pirates in the house?!

The more spirited members of the class respond with an "Ahoy!" Veronica and Weevil aren't among these.

WEEVIL

I hear she's the pole cardio instructor to the stars.

Throughout the following Madison makes a series of announcements that we pay no attention to. It's just white noise in the b.g. of the scene.

VERONICA

Hot wife, cute baby, fun times at
Build-A-Bear--

WEEVIL

I own my own shop now. Learned how
to fix foreign cars 'cause you know
people in the '09 hate buying
American. I haven't been on my bike
since Valentina was born
(noticing something)
Well, I'll be damned.

Suddenly a ripple goes through the room. People seem to stop talking and turn in a direction. Veronica looks over.

Logan has entered the room. He's in T-shirt and jeans. A few classmates blatantly gawk, but Logan remains oblivious. He spots Veronica. They exchange a what-are-you-doing-here look. Logan seems amused to find her there. But then the moment is gone.

WEEVIL (CONT'D)

The balls on that one.
(then...)
So how about you? How's your love
life?

Veronica turns her attention back to Weevil. *Uh...*

Behind Veronica, Madison makes an announcement.

MADISON

Please turn your attention to the
screen as we say goodbye to old
friends. ...*Shelly*...

INT. THE EDISON - HIGH SCHOOL REUNION - MOMENTS LATER

ANGLE ON SHELLY sitting in 'ROID TALE'S LAP using a TABLET to control the screens.

ON SCREEN: a video file labeled "In Memoriam" is selected.

CAMERA PANS OFF THE TABLET and FINDS 'ROID TALE staring suspiciously at something.

'ROID TALE'S POV: Logan who has his hand on Sean Friedrich's shoulder. Logan is leaning in, saying something in Sean's ear. Logan's expression is menacing.

'ROID TALE

Sean! You good..?

NOT FOR SALE. FOR PROMOTIONAL USE ONLY.

VERONICA MARS - Rev. 2nd Yellow (8/01/13)

Logan turns, eyes 'Roid Tale, no love lost. Logan notices Shelly controlling the projector on her tablet.

Logan slow-turns back toward 'Roid Tale.

LOGAN

He's good.

ALI JARDINE

65V2 An "In Memoriam" plays on a big screen behind the stage. 65V2
Because it's Neptune High, it's remarkably well-produced. We
see images of deceased PCHer FELIX TOMBS.

ALI JARDINE

INT. THE EDISON - HIGH SCHOOL REUNION - MOMENTS LATER

65V3 Veronica arrives at the table where Wallace and Mac have set up camp. Wallace already has a drink. Veronica sets one in front of Mac. 65V3

VERONICA

What happened to getting creative
with Alexis Link?

But Veronica notices that Mac and Wallace are both staring up at the screen. Veronica looks up to find photos of her deceased friend MEG MANNING on screen.

Veronica takes a breath, stares up at Meg's angelic face.

ALI JARDINE

65V4 Logan is heading back out of the reunion when we hear Bonnie's voice, singing... 65V4

BONNIE (SINGING)
Holding my breath...

Logan looks up at the big screen where there are now images of Carrie/Bonnie dissolving from one to the next.

An OFF SCREEN voice, cough-shouts, "Murderer..."

Scores of alums take out their camera phones to capture this painful moment. Logan looks around in disbelief and disdain.

ANGLE ON VERONICA observing Logan's awful moment from across the room. She watches Logan exit.

WALLACE
Okay. Now I remember Susan Knight.

65V5 Veronica glances up at the screen. The first image is a class photo of Susan. The next is a still from Carrie and Susan from the talent show. The third shot is of Susan with Carrie. They're standing in front of a large sailboat, smiling. 65V5

The Ken Burns effect seems to lead us right to the name of the boat -- the Serendipity.

CAMERA PUSHES IN ON VERONICA as her jaw hits the floor. We can almost see the exact moment of epiphany.

VERONICA
Oh my god.

Wallace glances over, notices Veronica's expression.

WALLACE
What?

Veronica is up in an instant. She exits in a hurry.

INT. THE EDISON - HIGH SCHOOL REUNION - MOMENTS LATER

Veronica catches up with Logan before he exits.

VERONICA
Come with me.

Logan reads Veronica's intensity. He nods and follows.

66 INT. EDISON - HIGH SCHOOL REUNION - NIGHT 66

Veronica leads Logan to a deserted area, she's agitated.

VERONICA

Serendipity -- Carrie's new tattoo.
It's the boat they were on the
night Carrie's best friend drowned.
Carrie's new album, Confessional?
*"Holding it in too long/ Losing
myself/ Try drowning all our
memories tonight..."*

(then)

Something happened on that boat.

ALI JARDINE

LOGAN

You sound like Ruby.

VERONICA

I know. But listen -- Carrie couldn't keep the secret any longer. She was unraveling. Whoever killed Carrie did it to shut Carrie up. Who was on the boat that night?

LOGAN

Carrie. Dick...

VERONICA

Dick?

LOGAN

Yeah, Dick. Gia Goodman. Luke Haldeman. That crowd. You know that guy Lou Cobbler?

VERONICA

Barely, but yeah. Did you ever talk about that night with Carrie?

LOGAN

Once. She curled up in a fetal position and didn't speak the rest of the night. I never asked again.

Off Veronica processing.

67

INT. EDISON - HIGH SCHOOL REUNION - NIGHT

67

ON STAGE Madison Sinclair announces awards.

MADISON

Biggest Success Story goes to Patti Jackson for starting her own line of natural hair care products.

ANGLE ON PIZ as he enters the ballroom. He scans the room, spots Wallace and Mac. He makes his way over to the table.

PIZ

My peoples. I assume this is the good times table.

Wallace and Mac hop up, thrilled to see Piz. They ad-lib greetings, hugs.

PIZ (CONT'D)

Ten year reunion! I'm ready to get
my Kylie Minogue on. Some Pussycat
Dolls. Maybe some solo Rob Thomas.

(MORE)

ALI JARDINE

PIZ (CONT'D)
(bites lip, dances)
Unh. Uhn.
(by way of explanation)
I had a couple cocktails on the
plane. Where's Veronica?

Wallace and Mac eye each other uncomfortably.

ANGLE ON THE STAGE where Madison has the mic.

MADISON
The award for coming the longest
goes to Veronica Mars.

67V1 A collective gasp goes up from the crowd as they realize that 67V1
the Veronica-Piz sex tape is now playing on the screen above
Madison. Madison furrows her brow, glances down at her card.

MADISON (CONT'D)
Sorry, I said that wrong. I meant
for coming the *loudest*.

ANGLE BACK ON THE PIZ, WALLACE, MAC TABLE as certain clumps
of tables erupt in hooting and laughter. Mac gets up, heads
out to find Veronica. Piz is dumbstruck. He looks around the
room, then, largely to himself.

PIZ
What is wrong with you people?

Wallace heads to the stage pissed, calling to Madison.

WALLACE
Get that off. Get that off, now!

Madison gestures toward her ear like she can't hear. Wallace
turns and eyes the hole in the projector room. He heads in
that direction.

68 INT. EDISON - HIGH SCHOOL REUNION - NIGHT

68

Logan and Veronica haven't moved. They're oblivious to what's
going on inside.

VERONICA
So what brought you here tonight?

LOGAN
I was going to ask you the same.

VERONICA
I was kidnapped. You?

LOGAN

Pictures of Carrie doing lines of coke showed up on Sean Friedrich's Instagram feed today. I knew he'd be here. I just explained to him that it would be best for him if those came down and no more appeared.

VERONICA

(sighs, shakes head)

Logan, there's something admirable about your default chivalry, but you can't do things like this. You're suspected of murder. Be smart.

LOGAN

Yeah... Okay...

Mac arrives, rushes up to Veronica.

MAC

Veronica. You need to get back here.

Veronica and Logan, hearing Mac's urgency, immediately head inside. As Veronica passes by Mac...

MAC (CONT'D)

Piz is here. He's wondering where you are.

(off Veronica's wince)

But that's not the worst of it.

69

INT. EDISON - HIGH SCHOOL REUNION - CONTINUOUS

69

Logan is the first in the door. He immediately sees the image on screen. He wades into the crowd like a predatory animal.

Veronica enters next. She stops short as she sees the sex tape up on the big screen. She smirks.

VERONICA

Come out to the coast. We'll get together, have a few laughs.

Veronica spots Piz. Piz can't believe what he's watching. Veronica goes to him.

VERONICA (CONT'D)

Neptune High. What do you think so far?

PIZ

It actually does sit on a hellmouth.

Suddenly there's a commotion across the room. Veronica and Piz look over.

A brawl has broken out with Logan at the center of it.

Logan is grappling with 'ROID TALE and RANDOM 09er 1. Blows and gouges are exchanged, but the 09ers get an upper hand, take Logan to the ground.

ANGLE ON VERONICA AND PIZ. Piz, almost despite himself, takes steps toward the fight. Veronica tries to hold him back.

VERONICA

Piznarski. No...

PIZ

This is what men do, right?

Piz pulls away from Veronica. Veronica sighs, then cases the room, looking for solutions. She spots something, makes a beeline.

MAC

Veronica! What do we--

VERONICA

Get to an exit.

BACK ON 'ROID TALE, smiling through a bloody nose. Someone grabs his shoulder, spins him around. 'ROID TALE gets a roundhouse to his jaw from Weevil who seems to really relish this opportunity.

A moment later, VAPID TOOL clubs Weevil in the body with his pimp cane. The blow drops Weevil to his knees. VAPID TOOL is winding up for another blow when Piz flies in and tackles him.

A RING OF STUDENTS gathers around the fight just like in high school fights. It's become a spectator event.

Logan, now free, strikes a kung-fu pose, and, beckons his opponents -- like Morpheus in *The Matrix*. A furious 'ROID TALE charges Logan, who uses 'ROID TALE's momentum to slam him into the bar.

09er #1 and 09er #2 converge on Logan, get into his body and begin delivering blows. It becomes a traveling entanglement of bodies.

ON DICK outside the fray. He sees Logan getting pummeled. He sighs, takes a long pull on his flask and makes his way into battle, pulling one of the attackers off Logan.

ON WALLACE pushing his way through the ring of spectators, trying to make his way to the front line.

