

BE IT EVER SO HUMBLE  
Veronica Mars #S04E01  
BRYN DAVIS

Copyright Bryn Davis 2007

INT. MARS' APARTMENT - LIVING ROOM - NIGHT

The Apartment is gloomily lit in reds and blues, and a lot is bathed in shadow. The door to the apartment swings open, and in steps VERONICA, a suitcase under her arm. She glances around, and frowns. Looking at a lamp shining in the corner of the room:

VERONICA V.O

The lights are on, but nobody's home.

She steps in, drops her case to the side, and shuts the door behind her.

VERONICA

Dad?

She eyes the files on the kitchen worktop and the dirty dishes in the sink. Puzzled, she continues through the apartment towards her father's bedroom. Opening the door, she sees that the room is empty, and the bed unmade.

Veronica heads back to the kitchen, and starts the answer-machine. She smiles slightly as CLIFF'S voice pipes up.

CLIFF V.O

Keith, if you're not too busy wallowing, I wonder if we could meet at the Office. I need to ask you about a case. Nothing extravagant. Give me a buzz.

VERONICA V.O

Curiouser and curiouser. Those of us who were privileged enough to spend their Summer with the FBI would call this a clue. Yes, I'm boasting. But it's the *FBI*. Sue me.

EXT. MARS INVESTIGATIONS - NIGHT

Veronica tries the door to Mars Investigations, but it's firmly locked. Confused, she pulls out a key and lets herself in.

INT. MARS INVESTIGATIONS - RECEPTION AREA - CONT'D

Entering, Veronica switches on a dim light. She glances to a Calendar hanging from the wall, and looking at the current date, it's clearly marked "VERONICA HOME".

VERONICA V.O  
No smiley faces?

INT. MARS INVESTIGATIONS - KEITH'S OFFICE - CONT'D

Veronica walks through, and stops dead in her tracks -- the room is a mess, and KEITH'S desk is covered in files.

VERONICA V.O  
So Dad knew I was coming. And yet,  
no note? No message? I've come to  
plenty of conclusions in my life --  
not all right, but here's a new  
one. There really is no place like  
home.

We angle on Veronica's sad and lost expression, as we:

CUT TO MAIN CREDITS.

**END OF TEASER.**

INT. MARS INVESTIGATIONS - RECEPTION AREA - DAWN

Veronica is fast asleep at her desk, when the Telephone suddenly rings. CLOSE-UP of Veronica's eyes as they snap open, and she hastily rips up the receiver and puts it to her ear. She's obviously been waiting on the call.

VERONICA  
(desperate)  
Mars Investigations?

CLIFF  
I know you love me, V, but six  
missed calls? You're gonna wear me  
out.

Veronica smiles slightly, and we interchange between cuts of her and Cliff.

VERONICA  
Cliff, you Devil. Where have you  
been?

CLIFF  
Sipping cocktails, waiting on  
Loretta Cancun's bail... the usual  
for someone like me.

VERONICA  
Middle-aged and a struggling  
lawyer?

CLIFF  
I was going for handsome.

Veronica grins.

VERONICA  
Oh. So, do you know where Dad is  
by any chance? I can't get through  
to his cell -- you left a message  
on the answer-machine and I felt  
like doing a little Detective-ing.

CLIFF  
Because you're cool?  
(A beat)  
But no, your father didn't get back  
to me. He's probably having too  
much fun helping the helpless  
expose the hopeless.

VERONICA  
Because *he's* cool.

CLIFF  
It's all good. I had a lovely time  
with a lady of the night, instead.

VERONICA  
She stole your briefcase, right?

CLIFF  
Wallet. But it was an equally  
humiliating experience.

VERONICA  
Did you cry?

CLIFF  
No.

VERONICA  
Are you sure?

CLIFF

No.

VERONICA

That's my Cliff.

Cliff struggles to change the topic of conversation to avoid further embarrassment.

CLIFF

So your Dad wasn't home when you got back?

VERONICA

(attempting to see calm, but there's a clear underlying worry)

Maybe he's on a job... or something.

CLIFF

Or something. Your father's been waiting for your return ever since you left. But don't tell him I told you -- I think it'd damage his tough-guy persona, and hey, I like my "in" with the local PI.

VERONICA

(faux seductively)

You're still "in" with me, Cliffy.

CLIFF

(dry)

Well, that's comforting.

Veronica smirks to herself.

CLIFF CONT'D

Look, I've gotta shoot. I'll keep an eye out.

VERONICA

Thanks Cliff. You're good as gold.

CLIFF

Fool's Gold?