ON VERONICA who picks up a lighter from one of the tables and makes her way to a SMOKE DETECTOR mounted underneath the club staircase.

ON PIZ getting punched in the face. Vapid Tool has him by the collar. Piz is at his mercy, but Wallace appears, and jumps in on Piz's behalf.

ANGLE ON VERONICA who is standing on a chair under the staircase. She looks back at the fray.

VERONICA POV: the ring of students blocks much of her view, but we can see slivers of the scrum taking place inside the ring.

Veronica holds the lighter up next to the smoke detector. In the background of the shot, Madison notices her.

MADISON
VERONICA MARS!

Suddenly a FIRE ALARM blares. The ballroom's sprinkler system kicks in and water begins pouring on everyone in the room.

People scream and begin fleeing the ballroom. Fights break up on their own accord. Then...

MADISON (O.S.) (CONT'D)

Veronica!

Veronica, stepping down from the chair, sees Madison stomping toward her, fire in her eyes.

MADISON (CONT'D)

Look what you did! All that work,
and look! You must be so proud.
Just because you were an unpopular
bitch you had to ruin it for
everyone else.

VERONICA

I'd stop there.

MADISON

Oh, would you, Veronica? What are
you going to do, Use your stun gun
on me? Don't you think that's
gotten a bit old?

As Madison lands well within Veronica's personal space,
Veronica drops Madison with a right cross.

VERONICA

Original enough for you?

70	OMITTED	70
71	OMITTED	71
71A	INT. EDISON - NIGHT	71A

Principal descends the staircase, irritated, speaking into a walkie-talkie while a few wet alumni pass by in the opposite direction.

CLEMMONS (INTO WALKIE TALKIE)

This is absurd. The school district
is on the hook for the deposit. How
could this have happened?

Clemmons looks up, he sees Veronica walking up the stairs toward him, a BAGGIE OF CRUSHED ICE held to her fist. Clemmons sighs.

CLEMMONS (INTO WALKIE TALKIE) (CONT'D)

Never mind.

Veronica notices Clemmons coming toward her.

NOT FOR SALE. FOR PROMOTIONAL USE ONLY.

VERONICA MARS - Rev. 2nd Yellow (8/01/13)

VERONICA
Mr. C! You miss me, yet?

ALI JARDINE

CLEMMONS

It's been ten years of peace and
quiet, Veronica.

VERONICA

If you like that sort of thing.

ALI JARDINE

Veronica fake punches Clemmons as she goes by. Clemmons doesn't flinch. CAMERA STAYS ON VERONICA as she keeps moving.

CLEMMONS (O.C.)

Veronica...

Veronica turns, finds Clemmons has turned back toward her.

CLEMMONS (CONT'D)

It's been boring.

Veronica absorbs the quasi-compliment, turns back, smiles, and heads further up the stairs to the landing where she finds a seated Piz.

Veronica uses the BAGGIE OF CRUSHED ICE on Piz's bruised eye.

VERONICA

Yeah, buddy...

(then)

Wanna hit an after party?

PIZ

But I'm having so much fun here.

Logan wanders up.

LOGAN

Think I'll skedaddle.

VERONICA

Probably wise.

LOGAN

Thanks for jumping in, Piz.

Piz nods. Logan exits. Piz waits a beat, turns to Veronica.

PIZ

Will Logan be at this after-party?

VERONICA

Nope.

Piz smiles and we PRELAP: The Mowgli's "The Great Divide."

72

INT. GIA'S INDUSTRIAL LOFT - NIGHT

72

The after party. Fifty, or so, guests. We hard cut into our now-dry crew -- Wallace, Mac, Piz and Veronica -- dancing.

VERONICA (V.O.)

Sure, it looks like I'm having fun. But even my alkie mom knew how to put on a show to hide her disease. She could PTA with the best of 'em, but her mind was never far from the bit of liquid courage she kept handy.

SLOW MOTION VERONICA POV PANS ACROSS PIZ, MAC, WALLACE all dancing with effortless abandon.

VERONICA (V.O.)

I adore these three people, but there's a case to be solved. There are people in this room with information I want and don't have...

ANGLE ON EACH SUSPECT as they're mentioned.

VERONICA (V.O.)

Dick at two o'clock.

ANGLE ON DICK dancing his ass off. *Back flip?*

VERONICA

Gia and Luke at six.

ANGLE ON GIA AND LUKE mingling at the bar.

VERONICA (CONT'D)

Cobb solo by the buffet.

ANGLE ON COBB loading up a food plate.

VERONICA (CONT'D)

And until I get it, they are the proverbial flask in my purse.

73

INT. GIA'S INDUSTRIAL LOFT - LATER

73

Wallace, Mac, Piz and Veronica are tucked into the kitchen.

PIZ

All this fighting and dancing --
living in an old Michael Jackson
video is exhausting.

VERONICA

Someone needs a tasty beverage. I
hear they're making drinks with
kumquats. Want me to procure you
one.

PIZ

You'd do that for me?

ALI JARDINE

Behind Veronica, a party guest gets a glass of sparkling water out of a gleaming fridge.

ALI JARDINE

VERONICA

I live to serve.

Veronica departs.

PIZ

Farewell my concubine.

Veronica departs. Wallace raises a finger, futilely calls after.

WALLACE

Yeah, and I'll take one, too.
Thanks for asking...

MAC

And an Old Grandad. The bourbon.
Not some old man.

ON VERONICA as she veers off the path to the bar, corners Dick who is tapping away on his phone.

VERONICA

Words with Friends?

DICK

Some people just call it texting.

VERONICA

I want to ask you about the night
Susan Knight died.

DICK

Of course you do. It's a party.
What better time to ask me about
one of the worst days of my life?

VERONICA

The memorial video got me thinking.
I never heard what happened.

DICK

I've told the same story ten
zillion times. We were partying on
Carrie's dad's boat. We all got
hammered because it turns out
partying on a boat is boring after
about fifteen minutes. Woke up the
next morning and everyone's
freaking out 'cuz we can't find
Susan. Ripped the boat apart
looking for her. But she was gonzo.

CUT TO:

73A INT. GIA'S LOFT - NIGHT

73A

Cobb is tidying up around the buffet. Veronica follows him.

COBB

Last time I saw Susan she was blowing chunks off the side. She must've slipped and fell off. Heard later she couldn't swim for shit.

VERONICA

What a nightmare. I can't imagine. It must've been awful when you figured out she was missing.

COBB

I had to go for therapy for post traumatic stress. I still can't go on a boat. Or smell Schnapps.

CUT TO:

73B INT. GIA'S LOFT - NIGHT

73B

Veronica questions Luke at the bar.

LUKE

She was just gone. It was awful. We drank a shit-ton of booze. We were all hung over as hell the next morning...panicked out of our minds. It was a crazy night.

Gia approaches enthusiastically.

GIA

Oooh. What crazy night are we talking about?

LUKE

Veronica was asking about the night Susan fell overboard.

GIA

(deflates, indicates bartender)

I hired a mixologist, Veronica.

(MORE)

GIA (CONT'D)

This is kind of not the time.
(showing her ring)
And no mention? I mean...?

VERONICA

You guys are getting married!

GIA

In three months and two days. Son
of a Congressman -- not bad for the
daughter of So-Cal's most famous
pervert.

(squeezing Luke's cheek)

He's his dad's chief of staff now,
but he's got his eyes on the prize.

Cobb is passing by.

COBB

You're low on ice, Gee. I'll run
over to my place and get some.

GIA

Can you bring back wine and aspirin
too?

COBB, the dutiful lap dog, rushes out.

VERONICA

Hey, I'm so sorry about Carrie,
Gia. I know you were all friends.

GIA

Not just friends. She was going to
be one of my bridesmaids.

LUKE

Gia was the last person to see her
alive, other than, you know--

GIA

If she'd just been on time for
once, she'd still be alive.

We hold on Veronica processing this news.

74

INT. GIA'S INDUSTRIAL LOFT - MOMENTS LATER

74

Veronica returns to Piz, Mac and Wallace in the kitchen
carrying everyone's drinks.

VERONICA

See... You thought I wasn't
listening--

Veronica realizes everyone is already holding drinks.

PIZ
(pointed)
Hey, everyone -- round 2.

Off Veronica realizing she has pressed her luck.

75

OMITTED

75

ALI JARDINE

76 INT. WEEVIL'S TRUCK - MOVING - NIGHT 76

Weevil drives home. His phone vibrates. Weevil checks it.

76V1 Can you pick up diapers after you drop off babysitter? 76V1

WEEVIL

(smirks)

This is my life...

Weevil spots something curious. A Mercedes SUV is parked on the edge the street. Steam is pouring from the engine.

77 EXT. INDUSTRIAL NEIGHBORHOOD STREET - NIGHT 77

A DOZEN TEENAGED BIKERS circle the Mercedes like Comanches around a covered wagon, leering into the SUV's windows, terrifying the passenger.

Shaking his head, Weevil pulls his work truck up behind the Mercedes. He gathers his tools, gets out of his truck and makes his way up to the car. The PCHers show him little respect bumping into him as he approaches the car.

78 INT. MERCEDES SUV - NIGHT 78

A middle-aged rich woman hides in the darkness of the floor of the Mercedes. She's sniffing, talking on her cell.

WOMAN (INTO PHONE)

I'm lost! Don't you get that! The navigation led me out here! They're going to murder me... or worse...

Suddenly, there's rapping on the window.

WEEVIL

Hey, Lady, I'm here to--

But Weevil never gets the entire line out, because the woman fires a 38 SPECIAL blindly out the window multiple times, shattering the window and catching Weevil in the shoulder.

The PCHers flee. The woman's head slowly appears in the window frame. It's CELESTE KANE. She sees Weevil trying to crawl away, blood trailing behind him. He collapses.

79

INT. MARS HOUSE - MORNING

79

ON A RINGING CORDLESS PHONE in the foreground.

Keith enters the living room from the kitchen. He picks up the phone.

KEITH

Hello?

Whatever is said on the other end causes Keith to look up.

REVEAL A CAB has pulled up in front of the house.

KEITH (CONT'D)

(calling out)

Veronica! Cab's here! I thought I was taking you to the airport.

Veronica and Piz exit the bedroom. Neither looks happy. Piz carries an over-the-shoulder overnight bag.