VERONICA

You said it.

Smiling, she hangs up the phone. As she looks on, her smile fades into an expression of pensive worry.

VERONICA V.O

Cliff seems rather content with his deduction that Dad isn't just on a job, but I'm doubtful. Something may have happened to my father, but considering how things were before I left? I guess it makes more sense that he just bailed for a while.

Veronica stares on, confused, as the screen dissolves into a blue haze -- reminiscent of the first season's flashbacks.

EXT. SHERIFF'S DEPARTMENT - CAR-PARK - DAY - FLASHBACK

Veronica sits in her car, peering out of the window as Keith exits the Sheriff's Department, avoiding the Reporters that wait for him outside.

VERONICA V.O

After returning the hard-drive to Jake Kane, the charges against Dad were mysteriously dropped. But the damage to his career and to his campaign was evident. Dad's reputation had been torn to shreds by press who weren't afraid to dredge up the past. "KEITH MARS STRIKES AGAIN THREE YEARS AFTER LILLY KANE RAT RACE". To say there was tension between us, would be the understatement of the year. Probably even of the decade.

Keith climbs into the car, and looks to Veronica. He appears tired.

KEITH

Let's go home.

Veronica nods, smiling solemnly, pulling the car into gear.

VERONICA V.O

And it was my fault.

We dissolve into another scene:

INT. MARS' APARTMENT - LIVING ROOM - NIGHT - FLASHBACK

Keith is sitting in a chair, almost entranced by the television. The entire room is bathed in foreboding shadows. Veronica is standing away from Keith, almost invisible due to the dark blanket across her and the room.

VERONICA V.O

Dad was trashed in the election,  
and I could almost hear the town  
cheer. This is Neptune. The  
people here crave corruption. And  
despite the growing number of  
unbearably-cheery, painful  
commercials promoting Vinnie's  
success as Sheriff, Dad couldn't  
look away.

The horn of a car is heard from outside. Keith doesn't acknowledge the sound.

VERONICA

My taxi's here.

Keith looks to her, and we CLOSE-UP on his expression, as he lets out a solemn smile. He stands.

KEITH

(attempting to alleviate  
tension)

Okay. Veronica, this is the  
FBI. They are nothing like certain  
young sheep, so please be good, and  
try to stay in Santa's good  
books. No more coal for  
Christmas. Please.

Veronica, teary-eyed, nods. She picks up her case and heads to exit the Apartment. She turns back to Keith.

VERONICA

I love you.

KEITH

(smiling)

I know.

Keith hugs Veronica. A beat. He kisses her on the forehead.

KEITH CONT'D

(whispering)

I know.

We dissolve once more, and back to the present:

INT. MARS INVESTIGATIONS - RECEPTION AREA - DAWN

Veronica stands from her desk, picks up her bag, and exits the Office.

EXT. HEARST CAMPUS - COURTYARD - MORNING

We ANGLE ON Veronica, who is staring at the busy campus, absorbing the scenery. Her clothes have changed, signaling that a few hours have passed. Veronica begins to weave through the crowds.

VERONICA V.O

Here we go. Sophomore year. I'm guessing it's futile to hope for a fresh start. I wonder how long it'll take before someone mentions my debut at the box office.

Veronica's attention is caught by CHIP DILLER'S voice from off-screen.

CHIP O.S

Veronica Mars. Didn't think I'd be seeing you around here for a while. I thought you'd be too busy shooting a new movie.

Veronica rolls her eyes, and whips around to see Chip grinning.

VERONICA V.O

All of ten seconds. Yep, that's about right.

Veronica adjusts her posture to appear confident.

VERONICA

What was it about my threats last year that meant they never sunk in?

CHIP

They were empty?

VERONICA

Listen up, Chip. You don't want to piss me off. I have a lot on my plate, and Mr. Sparky gets really bored in my bag. There's just

(MORE)

VERONICA (cont'd)  
something about electrocuting  
people like you that gives me such  
a sense of satisfaction.

Chip's grin fades.

CHIP  
Still the same hard-edged bitch,  
then.

VERONICA  
Oh, no. This bitch is  
harder. Now, toddle along and find  
yourself a few new pigs for your  
sty. I hear it's Rush Week.

CHIP  
You really are a nut-job.

Chip laughs to himself and walks away, leaving Veronica to  
shake her head dismissively.

MAC O.S  
Agent Mars. So you really are  
back?

Veronica turns to see MAC, and breaks out into a smile. Mac  
grins.

MAC CONT'D  
How was the  
internship? Virginia? Let me  
guess -- you were a young Dana  
Scully in a sea of incompetent  
Feds.

VERONICA  
(laughing)  
It was great. There's something  
about making coffee for the FBI  
that's just oh so appealing.

MAC  
Because making coffee for your Dad  
just isn't a privilege  
anymore. What has the World come  
to?

VERONICA  
Mac, didn't anyone tell you? It's  
the End of Days.

MAC

Oh, damn. Do you think there'll be any umbrella's left for when it starts raining frogs?

VERONICA

I got mine half-price. Speaking of fathers, mine has vanished.

MAC

Vanished? As in, he's developed a mutant ability to turn himself invisible, or...

VERONICA

Or. Vanished as in AWOL. Playing hooky. Disappeared from the face of the Earth.

MAC

Oh, the vanished where you've now got to assume your secret identity of Nancy Drew, go undercover, and find him before dinner?

VERONICA

I hear those in the biz call it a mystery.

MAC

And on a serious note -- he's really missing?

Veronica looks down. We angle on her almost lost expression, but as she looks back to Mac, she regains her confident facade.

VERONICA

It'll be fine. It's Dad. He'll be home with his tail between his legs in no time. And maybe he'll bring a pony.

Veronica looks up to the sky, pleading.

VERONICA

Pretty please?

Mac smiles weakly, clearly concerned.

MAC

Well, as much as I'd like to stay, catch up and start dissecting

(MORE)

MAC (cont'd)  
 love-lives in a satirical manner,  
 I've got an early lecture to get to  
 and so I need to get surfing.

Veronica's face drops.

VERONICA  
 Is *that* what your computer humor  
 has been reduced to? Who are you  
 and what have you done with my  
 favorite nerd?

MAC  
 I meant surfing the web. For  
 preparation notes. For the early  
 lecture. Which I'm now going to.

Veronica mouths an "Oh", smiling.

MAC  
 If you need any help, I'm just a  
 click away. Now that's some good  
 computer humor.

Mac laughs at herself, and Veronica grins. Mac leaves.

VERONICA V.O  
 So all is right with one BFF. I  
 wonder if the other's back from  
 Africa, yet.

INT. HEARST CAMPUS - DORM HALLWAY - CONT'D

Veronica is knocking on Wallace's room, and after a beat, it  
 swings open to reveal BROADLEY. He's average-built, rather  
 tall, 21 - 22. Veronica's surprised to see him.

VERONICA  
 Hey... you. Is Wallace there?

BROADLEY  
 No. He's not back from his  
 trip. Are you a friend of his?

VERONICA  
 Yes. Are you a friend of Piz's?

BROADLEY  
 No. What sort of name is Piz?

VERONICA

A nickname. I think. So, you're not Piz's friend -- and you can't be Wallace's because anyone he wants to invite into his prestigious social circle have to go through me. Which leaves me with the begging question -- who are you, and what are you doing in their room?

BROADLEY

Their room? I think your Jizz friend must have transferred. Because only Wallace lives here now, and I was offered the spare place -- my old room was the size of a sink.

(A beat)

I was wondering if you could tell me what I'm in for with this Wallace guy... he won't kill me, right? I should be prepared.

Veronica is taken aback by the revelation that Piz has apparently left Hearst, and struggles to articulate herself.

VERONICA

I.. uh.. No. He won't kill you. Unless you piss me off.

Broadley realizes something, and smirks.

BROADLEY

You're Veronica Mars.

VERONICA

(rolling her eyes)

You're kidding me. Doesn't anyone forget anything in College? It wasn't even sex. I'm caught topless on tape and suddenly every guy on Campus is twelve.

Broadley frowns.

BROADLEY

I actually recognized you from your Exposé for the Free Press? I'm the new Assistant Editor.

VERONICA

Then how do you know what I look like?

BROADLEY

There's a poster of you on the office wall. "BEWARE OF THE DOG". I think Nish put it up.

Veronica smirks to herself, a little annoyed.

VERONICA

Okay, I'm walking away now. Before I electrocute someone. I don't like to start a year with violence. That comes Day Two. If Wallace arrives at some point in the next... century, get him to give me a call.

Veronica walks off, and we ANGLE ON Broadley who's smiling. His grin fades, however, and he turns back into the room, shutting the door behind him.

EXT. HEARST CAMPUS - COURTYARD - MORNING

Veronica is walking through the crowds once more, troubled.

VERONICA V.O

So, me and Piz break up, and he transfers from Hearst? I guess I really am intimidating.

We dissolve to another flashback, however this time the colors are more vibrant and less cold.