PIZ

Cab's for me. Veronica's sticking around town for a while.

VERONICA

I'm onto something, Dad. It's big.

KEITH

So you were in there..? Did Veronica not show you our fine selection of couches. This baby folds out. The walls here are thin.

VERONICA

But our tantric lovemaking is remarkable for its stillness and tranquility.

PIZ

She passed out. Nothing happened. Good to see you, Keith.

Piz shakes Keith's hand and heads to the door. Keith shoots Veronica a look. Veronica follows Piz.

80

EXT. MARS HOUSE - CONTINUOUS

80

Piz and Veronica stand at the rear passenger door of the cab.

VERONICA

The new job just gave me a couple more days. I'll be there by the time your parents get to the city.

PIZ

Warning. I've oversold you. They don't think I could've landed a creature such as the one I've described.

VERONICA

Don't they know their son's hung like a Clydesdale?

PIZ

It hasn't come up. I've been waiting for the perfect moment...

Piz kisses Veronica. Veronica is trying to keep the mood light, but there is a sadness to Piz as he closes the door and the cab pulls away.

Veronica hears the screen door close. She looks up. Keith is bounding toward her.

KEITH

Cliff just called. Celeste Kane shot Weevil Navarro. She's claiming self defense. Weevil just regained consciousness.

VERONICA

I'm coming with you.

Off Veronica following Keith to his car.

81

INT. HOSPITAL ROOM - DAY

81

Weevil is hooked up to various machines. He looks like hell. Cliff briefs Keith and Veronica who has her hand on one of Weevil's forearms.

CLIFF

Celeste Kane's statement says her car broke and she was accosted by the motorcycle gang. She claims she was terrified.

(MORE)

CLIFF (CONT'D)

Then she says Mr. Navarro approached her car and rapped on the window with a Glock and said, "Time to party." That's when she fired.

ALI JARDINE

WEEVIL

Please get this case dismissed
before anyone believes the words
"time to party" came out of my
mouth.

KEITH

You had a gun out?

WEEVIL

I haven't touched a gun in years.

CLIFF

Police gave me this.

Cliff shows Keith a photo of Weevil on the ground with a
Glock in his hand.

CLIFF (CONT'D)

It's a gun reported stolen from a
house in Weevil's neighborhood.

VERONICA

That clearly the police confiscated
and planted on Weevil.

CLIFF

Weevil's record has been spotless
for the past five years. Meanwhile,
this is my eleventh client in the
last year claiming the sheriff's
department has planted contraband
on them.

KEITH

You have a serial number on that
gun?

82

INT. SHERIFF'S DEPARTMENT - LAMB'S OFFICE - DAY

82

Sheriff Lamb is working on his computer when Deputy Sacks
knocks, enters. Lamb looks up.

SHERIFF LAMB

Do you think I need to set a Google
alert for "Sheriff Daniel Lamb?"
I'm worried I'm missing stuff just
having "Sheriff Dan Lamb."
(typing)
Why am I even asking you?

DEPUTY SACKS

You have a call on line one. It's
Martina Vasquez.

SHERIFF LAMB
(fully attentive)
Channel 9's Martina Vasquez?

DEPUTY SACKS
Indeed. She says she has some
questions for you.

Lamb eyes the blinking light on his PHONE, nervous but cocky.
He smooths his hair, then picks up the phone.

SHERIFF LAMB (INTO PHONE)
This is Sheriff Dan Lamb. Nothing
but time for you Miss--
(Latino reporter accent)
--Martina Vasquez. What can I do
for you?

83

INT. MARS HOUSE - VERONICA'S ROOM - AFTERNOON

83

FIND VERONICA on her bed making the call.

VERONICA (AS MARTINA) (INTO PHONE)
You have something I'm dying to get
my hands on, Sheriff.

SHERIFF LAMB
Vica-versa, Miss Vasquez.

Veronica is a bit nauseated, but she stays in character.

VERONICA (AS MARTINA)
I'm doing a lengthy piece on Bonnie
DeVillie, I'd love whatever you have
on the night her best friend
drowned. I understand there was an
investigation.

SHERIFF LAMB (INTO PHONE)
We're not really in the habit of
just giving out case files...

As Veronica talks, Keith pauses in the doorway, peaks inside.

VERONICA (AS MARTINA) (INTO PHONE)
I'm not in the habit of dating cops,
either, but I make exceptions. Do
you ever make exceptions?

SHERIFF LAMB (INTO PHONE)
I'll have it scanned right now.

Lamb snaps his fingers at Sacks, sends him off.

Veronica hangs up. Keith stares at his daughter winsomely.

KEITH

Would you say I was a good parent?

ALI JARDINE

84A OMITTED

84A

85 INT. SAN DIEGO POLICE DEPARTMENT - DAY

85

A DETECTIVE, seen only from the back, walks through glass doors bearing the SDPD insignia. He enters a bullpen where DETECTIVES come and go. A RECEPTIONIST hurries to follow him.

RECEPTIONIST

Detective, there's a woman at your desk. I told her not to wait there. She wouldn't take no for an answer.

DETECTIVE'S POV: we see Veronica poking around as she waits.

REVEAL: LEO D'AMATO (Max Greenfield.) A curious expression takes over his face, almost perplexed.

LEO

Huh...

He takes a moment to process, then continues to his desk. Veronica doesn't see him approach.

LEO (CONT'D)

Excuse me, Miss. Can I help you?

Veronica looks up and smiles sweetly as she turns toward him.

VERONICA

Been a long time, Deputy...

LEO

I'm sorry... do we know each other?

This stops Veronica in her tracks for a beat -- then she laughs. His blank expression betrays no recognition.

VERONICA

Leo... stop it. It's me...
Veronica...? We used to make out...
(MORE)

VERONICA (CONT'D)

which was sketchy because you worked for the sheriff's department and I was still in high school...

LEO

(false recognition)

Of course - Veronica. From Neptune. Umm, so... what can I do for you?

Veronica hesitates, then produces the Susan Knight file.

VERONICA

Uh... the Susan Knight drowning, about nine years ago...I was hoping I could ask you a few questions about it... You questioned Carrie Bishop. You remember..?

Leo takes a seat, pauses a moment, furrows his brow. Veronica opens the file to the interview, hands it to him. She waits.

LEO

I'm sorry... how do we know each other again?

Veronica is completely thrown - this is fast approaching an existential crisis. She struggles for words.

LEO (CONT'D)

Miss - I'm sorry, Veronica, was it? I don't mean to be rude, but the first time you came asking me for favors, you got all dolled up and brought me pizza.

VERONICA

You prick!

LEO

(now grinning)

You wore this little red number that made me think impure thoughts. I gotta say, this is a bit of a step backward for us.

Veronica smiles, reaches under her chair, produces a pizza.

LEO (CONT'D)

I should've known. I didn't know the FBI was looking into the Bonnie DeVille case.

VERONICA

I'm not with the FBI.

LEO

Are you sure? Coulda swore I heard that somewhere.

VERONICA

Another life maybe.

Leo flips through the pages of the report. We see pages -- mostly witness statements, but a few photos as well. One photo was see is of the Serendipity.

LEO

This is the entire Susan Knight case file. How'd you get this?

VERONICA

Soy un genio malvado.

86

INT. SAN DIEGO POLICE DEPARTMENT - LATER

86

Two slices remain. Veronica and Leo are deep in conversation.

LEO

When I took Carrie's statement that night, she was a complete wreck. Kept saying they were all going to hell, that it was their fault, that they were supposed to take care of each other. I was trying to get some specifics when Luke Haldeman Senior's lawyer arrived and demanded to speak to all of them privately. After that, everyone towed the company line.

VERONICA

They were drinking; they passed out. They woke up and Susan was gone.

LEO

No body was ever found. Never sat right with me. But we had no evidence to the contrary.

VERONICA

Leo, you're a gem.

Veronica stands, leans in and kisses Leo's cheek.

LEO

That's what they tell me. Say hi to your dad for me. And Veronica -- whatever you're doing? Be careful.

Veronica processes that and heads out.

87 OMITTED

87

88 INT. DICK CASABLANCAS BEACH HOUSE - DAY

88

Logan answers the knocking on the door revealing Veronica.

ALI JARDINE

VERONICA

Someone on the Serendipity killed
Carrie. I'd bet my life on it.

LOGAN

Okay.

Veronica enters the room, talking as she goes.

VERONICA

Gia Goodman. Luke Haldeman. Lou
Cobbler. Parker Lee. Your longtime
companion...

Veronica rounds the corner, finds Dick sitting on the couch.

VERONICA (CONT'D)

...Dick.

LOGAN

(confused)

Wait... Parker?

Dick glances up from chomping on a Fat Burger, a SAMSUNG
LAPTOP in his hands, the TV tuned to sports, the volume down.

DICK

Iron Mike!

(re: computer screen)

Have you seen this Instagram feed
from the reunion? Some hilarious
shots of the fight. Check it out.

88V1 CLOSE ON THE COMPUTER as Dick clicks a button and the image 88V1
is transferred onto the TV.

DICK (CONT'D)

Kapow! Oh, wait. There was another
good one back there.

Logan comes up behind Veronica.

LOGAN

You didn't tell me you and Piz were
a thing.

VERONICA

(off guard, peeved)

My love life hasn't seemed
relevant. Yours on the other
hand... Did you even know that Dick
and Parker were doing the hokey
pokey after you two broke up?

Dick keeps scrolling through photos.

DICK

Rebound girls are my weakness. You know this about me. There's gotta be a statute of limitations on being pissed for that, right?

VERONICA

I think you're fine on the bro code. It's the conspiracy to commit--
(re: his screen)
Wait. Stop. What was that?

88V2

Dick looks at the screen. It's a CLOSE UP OF A GIRL'S CLEAVAGE. He shrugs.

88V2

DICK

Toya LaGrone's Motorboat Headquarters.

ALI JARDINE

NOT FOR SALE. FOR PROMOTIONAL USE ONLY.

VERONICA MARS - Rev. 2nd Yellow (8/01/13)

72A.

VERONICA

Back one.

ALI JARDINE

88V3 Dick scrolls back one photo. It's Madison on stage during the 88V3 IN MEMORIAM. Behind her is the photo of Carrie and Susan. It takes her breath away. Veronica digs in her messenger bag.

LOGAN

What?

Veronica pulls out the sheriff's office case file, begins flipping through pages until she finds what she's looking for -- a police photo of the Serendipity.

VERONICA

This is police photo of the boat the morning Susan disappeared off of it. Notice anything?

Logan and Dick stare at the photo. Dick ventures a guess.

DICK

The police photo is black and white.

Veronica shoots a withering look at Dick. Then...

LOGAN

The anchor.

VERONICA

Exactly.

DICK

I don't see an anchor.

VERONICA

Not in that one.
(indicating computer)
Here's where it normally goes.

In the photo of Carrie and Susan, the anchor is present.

DICK

So..?

VERONICA

(frustrated, intense)
So, my first guess is that there's no anchor there, because it was used to make sure Susan Knight sunk to the bottom of the Pacific Ocean. California has a death penalty, Dick, so how about you act like you give a damn about your friend and tell me what happened that night.

DICK

I already told you, Veronica! And I don't think this has jack to do with Carrie's murder. I wish Logan could quit you.

88V4 Veronica's phone begins vibrating on the table. She sees she 88V4 has a text from Mac: Internet's on fire. New Bonnie video.

VERONICA

(curt)

I need that tablet.

DICK

Well at least you asked nicely.

88V5 ON SCREEN: More static surveillance video like the rest we've 88V5 seen from inside Carrie's house. In the foreground of the shot, we see Carrie staring straight ahead. In the b.g. Sean Friedrich has a bong in one hand, a lighter in the other. He looks back at Carrie.

SEAN FRIEDRICH (ON VIDEO)

Got more of those cupcakes?

CARRIE (ON VIDEO)

You're still here?

SEAN FRIEDRICH (ON VIDEO)

Why? Is your boyfriend showing up?

Veronica eyes Logan, concerned, but Logan seems to have his emotions in check.

LOGAN

She's sitting at her make up table. That angle -- that's right where she kept her tablet docked.

VERONICA

So this could be a feed from the tablet camera.

LOGAN

Can people do that? Spy on you from your own tablet?

VERONICA

I don't know. But I know someone who would...

CUT TO:

88A INT. KANE SOFTWARE - DAY

88A

88AV1 A SKYPE IMAGE OF MAC FILLS THE SCREEN. A Kane Software logo 88AV1
looms on the wall behind her.

MAC

No one could be spying on you on
your normal, out-of-the-box tablet
computer. But it is possible.

(MORE)

ALI JARDINE

MAC (CONT'D)

Someone would have to modify a wireless model... Install additional hardware... It'd be complicated.

INTERCUT with Logan and Veronica in Logan's suite.

LOGAN

There were Galaxy Tablets in the giftbags at the MTV Music awards. I remember because Carrie was making fun of James Franco for trying to walk out with, like, six.

Dick pipes up from the other side of the room.

DICK

Franco? Have you seen that candid camera video of him trying on skinny jeans? Shit's hilarious.

Veronica slow turns toward Dick, her wheels turning.

VERONICA

Show me.

Dick showily snatches the laptop back from Veronica.

DICK

(proudly)

I believe I have that bookmarked.

(taps away)

Presto...

The internet video replaces Mac on screen.

89

INT. JAMES FRANCO'S TRAILER - DAY

89

A static image of JAMES FRANCO angrily trying on skinny jeans. He struggles to get them up to his thighs. He then has to shimmy and jump up and down to get them over his hips. He pauses with his jeans still half-way up, then returns to shimmying and jumping. He lies on his back in order to zip them up. He can't do it. We JUMP CUT to him using a pair of pliers to get the zipper up.

90

EXT. MOVIE SET - DAY

90

A 2nd AD leads Veronica through a film's base camp.

VERONICA (V.O.)

There may be six degrees between anyone on the planet and Kevin Bacon, but if you're under 30 and living in Southern California, you're never more than two degrees from James Franco. In this case, Dick to facialist. Facialist to Franco's assistant. Then something to get that assistant's attention.

The 2nd AD knocks on James Franco's trailer door.

ALI JARDINE

91

INT. JAMES FRANCO'S TRAILER - DAY

91

Veronica stands in front of a confused James Franco. His nervous assistant, PENNY, is nearby.

JAMES FRANCO

So, I want to make sure I'm understanding this... You do not have, in your possession, pages from Tolkien's original manuscript for the Quenta Simarillion depicting Beren wandering into Doriath and falling in love with Luthien, the elf king's daughter?

VERONICA

I do not.

JAMES FRANCO

(to Penny)

Didn't you check this out?

Penny, nervous, looks to Veronica. *Uh...*

VERONICA

You attended the MTV movie awards recently. I'm fairly certain that whoever handed out the gift bags at the awards gave tablets pre-loaded with spy software. And I'm sure you've noticed there have been some strange videos of you floating around the internet lately.

He looks to Penny who begrudgingly nods.

JAMES FRANCO

Like, how strange? Naked strange?

PENNY

No. Just...there's one of you trying on skinny jeans and one in your underwear listing words you thought could rhyme with orange.

Veronica's phone rings. She checks it. It's TRUMAN-MANN & ASSOC, the NY LAW office. She declines the call.

JAMES FRANCO

That's not that bad.

PENNY

And one of you yelling at the TV during Dancing With the Stars.

VERONICA

Penny passes in and out of frame in some of the videos so I thought I could use her to try and smoke out whoever's doing this.

Franco is expressionless. Veronica expects to get shot down.

JAMES FRANCO

Or I can just play her in drag, if you want. Gimme your glasses, Pen.

Off Veronica cocking her head, *really?*

92

INT. JAMES FRANCO'S TRAILER - DAY

92

Penny waves directly into James Franco's tablet.

PENNY

So you're interested in hidden camera celebrity video, I see. If you've got cash, I've got some video I know you'll want to see. Meet me at the Santa Monica Pier in an hour by the dancing gorilla.

REVEAL Veronica watching from the other side of the trailer with James Franco. He rolls his eyes at Penny's performance.

93

EXT. SANTA MONICA PIER - DAY

93

ANGLE ON VERONICA STANDING ALONG THE RAILING OF THE PIER. She has her long-lensed camera pointed to a spot some 40 yards away.

VERONICA'S CAMERA POV: Veronica adjusts her camera, and we see a DANCING GORILLA come into focus. As she pans around, we see tourists pausing to watch the gorilla, most of them barely interested in the spectacle.

ANGLE ON VERONICA watching through a camera lens. She smirks.

VERONICA

Of course.

VERONICA'S CAMERA POV: Veronica has the camera locked in on erstwhile Neptune P.I. VINNIE VAN LOWE (Members Only jacket, V-neck T-shirt) sitting on a bench, holding a bag of popcorn. He appears thoroughly entertained by the dancing simian. He could do this all day.

EXT. SANTA MONICA PIER - DAY

ANGLE ON VINNIE casually riffing with the dancing gorilla.

VINNIE

A little Harlem Shake... Yeah.
There's the good stuff.
(annoyed)
Yo, Doctor Zaius -- anyone can
moonwalk. Bring out the Dougie.

Veronica sits on a bench facing the opposite direction of
Vinnie, spy-style. She leans back.

VERONICA

Psst. Looking for some quality
celebrity video?

VINNIE

(delivered over his
shoulder)
This better be weird. I don't need
any more night vision footage of
James Franco adjusting his balls.
We'll go out to my van. You can
show me what you got.

VERONICA

That's the title of your
autobiography, isn't it? "We'll Go
Out to My Van" -- the Vinnie Van
Lowe story.

Vinnie turns to discover it's Veronica seated behind him.

VINNIE

Well if it isn't Neptune's own
Angela Lansbury. I heard you'd gone
legit.

VERONICA

Turns out I'm too legit to quit. I
need everything you got off Bonnie
DeVille's tablet.

VINNIE

I know not of which you speak. I'm
a respectable business man trying
to make an honest dollar.

VERONICA

Give it to me, Vinnie, or I'll let
50 Cent's security team know where
they can find the guy who posted
footage of Fitty baking lemon cake
while humming "My Eyes Adored You."

Off Vinnie, considering, concerned.

94

EXT. PARKING LOT/VINNIE'S VAN - LATER

94

Vinnie talks to Vinnie while approaching a van with a locksmith sign on the outside.

VINNIE

I can feel you trying not to look impressed.

Vinnie opens the back door of the van, disappears inside.

VINNIE (O.C.) (CONT'D)

I've found my calling, V-Mars: Nip slips, boozy bar exits, bad beach bodies.

The side doors of the van are thrown open revealing Vinnie again. Inside the van is a mobile office. Vinnie plugs Veronica's memory stick into his laptop.

VINNIE (CONT'D)

Do you have any idea how much People pays for a shot of a celebrity looking bad while eating? I do the circuit, the chi-chi stores, the french pre-schools. If you have more than five imdb credits you can't pick a wedgie in your own backyard without me finding a way to get paid. I'm the reason people know Anne Hathaway has a vagina.

(ejecting memory stick)

Two hundred fifty six gigs -- nice.

(handing over card)

I stuck 30 tablets in those MTV giftbags. You wanna know my return on investment, Veronica?

VERONICA

No. No I don't.

VINNIE

FYI -- the Bonnie DeVille video feed ended the night she dies.

(MORE)

VINNIE (CONT'D)

It's motion-detected so, not a lot
of motion post mortem.

On Veronica, disturbed.

VERONICA (PRELAP)

This isn't going to be fun to
watch.

95 INT. DICK CASABLANCAS BEACH HOUSE - DAY

95

Veronica has her open laptop in front of Logan.

VERONICA

It's all the video Vinnie captured
off the tablet camera.

SERIES OF STATIC TABLET SHOTS INTERCUT WITH VERONICA AND
LOGAN WATCHING THE SCREEN.

95V1 KITCHEN: LOGAN DRINKS FROM A WATER BOTTLE, CARRIE CROSSES
BEHIND HIM, FLICKS HIS EAR. LOGAN REACTS.

95V1

LOGAN (ON SCREEN)

Hey!

CARRIE (ON SCREEN)

You're such a punk-ass bitch.

95V1A BEDROOM: CARRIE WIPES OFF HER "BONNIE" MAKEUP.

95V1A

95V1B BEDROOM: CARRIE CROSSES THROUGH FRAME IN A ROBE.