INT. HEARST CAMPUS - WALLACE'S ROOM - DUSK - FLASHBACK

Veronica is sitting on Piz's bed. He sits opposite her, looking down guiltily.

VERONICA

(confused)

You're dumping me?

PIZ

No. I don't know.

VERONICA

It's a pretty simple question. One that -- if you don't mind -- I'm gonna need an answer to.

PIZ

I just don't know how this is going to work.

VERONICA

You'll tell me that it's over, I'll walk out, slam the door, and we won't speak for a while. That's how this is going to work.

(A beat)

I don't understand.

PIZ

I can't help but feel that you're looking for something else, Veronica. Something that's not me. You're a really special girl --

VERONICA

I'm not *looking* for anything --

PIZ

But you want a fighter.

VERONICA

What?

PIZ

You want someone who condones the taser, the revenge and the beating people to bloody pulps. I can't do that.

VERONICA

People in Neptune will walk all over you if you don't stand up for yourself. I would love to be easy-going and forgiving and dare I say it -- normal, but it's not going to happen.

PIZ

(a beat)

Are you still in love with Logan?

Veronica is shocked by his question, and angered. She stands to her feet.

VERONICA

You're kidding me, right? All this is about what happened in the Cafeteria?

PIZ  
No, it's not, but --

VERONICA  
Logan was defending me! That's all.

PIZ  
I'm your boyfriend! I should be defending you!

VERONICA  
Then why the hell didn't you?!

PIZ  
Because that's not how criminal justice works.

VERONICA  
Criminal justice? If you haven't noticed, Piz, there's no such thing.

Veronica, angry, heads for the door. Piz walks after her.

PIZ  
Veronica --

VERONICA  
(tearful albeit angry)  
Don't. Not now. My Dad's just been in prison, because of *me*. He lost his job, he lost *everything*, because of me. Maybe I'm being selfish, but I can't deal with you right now.

Veronica leaves, the door slamming behind her. We dissolve back to the present.

EXT. HEARST CAMPUS - COURTYARD - CONT'D

Veronica is still walking through crowds.

VERONICA V.O  
That was the last time I spoke to Piz. I spent a week avoiding his phone-calls, and then I left for the internship. I didn't know if there was anything left for us, but now that he's gone, I guess I'll never find out.

Veronica looks around at the bustling crowds, and we pull back, life whizzing past, emphasizing that she is alone.

VERONICA V.O

I guess I now have a choice. I can go to class and hope that when I return home, Dad will be there. Or I can do what I always do, and find the truth -- even if it means learning that Dad is just another on the long list of people I've pushed away.

INT. MARS INVESTIGATIONS - KEITH'S OFFICE - DAY

Veronica rushes in, dropping her bag to the side. Heading behind his desk, she rifles through his paper, searching for something -- anything, desperate.

VERONICA V.O

Dad always told me to never leave a paper trail. I'm guessing he left in a hurry.

Veronica finds his diary. We angle on the pages as she flicks through, turning to yesterday's date. Circled, "ALICIA'S" is scribbled across the page. Veronica frowns.

EXT. FENNEL HOUSE - PORCH WAY - DAY

Veronica walks up to the front door, and rings the doorbell. After a beat, it swings open to reveal ALICIA.

ALICIA

Veronica?

VERONICA

Hey, Mrs. Fennel.

ALICIA

It's been a while.

VERONICA

Yeah.

ALICIA

Come in, come in.

Veronica nods, and follows Alicia into the house.

INT. FENNEL HOUSE - LIVING ROOM - DAY

Veronica follows Alicia through.

ALICIA

Can I get you  
something? Coffee? A juice?

VERONICA

No, thanks, it's a flying visit,  
really.

ALICIA

Then what can I do for you,  
Veronica?

VERONICA

According to Dad's diary you two  
had a date yesterday. Did that go  
ahead?

ALICIA

I wouldn't call it a date... a  
catch up, maybe. Why were you  
going through your father's diary?

VERONICA

I came home from an internship last  
night and Dad wasn't  
around. According to his  
annoyingly empty diary, you were  
the last person he met with.

ALICIA

Your Dad's missing? Have you  
called the Sheriff?

VERONICA

You know what it's like around  
here. Not allowed to worry for 48  
hours.

ALICIA

Well, yeah, we saw each other for a  
few hours. He said he had to get  
back to a case.

VERONICA

Did he say anything about it? Who  
he was working for?

ALICIA  
 No and I didn't ask. Between you  
 and me, your father seemed a little  
 stressed.

VERONICA  
 I'd be worried if he weren't.