95V1B

95V1C BEDROOM: DEEP IN FRAME, CARRIE DOWNS SEVERAL PILLS WITH A
GLASS OF WATER.

95V1C

95V1D KITCHEN: CARRIE HOLDS UP A DOG TREAT OVER AN UNSEEN DOG'S
HEAD.

95V1D

CARRIE (ON SCREEN) (CONT'D)

Speak, girl. Speak!

We hear a BARK.

Veronica looks to Logan as he watches the footage. It's
clearly not easy for him to see but he's keeping it together.

VERONICA

So now this is the day she died.

95V2 KITCHEN: CARRIE AND GIA IN THE KITCHEN, CARRIE ON THE PHONE. 95V2

CARRIE (ON SCREEN)
Hey, it's Carrie. Call me back.
We're going out tonight.

GIA CLAPS, EXCITED BY THE PROSPECT.

VERONICA
Gia said she was over at Carrie's
that day.

95VA3 Veronica gets a call on her cell. Her Caller ID reads: Truman 95VA3
Mann & Assoc. Veronica hits ignore.

LOGAN
Wait. What's that. Where are we
now?

95V3 Veronica brings her attention back to her laptop. She rewinds 95V3
for a beat.

GIA'S FACE STARES INTO THE SCREEN.

95V4 Veronica hits pause, leans into the screen, studies the 95V4
background behind Gia's face -- little mirror disks spinning
on fishing lines.

VERONICA
She's at the 09er. And look at the
time code.

LOGAN
Twelve thirty-two. That's when I
got the text from Carrie saying she
needed me.

VERONICA
But Carrie didn't send the text.
Gia did. Right here. From Carrie's
tablet. It was Gia trying to get
you to show up at Carrie's house.

LOGAN
But we know she wasn't at Carrie's.

VERONICA

I know what happened.

96

INT. SHERIFF'S DEPARTMENT, LAMB'S OFFICE - DAY

96

Lamb enters followed by Sacks. Veronica and Logan are seated, waiting. Lamb double-takes when he sees Logan's garish trucker hat with the "Free Hugs" slogan on it.

SHERIFF LAMB

Nice hat. Irony -- how's that working out for you?

LOGAN

No irony here. Free hug -- any time, anywhere.

SHERIFF LAMB

Pass. Sacks said you had something I'd find interesting. I'm assuming it's a signed confession.

VERONICA

How was Carrie's time of death determined?

SHERIFF LAMB

Quickly. Guards at the security gate checked Logan in at 1:15 a.m. Carrie's alarm went off at 1:21. They showed up and found her dead at 1:31. Time of death? Sometime between 1:21 and 1:31.

VERONICA

That's what I thought. Carrie was dead long before that. Gia Goodman was over there earlier.

SHERIFF LAMB

Guards checked her out at 3 p.m. Many people, including your friend here, spoke to Carrie after that. We have phone records.

VERONICA

Carrie was still alive when Gia left her, but Gia didn't go alone.

96V1

POP OF GIA being waved through at the guard gate.

96V1

VERONICA (CONT'D)

Her son-of-a-congressman fiancé was with her, probably in the trunk.

96V2 POP OF CARRIE letting Gia in the house, CAMERA REVEALS the 96V2
trunk of Gia's car opening slightly.

VERONICA (CONT'D)

When Gia left, she simply left a
window or door open for Luke.

96V3 NIGHT TIME POP OF Luke entering through an door, moving 96V3
through the darkened house.

VERONICA (CONT'D)

Luke waited for his opportunity...

96V4 POP OF CARRIE SLIPPING INTO THE TUB. In the corner of a 96V4
mirror's reflection we catch a glimpse of Luke stalking her.

VERONICA (CONT'D)

After he did the deed, he grabbed
Carrie's tablet, changed the alarm
code all Carrie's friends knew...

96V5 POP OF LUKE JOINING GIA IN FRONT OF THE 09er. He hands her a 96V5
8" tablet. Gia puts it in a purse. They're waved into the
09er, passing right by Ruby at the front of the queue.

VERONICA (CONT'D)

Luke shows up at the 09er,
establishing a very public alibi.

96V6 POP OF GIA TEXTING with the mirror-disk on screen backdrop. 96V6

VERONICA (CONT'D)

Carrie's friends know that Logan
and Carrie have been fighting about
her partying. Gia sent a text she
knew would get Logan to show up.

SHERIFF LAMB

I suppose they murdered her for
kicks? I know how painfully boring
these rich kids lives are.

VERONICA

They murdered Carrie because they
were convinced she was cracking.
Something terrible happened nine
years ago on Carrie's dad's boat,
something worth killing Carrie to
keep secret. Look at these
pictures.

Veronica produces the two photos of the boat -- one with
Carrie, her arm around Susan with an anchor clearly visible;
the other the official police photo sans anchor.

VERONICA (CONT'D)

This one was taken the morning
after Susan went missing. No
anchor. They weighed down the body.

Lamb turns red. He already knows the answer.

SHERIFF LAMB

Where did you get this official
police photo?

DEPUTY SACKS

(knowing)

Maybe she's friends with Martina
Vasquez.

Lamb glares at Sacks.

SHERIFF LAMB

When there are competing theories,
the answer is the one that makes
the fewest assumptions. Arkham's
Razor -- ever heard of it?

VERONICA

I've heard of *Occam's* Razor. It
says something similar. You may be
thinking of a Batman video game.

SHERIFF LAMB

(a low boil)

I'll enjoy seeing that smirk
disappear when that jury foreman
hands down a life sentence.

(then...)

Wanna know a secret? I don't give a
shit. I don't care if Logan Echolls
ain't the guy. America thinks he's
guilty and that's good enough for
me. Give the people what they want.
Now get the hell out of my office.

Veronica and Logan stand. Before Veronica exits...

VERONICA

Enjoy your date with Miss Vasquez.
You might want to keep that right
hander warmed up in the bullpen.

Off Lamb, pissed.

97 EXT. NYC HOTEL - DAY

97

Piz pulls his parents' bags out of the trunk of a cab. His CELL PHONE RINGS. The CALLER ID shows Veronica's photo. He knows what this means and he's crushed. He moves away to take the call.

PIZ (INTO PHONE)

I believe the captain told you the use of cell phones is prohibited.

98 EXT. MARS HOUSE - DAY - INTERCUT

98

Veronica paces on the front porch as she makes the difficult call.

VERONICA (INTO PHONE)

I'm not on the plane.

PIZ (INTO PHONE)

I gathered.

VERONICA (INTO PHONE)

I really want to be there with you. I do. But so much is happening and I couldn't just leave.

PIZ (INTO PHONE)

Sure, you could.

VERONICA (INTO PHONE)

Okay. Is there anyway you can try to understand why I chose not to?

PIZ (INTO PHONE)

I completely understand. And that's why I think it's time for us to walk away.

VERONICA (INTO PHONE)

That's not what this is. That's not what I want.

PIZ (INTO PHONE)

Veronica, I'm standing outside a hotel with my parents. They flew to New York mostly to meet you. That loyalty, or friendship, or whatever it is that made you have to stay in Neptune... I wish that same feeling made you get on the plane.

Veronica can't argue his point. She feels horrible.

PIZ (INTO PHONE) (CONT'D)
I have to go let my mother off the hook. She's very concerned that her blow-out is going to flatten before you get here.

VERONICA (INTO PHONE)
Piz, I am so--

PIZ (INTO PHONE)
Yeah, okay. Good-bye, Veronica.

99

INT. MARS HOUSE KITCHEN - NIGHT

99

Veronica enters, takes a beer from the fridge as Keith chops vegetables. Keith shakes his head unhappily at Veronica.

VERONICA
What? I'm over 21.
(Then...)
Logan's coming over, by the way.

KEITH
Truman-Mann left a message for you. Apparently, they left several on your cell but hadn't heard back.

VERONICA
Okay, I'll call them. Thanks.

KEITH
No need. They said they were moving on without you.

Veronica isn't surprised, but hearing it stings. Hearing it from Keith is worse.

KEITH (CONT'D)
They need someone a bit more "motivated," I think they said. Or maybe it was "dedicated." I saved the message. The gist was they wanted someone who cared enough to return a call. You've worked so hard for so long and like that--
(snapping)
You're throwing it away. For what?

Keith's disappointment is a knife in Veronica's heart. Keith's phone vibrates on the counter. He picks it up.

KEITH (INTO PHONE) (CONT'D)
This is Keith.
(beat, then, intense)
(MORE)

KEITH (INTO PHONE) (CONT'D)

Give me two minutes.

(hanging up, to Veronica)

You mind cleaning this up?

Off Veronica, curious.

100 EXT. MARS HOUSE - NIGHT

100

LONG SHOT of Keith glancing both ways, ducking into a parking garage.

100A INT. PARKING GARAGE - CONTINUOUS

100A

Keith locates a beat up CIVIC. The driver is obscured by a visor. Keith gets in the car.

REVEAL AN ANXIOUS DEPUTY SACKS in street clothes. Sacks is pulling a couple pieces of nicotine gum out of a package, popping them in his mouth.

KEITH

Deputy...

DEPUTY SACKS

Looks like I picked the wrong week to quit smoking.

Throughout the following, Sack's knee keeps bouncing, and he chews his gum like he's getting paid by the bite. He is a ball of nervous energy.

DEPUTY SACKS (CONT'D)

I saw this thing on YouTube a few weeks ago, Keith. This funny video. It was two Nazi officers, SS, I think. And they're looking around -- at the skulls on their insignia, the piles of dead bodies -- and they have this moment of clarity. *Wait a minute, we're the bad guys.*

KEITH

If you were a bad guy, Jerry, you wouldn't be here now.

DEPUTY SACKS

The gun they planted on that Navarro kid? I checked it into evidence myself. And that's the tip of the iceberg.

KEITH

And you'll testify to that fact?

On Sacks, torn.

100B DOWN THE STREET

100B

Logan gets out of his car, makes his way toward Veronica's.

100C INSIDE SACKS' CAR...

100C

Sacks struggles with his decision. He glances in his rear view mirror. He sees a shadowy figure backlit in the parking garage exit. The figure seems to be talking into a phone.

ALI JARDINE

DEPUTY SACKS

We gotta move.

100D Sacks starts his car, accelerates away from the shadowy figure. As Sacks pulls out of the alley, a HUGE WORK TRUCK broadsides his car. It's a violent crash. It spins the Civic around a couple of times. 100D

101 INT. MARS HOUSE - SAME TIME 101
Veronica hears the crash from the kitchen. She considers for a beat, then heads into the living room.

101A INT. MARS HOUSE - CONTINUOUS 101A
She moves to the glassed in sun room and looks out.

VERONICA'S POV: she sees the crushed car on the street, someone moving toward the crash.

ON VERONICA. She doesn't realize it's Keith in the crushed car, yet, though she's certainly concerned, she starts moving deliberately to the front door.

102 EXT. MARS HOUSE - CONTINUOUS 102
ANGLE ON LOGAN. The crash has occurred forty yards in front of him. The truck has stopped at the end of the block. Logan begins sprinting to the crushed Civic.

Logan rushes to the car. He recognizes an unconscious Keith.

LOGAN

Mr. Mars!

As Logan looks deeper in the car, he sees Sacks who took the brunt of the impact. Sacks is a bloody mess. Logan whips out a cell phone, dials 911.

LOGAN (INTO PHONE) (CONT'D)

Yeah! I need an ambulance at--

But then Logan hears the strangest thing -- the sound of the truck grinding back in gear. Logan looks up. The truck is turning around. It seems to be accelerating toward them, coming in for a finishing blow.

Logan pockets the phone, opens Keith's door, unbuckles him while the truck barrels down on them.

ANGLE UP THE STREET Veronica has come out of her house.

VERONICA'S POV: Logan is now pulling a completely limp Keith out of the Civic. It doesn't look like he's going to make it. Veronica begins sprinting toward them.

VERONICA

Noooooo!

Logan manages to get Keith clear of the Civic an instant before the truck slams into it. The truck accelerates away. Veronica arrives at the spot near the curb where Logan has dragged Keith. Veronica wraps Keith in her arms, panicked.

ALI JARDINE

VERONICA (CONT'D)

Oh, god! No! Dad. Wake up, Dad!
Open your eyes! It's me, Veronica!
You're going to be okay!

Veronica keeps up a steady stream of exhortations to Keith. Logan shouts at the neighbors who have made their way out to the street.

LOGAN

Call for an ambulance! Now!

OFF A WIDE OVERHEAD SHOT of Sacks' mangled Civic, Veronica pleading for her father to hang in there.

103

INT. HOSPITAL HALLWAY - NIGHT

103

CAMERA TRAILS A DOCTOR IN SCRUBS as he moves purposefully down a hallway. He strips off a pair of bloody gloves.

CAMERA FOLLOWS the doctor into the waiting room, FINDS a distraught Veronica being comforted by Logan. Veronica looks up, her eyes full of dread. The doctor lands in front of her.

DOCTOR

Miss Mars?

VERONICA

How is he?

DOCTOR

Your father has some pretty serious injuries. He has fractures of the ribs, skull and pelvis. The real problem is the rib fractures have damaged his internal organs. His spleen is ruptured and there's a tear in his liver as well--

VERONICA

Will he live?!

DOCTOR

We think so. But we'll have to keep him in ICU and watch him like a hawk. These first 24 hours are critical.

VERONICA

Can I see him?

DOCTOR

Unfortunately, no. It'll probably be a couple days before he can have visitors.

VERONICA

What about Sacks? The other man in the car?

DOCTOR

I'm afraid he was D.O.A. Was he a friend of yours?

Veronica isn't sure how to answer that.

104 INT. LOGAN'S BMW M6 CONVERTIBLE - NIGHT 104

Logan pulls up in front of Veronica's house. He looks over, sees Veronica has passed out next to him. Logan considers for a moment, opens his door.

105 EXT. MARS HOUSE - NIGHT 105

Logan has Veronica in his arms. She is burrowed into his neck. Logan manages to unlock the door, push it open.

106 INT. MARS HOUSE - VERONICA'S BEDROOM - NIGHT 106

Logan places Veronica in her bed, unzips her boots, slides them off. He covers her with blankets, closes her blinds.

107 OMITTED 107

108 OMITTED 108

109 INT. MARS HOUSE - NIGHT 109

Logan leaves a note for Veronica.

CLOSE ON NOTE: Call me when you wake up. L.

Logan takes one last look around and heads for the door. Just as he gets his hand on the door handle--

VERONICA (O.C.)

Hey--

Logan turns around. REVEAL VERONICA. She has stepped out of her bedroom. She wears only a long T-shirt.

VERONICA (CONT'D)

Don't go.

LOGAN

Okay.

Logan isn't sure exactly what Veronica means by this, but Veronica makes her intentions clear. She goes to him. Veronica and Logan begin making out, Veronica the more aggressive one at first, but it doesn't take Logan long to adjust to this new reality. As the kissing becomes more heated, Logan lifts Veronica off the ground. Veronica wraps her legs around Logan's waist.

Logan begins carrying Veronica back to the bedroom, but they don't make it all the way there. They can't wait that long. Logan presses Veronica against a wall.

We stay in a 50-50 ABOVE-THE-TORSO TWO SHOT for what happens next. Veronica and Logan seem to reach some higher plane. There is a stillness to the moment. Everything we need to know can be read in their faces.

110 INT. MARS HOUSE - VERONICA'S ROOM - DAY 110

Logan wakes to discover he's alone in Veronica's bed. Veronica buzzes in dressed and carrying coffee.

VERONICA

Up and at 'em, Atom Ant. The only way I'm gonna not spend the day obsessing about my dad is by nailing Gia and Luke to the wall. Let's go make 'em sweat.

111 INT. GIA'S INDUSTRIAL LOFT - AFTERNOON 111

LONG SHOT: Gia stands in her doorway accepting flowers from a DELIVERY MAN.

112 EXT. APARTMENT BUILDING ROOFTOP - DAY 112

Veronica watches Gia through a tripod mounted camera.

VERONICA'S POV: Gia fusses with the flowers in her loft.

ON VERONICA: Veronica tunes a portable radio. She gets the frequency right, and she can hear Gia talking to the flowers.

Veronica digs into her MESSENGER BAG and retrieves a MICRO RECORDER then a NEW DISPOSABLE CELL PHONE still in its packaging. She frees the disposable cell phone from its plastic case. She takes out her own CELL PHONE and locates Gia's contact information, then calls Gia on the disposable.

She places the phone down on the roof in front of her with its speaker side up. As we listen to Gia's phone RINGING, Veronica readies the micro-recorder.

GIA (THROUGH PHONE)
This is Gia...Hello?

Veronica presses play on the micro-recorder, holds it next to the disposable phone while looking through the camera.

WE HEAR SNIPPETS OF CARRIE BISHOP DIALOGUE that we remember from the footage Vinnie Van Lowe showed Veronica.

CARRIE'S VOICE
"Hey, it's Carrie." "You're such a
punk ass bitch."
(beat)
"Speak, girl! Speak!"

VERONICA'S POV: Gia hangs up and throws down her phone. She paces around her apartment for a moment, clearly freaked out, then picks up her phone and dials.

GIA (THROUGH RADIO)
Something's happening. You need to
get over here, now. I'm serious,
okay. Hurry.

Veronica dials her personal cell phone. She adjusts the BLUE TOOTH in her ear.

VERONICA
She immediately freaked and called
her partner in crime. Did you see
Luke pick up?

113

INT. LOGAN'S BMW M6 CONVERTIBLE - SAME TIME - INTERCUT

113

We find Logan in his car talking to Veronica on his CELL PHONE as he eyes the front of a building.

LOGAN (INTO PHONE)
I can't actually see Luke right
now. Apparently, he had to make a
pit stop for a reach-around.

A WIDER VIEW of the building reveals he's staking out a place called THE EMPEROR'S POOL.

VERONICA
What are you talking about?

LOGAN

Luke is inside a West Hollywood
bathhouse.

ON VERONICA: This does not compute.

VERONICA

What's he-- Why..?

Veronica HEARS Gia's DOORBELL through her FM Radio.

VERONICA (CONT'D)

You're sure Luke hasn't left?

LOGAN

I can see his car.

VERONICA'S POV: Gia opens her door and Cobb walks in.

VERONICA

(stunned)

It's Cobb. She called Cobb for
help.

LOGAN

Cats and dogs... living together...

Veronica shushes him. Through the FM radio we hear Cobb and
Gia's conversation as Veronica watches through her camera.

GIA (THROUGH RADIO)

I just got a call from an unknown
number, and it was Carrie's voice
saying these random things.

COBB (THROUGH RADIO)

Someone is just screwing with you.
It's probably that nosy bitch,
Veronica Mars.

ON VERONICA as she reacts to the slam.

VERONICA

It's called curiosity.

COBB (THROUGH RADIO)

You need to relax, Gia. I'll take
care of everything.

VERONICA'S POV: Cobb is rubbing Gia's neck and shoulders.
Cobb's massaging gets a bit grope-y. He begins kissing her
neck, more and more aggressively. Gia takes his hand, leads
Cobb back to the bedroom.

NOT FOR SALE. FOR PROMOTIONAL USE ONLY.

VERONICA MARS - Rev. 2nd Yellow (8/01/13)

92A.

ON VERONICA: She is agape.

ALI JARDINE

VERONICA

No freaking way.

Veronica shushes him again. She listens carefully, unsure if what she is suspecting is true. Through the FM radio WE HEAR Cobb moaning and grunting. Veronica is stunned.

LOGAN

Update, please?

VERONICA

Yeah, Cobb and Gia are totally doing it right now.

LOGAN

You're serious?

More sounds of sex from the FM radio...

VERONICA

Dead serious. This changes everything. It's Cobb, not Luke. Gia seduced her lap dog into killing Carrie. It was Cobb in Gia's trunk.

LOGAN

Can you see them--

VERONICA

No, thank god.

The radio gets a bit static-y for a moment.

VERONICA (CONT'D)

Shit.

Veronica adjusts the dial on the radio.

LOGAN

What's going on?

VERONICA

Dad had all the good listening devices locked up. I had to use the old bugs that use FM radio signal. It's a bandwidth at the end of the dial, no one uses -- 88.6.

Veronica succeeds in locking in the frequency. We hear what sounds like Cobb "finishing."

LOGAN

As in "88.6 Rock Hard Rock?"