ALICIA  
 He missed you, y'know.

Veronica looks away.

ALICIA CONT'D  
 You don't believe me?

VERONICA  
 Yeah. Yeah, of course I do. I'm  
 just... worried.

ALICIA  
 I'm sure it'll be fine,  
 Veronica. Your dad's a good man.

VERONICA  
 Bad things tend to happen to good  
 people.

Alicia smiles sympathetically.

ALICIA  
 Phone me when you have some news?

VERONICA  
 Sure.

Veronica goes to leave, but turns back.

VERONICA CONT'D  
 Do you know when Wallace is back,  
 by the way?

ALICIA  
 He's on a plane as we  
 speak. Should be home tonight.

VERONICA  
 (smiling)  
 Excellent.

ALICIA  
 And rumor has it that Romeo is  
 returning with a Juliet.

Veronica, slightly shocked, smiles to herself.

VERONICA

Oh, Wallace. When will you learn? They'll break your heart, I'll buy you cake and we'll be doomed to repeat this process forever.

ALICIA

Maybe she'll surprise you, Veronica. Maybe this time it'll last.

VERONICA

A keeper? In Neptune? You've been here, what -- three years now? And you're not a cynic yet? You're stronger than most, Mrs. Fennel.

Alicia smiles as Veronica leaves.

EXT. FENNEL HOUSE - STREET - DAY

Veronica walks towards her car.

VERONICA V.O

So Dad was working a case. This supports my theory that he's just avoiding me. Then again, maybe he got in over his head.

EXT. MARS INVESTIGATIONS - STREET - DAY

Veronica heads towards the entrance, when:

MAC O.S

Veronica!

Veronica turns and sees Mac running towards her.

VERONICA

Mac? Are you stalking me again? I thought you had a lecture?

MAC

I did. I left. Veronica, there's something you need to see.

Veronica registers Mac's worried expression, and nods.

VERONICA  
As long as it's not another  
sex-tape, show me.

INT. MARS INVESTIGATIONS - RECEPTION AREA - CONT'D

Mac and Veronica sit at her desk. Mac pulls out her laptop and opens it to reveal a video screen.

MAC  
I'd tagged Google to inform me of  
any articles to do with your Dad  
and the election like you asked --  
and I've just been sent this.

Mac hits play. We CLOSE-UP on the Video Screen. Keith appears -- he's sitting in front of a wall plastered in "Vote Vinnie" posters. He doesn't look injured, but looks on solemnly.

KEITH  
Vinnie Van Lowe.. is an asset to  
this community.

The video stops, and Veronica looks horrified. She is clearly confused, and we angle on her expression.

BLACK OUT.

**END OF ACT ONE.**

INT. MARS INVESTIGATIONS - RECEPTION AREA - CONT'D

We pick up exactly where we left off, with Veronica's horrified expression.

VERONICA  
What is this?

MAC  
I don't know. I just saw it and  
came straight to you.

Veronica doesn't answer, attempting to digest what she's just seen.

MAC  
Are you okay?

VERONICA

Not particularly. I'm suddenly having a mental block due to stress... once I've regained composure I might have a witty remark in regards to my father being taken hostage.

Veronica gets up from her desk, completely and utterly bewildered. Mac watches her, worried.

MAC

Veronica, we don't know that's what's happened.

Veronica turns around to face Mac, and we can see that she's struggling to hold herself together. She takes a deep breath.

VERONICA

Because this is what Dad likes to do for fun.

(A beat)

Is there any way of tracking where the video was uploaded from?

MAC

Yeah, but it could take me up to half hour.

VERONICA

Just do what you have to. E-mail the video to me as an attachment. I'm going to pay the Sheriff a little visit in regards to some recently surfaced propaganda.

Veronica walks out of Mars Investigations, and we angle on her defiant expression. Mac watches her go in the background.

INT. SHERIFF'S DEPARTMENT - RECEPTION - DAY

Veronica enters, and approaches the desk where SACHS is thumbing through a file.

VERONICA

Where's Vinnie?

Sachs looks around nervous, before pointing Veronica towards the Sheriff's Office. Veronica marches on, and Sachs goes to warn her not to, but she silences him by raising her index finger.

INT. SHERIFF'S DEPARTMENT - SHERIFF'S OFFICE - CONT'D

Veronica stands in the doorway, vehement anger on her face. Vinnie is on the phone. He looks up, sees Veronica, and smiles.

VINNIE

(into the phone)

I think I'll call you back.

VERONICA

Why is it, with all of the irritating little commercials celebrating "Vinnie Van Lowe: Taking Neptune Forward", do you feel the need to take my father hostage and force him to blow your trumpet, too?