VERONICA
Tell me you're kidding.

LOGAN
Neptune's new classic rock station.

Veronica starts zooming in on Gia's apartment again.

VERONICA
Probably okay. The bug only
transmits a hundred yards, or so. I
should be able to get away with it.

VERONICA'S POV: -- a white 8" tablet resting on a table.

VERONICA (CONT'D)
Was Carrie's tablet one of the big
ones or a little one?

LOGAN
A little white one.

VERONICA
There's one matching that
description on her table.

LOGAN
She'd have to be stupid to keep--

VERONICA
I sat behind the girl in Algebra.
Nothing would shock me.

LOGAN
Carrie's was inscribed -- *Rock you
very much from the MTV Music Awards
-- something like that.*

VERONICA
I may need a closer look, then.

LOGAN
Veronica...

VERONICA
I'm not going to break in. I'm
going to drop by for a "hang."

LOGAN
She's a murderer--

VERONICA
Child, please. It's Gia Goodman.
The day I can't handle Gia Goodman.

114 EXT. APARTMENT BUILDING ROOFTOP - DAY 114

Veronica continues to observe the apartment through her high-powered camera lens.

VERONICA (V.O.)

The four minutes of sex I could hear just fine. The mic couldn't pick up the last 20 minutes of pillow talk or whatever has gone on in that bedroom.

Cobb emerges from the bedroom buttoning his shirt. He grabs a banana Gia has in a bowl and departs.

115 EXT. GIA'S INDUSTRIAL LOFT - DAY 115

Veronica enters the GATED PATIO AREA that leads to the entrance for Gia's third floor unit. The LARGE METAL DOOR makes SCREECHING SOUND as it shuts behind her. Veronica passes through a patio area cluttered with stuff: bicycles, bins, a cat playscape, skis, surfboards, etc. A LARGE TABBY CAT sits on top of a BIN OF CHRISTMAS ORNAMENTS. It HISSES at Veronica as she approaches. Veronica knocks on Gia's door. Gia's jaw drops when she opens the door.

GIA

Veronica..? Hi.

VERONICA

(re: Gia's expression)

That look is making me worry you didn't mean it when you said to come by and "hang."

GIA

No, I meant it. Come in. Come in.

116 INT. GIA'S INDUSTRIAL LOFT - CONTINUOUS 116

Veronica enters. Gia studies her, nervously.

GIA

I'm just surprised to see you.

VERONICA

I didn't tell you the other night how amazing your place was.

GIA

Thank you. I had a decorator but we mostly worked together.

VERONICA

You can fit thirty of my apartments
in here. They're very liberal with
the word "loft" in New York.

(clears her throat)

Could I trouble you for some water,
or--?

GIA

Of course. Sorry.

Gia exits to the kitchen. Veronica locates the 8" tablet.
She's picking it up when Gia pops back in the room carrying a
BOTTLE OF WATER. She spots Veronica with the mini.

VERONICA

Do you like your little tablet?
I've got a regular one, but how
cute is this?

Veronica flips the tablet over as though she's admiring it,
and sees there is no inscription. Gia hands Veronica a water.

GIA

I guess it depends on what you're
using it for.

117 INT. APARTMENT BUILDING - NIGHT

117

Cobb returns to his apartment. A 60 YEAR OLD ROCKER TYPE
spots him in the hall, claps appreciatively. Cobb looks
annoyed.

COBB

What?

60 YEAR OLD ROCKER

My regularly schedule programming
was preempted by the sound of you
gettin' your rocks off, hoss. You
really wanted that poor girl to say
your name.

COBB

What are you talking about?

118 INT. COBB'S APARTMENT - MINUTES LATER

118

Cobb rushes to the ALARM CLOCK RADIO in his bedroom. We hear
snippets of other stations as Cobb fiddles with it. Then...

GIA (THROUGH RADIO)
It's not like I read books on it...
Not to be rude or anything, but
what are you really doing here?

ALI JARDINE

Cobb reacts. He walks over to his window. He has nearly the same view into Gia's window that Veronica had on the roof.

VERONICA (THROUGH RADIO)
What do you mean?

GIA (THROUGH RADIO)
I'm not stupid. You didn't come here to hang out with me. C'mon, what's eating Veronica Mars?

119 INT. GIA'S INDUSTRIAL LOFT - SAME TIME - INTERCUT

119

Gia plops down on a chaise.

VERONICA
Oh, that. Yeah, okay...

Veronica drinks from her water bottle, makes a decision.

VERONICA (CONT'D)
You murdered Carrie Bishop because she was on the verge of telling the truth about what really happened to Susan Knight nine years ago.

GIA
You are an insane person. I was in the 09er. There are witnesses.

VERONICA
Yeah, I misspoke. You didn't kill Carrie. You used your lady parts to get Lou Cobbler to do it for you.

GIA
Don't be gross.

ON Cobb watching from across the street, now simmering.

VERONICA
I just watched you from across the street, Gia. I have pictures. If I had any friends, they'd be enjoying them on Facebook already. I'd say "wait 'til your fiancé finds out," but I'm gonna guess he's okay with it. You are protecting his bright future, aren't you? There are beards, and then there are beards that go the extra mile.

GIA
(losing her cool)
I was at the 09er! EVERYONE SAW ME!

VERONICA
Gia. Keep up. We're past that now.

Veronica pulls out her cell phone, finds a certain video.

VERONICA (CONT'D)
I believe you. I even have proof
you were there. Time-stamped video.

119V1 Veronica holds out the camera to Gia, plays the footage she 119V1
got from Vinnie of Gia at the club.

VERONICA (CONT'D)
And right about now it's dawning on
you where that video comes from --
the camera on Carrie's tablet. Cobb
took the tablet from her house
after he killed her. Right here,
you're typing out the text that'll
get Logan over to Carrie's house.

Gia starts to tremble. Veronica goes in for the kill.

VERONICA (CONT'D)
I think the sheriff is going to be
interested in this video. Then
there's the neighbor kid...

GIA
What neighbor kid?

VERONICA
The one I talked to. He says he was
riding his bike by Carrie's house
the afternoon day she was murdered.
Saw the weirdest thing -- a man
climbing out of the trunk of your
car.

Gia looks up through watery eyes, sniffles, makes a decision.

GIA
Thank you, Veronica. I'm glad it's
over.

On Veronica, surprised by the admission. Gia wipes her eyes.

GIA (CONT'D)
Do you even remember Cobb from high
school? Total trailer park weirdo.
(MORE)

GIA (CONT'D)

Just this creepy dude who sat behind me in Civics reading like, Guns and Camouflage, or whatever, eye-fucking me and smelling like old sponge. He had quality drugs, though -- E, blow, acid. He was our go-to. That night we went out on the Carrie's boat we tried to get product from him but he insisted on us taking him with. We all got so shit-faced it didn't even matter. Then Susan, as usual, bottoms out, starts bawling about the baby she gave up for adoption. She disappears below deck. Carrie finds her later, barely breathing. White as a sheet. Carrie begs us to sail in to shore, get Susan to a hospital, but Cobb said she'd sleep it off, that he'd seen it a hundred times.

VERONICA

And you believed him?

GIA

We were out of our skulls, and it was just what we wanted to hear. We were picturing jail, lost futures, lost fortunes. We were dumb and scared.

(choking up)

Carrie went back to check on Susan later and she was dead. Full-on dead. There's all this chaos and drama. It was Cobb's idea to weigh her down with the anchor. We were all sobbing, trying pick her up and lift her over the side of the boat--

VERONICA

Dick was sobbing?

GIA

Dick passed out before any of this happened. He's never known the truth. He sells the lie better than any of us can.

(then)

None of us noticed Cobb wasn't helping push Susan overboard.

(MORE)

GIA (CONT'D)

A week later, after the police grilling and all the media stuff, Carrie, Madison, Luke and I all get emailed a camera phone photo that shows us dumping Susan's body. He's owned us ever since. We bankroll him. We pal around with him.

VERONICA

You bone him.

GIA

Yeah, lucky me. I'm the one he loves. He'll flash us the shot whenever he thinks we need a reminder. Carrie needed a lot of reminders. He rented an apartment right across the street, so he could see me whenever he wants. I'm not allowed to have curtains.

Remembering this, Gia gets up, tries to appear nonchalant as she moves to the window, smiles up at Cobb's apartment, waves.

GIA (CONT'D)

He's probably watching right now, wondering what we're talking about, so try to look super cas--

Shockingly, a shot rings out. Gia's window shatters and a circle of blood appears on Gia's gut. She drops.

Veronica is momentarily stunned. She snaps out of it and dives for cover just as a shot barely misses her. By hugging a wall, Veronica can get close to Gia.

VERONICA

Hang in there, Gia. Hang in there.

Veronica dials her cell phone.

VOICE (ON PHONE)

911 Operator.

VERONICA

A cop has been shot! Four hundred block of Exposition!

Veronica looks down, sees that Gia has grabbed her hand. Gia looks terrified. She's dying.

GIA

Help me...

Veronica can do little but hold Gia's hand, brush back her hair and provide some small comfort in these final moments. Gia's eyes close. Veronica pokes up her head, tries to steal a glance back up at Cobb's apartment fearing she'll be shot. Instead Veronica hears something more terrifying: the SCREECHING SOUND of Gia's gate opening.

120 INT. GIA'S INDUSTRIAL LOFT - MOMENTS LATER 120

Cobb enters carrying a 9MM HANDGUN, finds Gia dead on the floor. He scans the room then turns off the lights. He moves slowly, expecting to spot Veronica at any turn.

CLOSE ON: Veronica, terrified, crammed into a small dark space. We're not sure where she is but she's clearly unable to move much. She's illuminated by the screen of her phone.

120V1 Veronica types out a text: I love you, dad 120V1

Veronica hears Cobb walking on the hardwood floor in the main room. The sound changes as Cobb moves closer to Veronica. The steps come closer. The footsteps stop. Veronica is frozen in fear. She holds her breath, but there isn't a sound.

COBB STANDS in the middle of the kitchen. He's still. Listening. Nothing. He's losing patience. He begins to violently throw open cabinet doors one after the other.

CLOSE ON VERONICA. Her fingers shake as she flips through her phone contacts.