VINNIE

Veronica, I'm not fussy. I'll let anyone blow my trumpet if they really want to. Especially if they're blonde and petite. It's almost a fetish.

VERONICA

(angry)

Are you involved?

VINNIE

In sexcapades with blondes? Veronica, I think you --

VERONICA

With the video.

VINNIE

You lost me.

VERONICA

It's not hard to, is it Vinnie.

VINNIE

That's Sheriff Lowe, to you. I have a little nameplate and everything.

Vinnie lifts his nameplate with glee, admiring his own name.

VERONICA

You're no Sheriff.

Veronica opens up her satchel, and pulls out her laptop. She slides it onto Vinnie's desk, pressing play. Vinnie watches the video with bemusement.

VERONICA CONT'D

Now, I'll ask one more time. Do you have anything to do with this video?

VINNIE

Your Dad honestly feels that way about me? The birds really are singing today.

VERONICA

Vinnie, I know you're not all evil and I'm really tempted to just call you misguided -- so I'm asking you as nice as I can, just to tell me what you know.

Before Vinnie can answer, Veronica's phone begins to ring. She glances at the screen, it's Mac.

MAC V.O

Veronica, the video was uploaded from "PC #13" at an Internet Cafe downtown.

VERONICA

(into the phone)

I'll meet you there. Mac -- thanks.

Veronica turns back to Vinnie, who is still smiling.

VINNIE

Veronica, I'm a very busy man -- I have a massage booked in ten minutes -- so if you wish to phone up and arrange an appointment with Sachs, then we can get this sorted.

Veronica struggles to comprehend Vinnie's unwillingness to help.

VERONICA

If you are in any way responsible  
for whatever the hell has happened  
to my father, I'll --

VINNIE

Blow my trumpet, too?

VERONICA

No. I'll blow your house. Right  
down, little pig.

Angry, she pulls back her laptop, and marches from the  
Office.

INT. STREET - VERONICA'S CAR - DAY

Veronica sits in her car, looking out at the sunny street --  
she's parked outside the Internet Cafe. She looks to the  
empty car seat next to her.

KEITH V.O

(echoed)

Let's go home...

We CLOSE-UP on Veronica's face. A tear prepares to fall,  
but before it does, Veronica is interrupted by a knock on  
her window. She turns around to see Mac. She wipes her  
eyes, picks up her bag, and exits the car.

INT. INTERNET CAFE - DAY

The Cafe is in obvious need of refurbishment, and one or two  
customers are dotted on various tables. There are a line of  
computers on the one side, all old and grubby. Veronica and  
Mac enter -- Mac is stunned by the state on the computers.

MAC

Those computers are blasphemous.

Veronica smiles, and turns to JILL, the owner of the Cafe --  
she's short, mid-sixties, a cigarette in hand. Veronica  
pulls out her PI badge.

VERONICA

Hi, I'm a Private Investigator, and  
I was wondering if you could help  
me.

JILL  
Depends what you want.

VERONICA  
(hopeful)  
Well, would it be possible to see a  
list of anyone who's used the  
computers -- especially PC 13 -- in  
the last 24 hours?

JILL  
No.

VERONICA  
Confidentiality, right?

JILL  
No.

Veronica frowns.

JILL CONT'D  
We don't take names.

VERONICA  
Oh.

JILL  
But... we do write down what  
services or programs they  
use. E-mail et cetera.

Veronica nods and smiles, as Jill pulls out a file. She  
flips to the newest page.

JILL CONT'D  
The last person to use PC 13 --  
eight-thirty this morning -- used  
the Internet and an Instant  
Messenger.

A smile lights up on Veronica's face.

VERONICA  
Thanks.  
(she signals to one of the  
computers)  
Can I?

JILL  
It's five dollars an hour.

Veronica slides her the money. She and Mac head towards the  
computer marked 13.

MAC

She seemed slightly bitter.

VERONICA

A lot of people are wary of Private Investigators. I think they're afraid we'll expose their dirty little secrets.

MAC

Isn't that what you do?

VERONICA

No. We do it... in a nicer way. We expose dirty little secrets... with a smile and a "Have a Nice Day". We supply an integral service to society.

Mac smiles.

MAC

(nodding)

Integral.

VERONICA

Where are Instant Messenger chat logs saved on a computer?

MAC

If they're saved at all, there's usually a file --

Mac presses a few keys on the keyboard, and a folder opens up on the screen.

MAC CONT'D

-- here. And if we set the chat logs inside to be listed in order of "Last Modified"...

Mac opens up another file. A CLOSE-UP of the screen reveals a chat-log. Veronica scrolls the page, but notices something.

VERONICA

Bingo.

MAC

That was quick.

VERONICA  
 "Frasier Monk Says:  
 (in a low, gruff voice)  
 I'm just uploading a video a  
 minute. Talk in a sec".  
 (normal voice)  
 So, Frasier Monk, who are you and  
 why have you taken my father  
 hostage?

A small smile of satisfaction creeps across Veronica's face.

INT. MARS INVESTIGATIONS - RECEPTION AREA - DAY

Veronica is sitting at her computer. We ANGLE ON Mac who is slouched in a chair.

MAC  
 Anything?

VERONICA  
 Not yet. Apparently there are no  
 records of a Frasier Monk in  
 Neptune, California.

MAC  
 Maybe Monk's not his real surname.

VERONICA  
 Maybe. Or it's a nickname. Or  
 he's an actual Monk and this search  
 is entirely futile.

Veronica shrugs.

MAC  
 So, is Wallace back from Africa  
 yet?

VERONICA  
 Not yet. And there was a stranger  
 in his room.

MAC  
 (with a faux intrigue)  
 Maybe he is back and just has a  
 secret floozie. Do you know who  
 the stranger is?

VERONICA  
 Apparently he's Wallace's new  
 room-mate. Piz transferred.

MAC

What?

VERONICA

We break up just before I leave for the FBI and when I come back, he's gone.

MAC

Oh, just like that. What happened to the roller coaster-less fun?

VERONICA

Piz was like a little boat ride. Calm, smooth, delightfully sweet --

MAC

And then you felt sick and wanted to get off onto dry land?

Veronica shoots Mac a glare.

VERONICA

No. And then the boat took in a little water, and I guess we decided it'd be best to get off before we sunk.

MAC

And you're okay with that?

VERONICA

Yes. No. I don't know. I haven't really had time to think about it. If you haven't noticed, I've got a lot to worry about.

MAC

Like Logan?

VERONICA

No, like my missing father. Please. Focus, Mac.

(a beat)

And anyway, with Logan... there are issues.

MAC

Have you seen him since getting back?

VERONICA

Yes, because I've had so much time for a personal life.

(Veronica quickly changes the topic)

How about we analyze and discuss your love-life, Mac?

MAC

No thank you. We'd be here for an eternity. A long, stressful, eternity.

VERONICA

The Suite Life of Mac and Max not so sweet?

MAC

It was. And then he moved off campus.

VERONICA

Have you phoned him?

MAC

Yes, of course. I just hang up before he has a chance to answer.

VERONICA

What? Why?

MAC

Because... I'm an idiot. I want to be with him. He's sweet, funny, adorably lazy which may not be so adorable in the long run, but...

VERONICA

You've hit a little white water?

MAC

More or less.

VERONICA

My metaphors are *good*.

MAC

Not as good as mine.

VERONICA

Are too.

Veronica grins to herself. Her eyes widen when she notices something on her computer.

VERONICA CONT'D

Voila. There is a Frasier Harris with a step-father called Jimmy Monk. I'm guessing when his mother re-married, the surname change slipped through the net.

(Veronica stands and picks up her bag)

He only lives twenty minutes away.

Mac prepares to stand too, when WEEVIL enters Mars Investigations, looking very sorry for himself.

WEEVIL

Veronica... I need your help.

Veronica looks at Weevil, and rolls her eyes, letting out a slight sigh.

FADE TO BLACK.

INT. MARS INVESTIGATIONS - RECEPTION AREA - CONT'D

We return to where we left off, with Veronica's unenthusiastic glare.

VERONICA

My help? Now? This very minute?

WEEVIL

(sarcastically)

Well, I can ask my troubles to go away for a day or two if that's better.

VERONICA

Weevil, I'm sorry, I just can't. I honestly don't have the time.

Weevil nods. A beat. Mac looks from Veronica, to Weevil, and back to Veronica.

MAC

Veronica, you go, I'll stay and help Weevil.

Veronica glances to Mac, puzzled by why she'd want to help Weevil.

WEEVIL

I don't need help sending an E-Mail. No offense.

MAC

(dryly)

Ha. This nerd has an array of uses that would benefit an ex-gang member. I'm all sorts of handy.

(a beat as Mac regards

Veronica's shocked expression)

Which sounded less wrong in my head.

VERONICA

Okay, I'm gonna leave you two to work this out in your own special way. Because I'm going to see Frasier.

WEEVIL

Say no to therapy.