Cobb stops opening cabinets when he hears a PHONE RING. It's Gia's phone ringing in her pocket. In that moment, Veronica reaches out of the next cabinet and uses her stun gun, zapping Cobb on the ankle. Cobb screams and crumples. Veronica zaps him again and scrambles out of the cabinet shooting pepper spray into his face. Cobb blindly squeezes off a wild shot, then another.

Veronica sprints for the door while Cobb sticks his face under the faucet and tries to wash off the pepper spray.

A120 INT. GIA'S INDUSTRIAL LOFT - NIGHT A120

Veronica flees down the staircase.

121 EXT. GIA'S INDUSTRIAL LOFT - NIGHT 121

Veronica races out onto the enclosed patio. She can hear sirens in the distance and Cobb screaming in agony from inside the loft. When she gets to the gate, she discovers Cobb has padlocked it.

NOT FOR SALE. FOR PROMOTIONAL USE ONLY.

VERONICA MARS - Rev. 2nd Yellow (8/01/13)

101 -

VERONICA

No...

ALI JARDINE

Veronica turns, cases the loft. She glances up at the two bare light bulbs illuminating the loft. Veronica picks up a golf club.

ALI JARDINE

122 INT. GIA'S INDUSTRIAL LOFT - NIGHT

122

Cobb scrubs his face with a dish towel. As he pulls it away from his face, we reveal his horribly swollen red eyes. He can hear Veronica struggling with the gate.

COBB

WAIT FOR ME, VERONICA!!!

123 INT. GIA'S INDUSTRIAL LOFT - PATIO AREA

123

Cobb exits the loft, to find the patio in darkness.

COBB

Ooh. You killed the lights. How wildly impressive.

Cobb moves through the space, his feet crunching the shards of broken light bulb. He pokes around in all the sundry outdoor equipment. He finds a row of trash cans that seem to be the places that Veronica could be hiding in.

COBB (CONT'D)

Eenie, meenie, mine-y...

One of the trash cans begins to wobble.

COBB (CONT'D)

Eat me.

Cobb shoots the trash can through the middle of it. He fires again. The trash can tips over, and the CAT scurries out of it. Cobb panics. He quickly shoots each of the other trash cans.

BEHIND COBB -

Veronica emerges from behind a giant pillar carrying the golf club, moving stealthily. Her feet crunch on the broken glass.

Cobb spins, points the gun.

COBB (CONT'D)

So close.

VERONICA

Nice revolver. Know how many bullets one of those holds? You feel lucky? Do ya?

Cobb, a panicked look coming on his face, fires. Click.

VERONICA (CONT'D)

So close.

Cobb charges Veronica, but she isn't surprised by this. She takes an efficient swing and clocks Cobb on the skull.

Cobb drops. She then digs in Cobb's pocket for his cell phone. As police sirens grow ever closer, VERONICA goes through his photos and finds what she's looking for...

123V1 ANGLE ON A PHOTO of Gia, Carrie and Luke tossing a body off the Serendipity. 123V1

HARVEY LEVIN (PRELAP)
Shocking photo surfaces in the
Bonnie DeVille murder case!

124 INT. TMZ LIVE STUDIO - DAY 124
ON THE SET OF TMZ LIVE, reporters scattered around the room.

ALI JARDINE

HARVEY LEVIN

This turns the whole case upside down. Can I say, "I told you so?"

MAX HODGES

No! You can't! Someone get the tape.

HARVEY LEVIN

I said everyone was in too big of a rush to judgement. Logan Echolls is a free man. Exonerated.

CHARLES LATIBEAUDIÈRE

The local sheriff has charged Lou Cobbler with two murders -- Bonnie DeVille and socialite Gia Goodman.

124V1 VIDEO PLAYS of Lamb leading a bandaged and eye-patched Lou Cobbler through a throng of shouting reporters. They shout questions at Lamb who has lost all his cockiness. 124V1

MARTINA VASQUEZ

Sheriff -- how did you get it so wrong? Did you ignore evidence?

REPORTER 2

Did Gia Goodman have to die?

HARVEY LEVIN

If you think that sheriff is squirming here, check out this TMZ Live exclusive video sent to us by the private investigator working for Logan Echolls.

124V2 VIDEO PLAYS of Lamb in his office. It's obviously taken from the video camera in the trucker cap Logan wore. 124V2

SHERIFF LAMB

I don't care if Logan Echolls *ain't* the guy. America thinks he's guilty and that's good enough for me.

CHARLES LATIBEAUDIÈRE

I'm betting I know what the people of Neptune want. A new sheriff.

125 INT. DICK CASABLANCAS BEACH HOUSE - MORNING 125

CLOSE ON LOGAN as he checks himself in a mirror. He puts on his naval officer cap.

We pull back and reveal he's wearing his entire uniform. Logan moves into his darkened bedroom, shoulders his rucksack, pulls out his camera phone.

ALI JARDINE

REVEAL VERONICA still asleep, looking beautiful, a beam of light from a gap in the curtains illuminating her face.

Logan aims his phone at Veronica, but when he steps into the light, it causes Veronica to wake. She sees Logan is leaving.

VERONICA

No. It's too early.

LOGAN

You'd be surprised how strongly the armed services feel about punctuality. Do you want me to get busted for going AWOL?

VERONICA

What I want is for you to stand there in your effity white uniform and with your Harvard mouth extend me some effing courtesy.

Veronica gets on her knees, approaches the edge of the bed.

LOGAN

I appreciate you keeping it PG-13 for me. I'm delicate.

VERONICA

I got you off on murder charges. I can beat an AWOL rap.

LOGAN

It's a hundred and eighty days, Veronica. What's a hundred and eighty days to us? Our story is epic. It spans years, continents.

VERONICA

Lives ruined. Bloodshed.

Logan and Veronica stare at each other for a moment, then kiss. It's a kiss that has to last them six months. Then...

VERONICA (CONT'D)

Come back to me.

Logan holds Veronica's chin in his hand.

LOGAN

Always.

Logan heads to the door. We hold on Veronica, getting misty. Before he disappears from view, Logan takes one look back. He smiles at Veronica, and then he is gone.

VERONICA (V.O.)

Two solid weeks of bliss and now
it's back to the real world.

(MORE)

ALI JARDINE

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

So, what now? I had a ringside seat
to my mom's recovery attempts. I
know all about accepting the things
I can't change.

126 EXT. HIGH SCHOOL CAFETERIA - DAY

126

Veronica has lunch with Wallace. She has her eyes on a girl
seated by herself at a nearby table. This girl is pretty but
her demeanor is ferocious. She seems primed for a fight.

VERONICA (V.O.)

Like failing to properly savor the
good times, because I'm already
bracing for the disaster up ahead.

The girl catches Veronica staring at her. She delivers a
what's-your-problem look to Veronica. Veronica smirks.

WALLACE

...Veronica?

Veronica snaps out of it, smiles at Wallace.

VERONICA

Your point guard shoots too much.
I'm with you. Bench him, Fennel.

127 INT. HOSPITAL HALLWAY - DAY

127

Veronica makes her way down a hallway.

VERONICA (V.O.)

I'm supposed to find the courage to
change the things I can -- even if
it means disappointing the one man
I can't bear to disappoint.

KEITH (PRELAP)

Gin!

128 INT. HOSPITAL ROOM - DAY

128

Keith, propped up in his hospital bed, smacks his cards down
on the table separating him from Veronica who is seated on
the edge of his bed.

KEITH

Who's your daddy!?

Veronica regards Keith, amused. She jots something on a pad.

VERONICA

(dryly)

My 2000 point lead shrinks by...
(regarding her cards)
...forty.

KEITH

Look at you -- not even knowing
you're being hustled. You're the
patsy. I've got the hook in now.

Keith begins shuffling, switches gears.

KEITH (CONT'D)

Logan returned to duty today?

VERONICA

Yep.

KEITH

I'm sorry, honey.

VERONICA

Yeah...

KEITH

They say I'm ahead of schedule
here. And as much as I'm enjoying
all this daddy-daughter time, maybe
it's time to start thinking about
heading back to New York. You've
got a life there...

Veronica looks up at Keith, takes a deep breath. This is the
moment she needs the courage for.

VERONICA

Yeah... About New York...

129

EXT. NEPTUNE STREET - DAY

129

Veronica pulls up in Logan's car, parks, gets out.

VERONICA (V.O.)

If I were wise enough to know the
difference between the things I can
and can't change would I even be
who I am? Would this be what I'm
doing?

Veronica enters a building, the MARS INVESTIGATIONS logo
visible on the door.

130

INT. MARS INVESTIGATIONS - DAY

130

Veronica leans on the edge of Keith's desk.

VERONICA

Last thing -- the gun they planted on you? A stoolie claims you bought it from him. He clearly fears the police more than he fears you.

Across from Veronica sits Weevil looking nothing like the gone-legit family man we saw at the reunion. He's dressed all in black. He wears a motorcycle jacket.

WEEVIL

Yeah, well. We'll see what we can do about that. Thanks, V.

Weevil polishes off a bottled water, waggles the empty.

WEEVIL (CONT'D)

Classy.

Weevil throws the bottle in the trash, exits. Veronica follows him to the door. She looks out into the outer office.

REVEAL MAC sitting in Veronica's old seat. Mac looks ready to handle a moon launch. There are three computer monitors, stacked Raid drives.

VERONICA

How's it looking on the Sheriff's password?

MAC

DirtyHarry69? Done. I just sent you his tax returns.

Veronica smiles, heads back into her office. As she does, we begin to hear motorcycle engines revving. Veronica moves to her window, looks out.

Weevil's old gang is parked in front of Mars Investigations. As Weevil steps out, one of his boys tosses Weevil his helmet. The two bump fists and Weevil climbs on his motorcycle.

Veronica makes her way to her desk.

VERONICA (V.O.)

I've rolled around in the mud for too long. Wash me clean and I start to not recognize myself. So, how about I just accept the mud.

(MORE)

VERONICA MARS - Rev. 2nd Yellow (8/01/13)

108-
112

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

And the tendency I have to find
myself rolling in it.

Veronica takes a seat at her father's desk, puts her feet up.

VERONICA (V.O.)

My name is Veronica, and I'm an
addict. "Hi, Veronica."

Outside the office, the motorcycles turn deafening as they
accelerate away, and we...

FADE TO BLACK.

ALI JARDINE

*
*