Veronica frowns, and smiles as she leaves the office.

MAC

Sitcoms? And here I was, questioning your authenticity as a gangster.

Weevil smirks.

EXT. FRASIER'S HOUSE - DAY

Veronica is about to knock on the door, but she takes a deep breath, and pulls out her taser from her bag.

VERONICA V.O

If Dad knew I was heading off to confront a possible kidnapper alone, I'm sure he'd be a little pissed. I think it's character-building. And then again, there's that whole thing about not having any friends that aren't in a foreign country or probably involving themselves in some sort of petty criminal activity.

Veronica knocks the door, and takes another nervous breath. The door swings open to reveal FRASIER -- he's scrawny, a little grimy, and a drug addict.

VERONICA

Hello Frasier Monk. You see this?  
(Veronica directs to the taser  
in her hand)

It's a taser. If I attacked you,  
I'd be sending 300,000 volts of  
electricity through your  
body. Now, you're going to tell me  
exactly what you were doing  
uploading a video of my missing  
father, and you're not going to  
mess me around. Got it?

Frasier's mouth drops open, and he's at a loss for words. We angle on Veronica's angry but empowered expression.

INT. FRASIER'S HOUSE - CONT'D

Veronica follows Frasier inside.

FRASIER

I only uploaded the video, I didn't  
make it. I didn't even ask what it  
was.

VERONICA

Frasier, that's so decent of  
you. Who told you to upload it?

FRASIER

My girlfriend.

VERONICA

I really wish I could read minds,  
it'd make my life so much easier --  
but I need a name.

FRASIER

Please, she didn't make it either  
--

VERONICA

Then she won't suffer. Much. So  
give me her name.

FRASIER

I can't.

Veronica shakes her head, ready to explode. That's when she notices a photograph behind Frasier.

VERONICA  
 (regarding the photo)  
 Is that your girlfriend?

FRASIER  
 Uh --

We CLOSE-UP on the photo. It's MOLLY FITZPATRICK.

VERONICA  
 Molly Fitzpatrick. This will be  
 fun.  
 (to Frasier)  
 Where is she?

We angle on Veronica's determination, as she awaits an answer.

EXT. MALL - CAR PARK - DAY

We cut to Molly Fitzpatrick exiting the shopping center with a few shopping bags.

Heading towards her car, she suddenly stops in her tracks. Panning, we angle on the car -- Veronica is sitting on the car hood, cradling one of Molly's tires.

MOLLY  
 Veronica Mars?! What the hell are  
 you playing at?

VERONICA  
 I call this game revenge.

MOLLY  
 Revenge? Are you nuts?

VERONICA  
 That's the general  
 consensus. Where's my Dad, Molly?

MOLLY  
 I don't know what you're talking  
 about.

VERONICA  
 People underestimate my bitch  
 slap. Oh, and my taser. And  
 sometimes they underestimate my Pit  
 Bull that'd rip out a throat on  
 command. Silly people.

MOLLY

I didn't make the video, Veronica.

VERONICA

(ignoring Molly)

It seems like life after Neptune High has treated you well. I mean, you're involved in a hostage situation, and you totally traded down from Felix. You're really onto a winner, aren't you.

MOLLY

Veronica -- he told me to upload it so that it didn't lead back to him, I didn't ask any questions --

VERONICA

Molly -- save your voice. Because you're gonna say it all again. To the Sheriff.

Veronica glares, but smirks successfully.

INT. MARS INVESTIGATIONS - RECEPTION AREA - DAY

Mac and Weevil sit on the sofa, bathed in red and yellow light. Mac is listening to Weevil's story.

WEEVIL

And then I got back to my Van and it was gone.

MAC

So, let me get this straight because it's hard to process anything that's outside of the internets -- you steal a Student ID Making machine, leave it in your unlocked Van that was parked right outside Hearst, someone takes it and you expect to get it back?

WEEVIL

Yeah, I do. Because I've got a hunch that the rich kids took it back -- and there's a seat in prison that's got my name on it. I'm sure they'd love to frame me. Again.

MAC

Maybe they just wanted the machine back. Not everyone's as criminal as you, Weevil.

WEEVIL

Reformed criminal, please.

MAC

Reformed? Last time I checked you were still stealing and cubing cars.

WEEVIL

It's not legal to destroy another person's car for cash? Things really have changed.

MAC

(smirking)

Okay, so who are these rich kids? You give me names, and I'll track them down using my super-intelligent computer prowess. Happy?

WEEVIL

I would say as Larry. But I'm not sure who that is, so yeah.

Weevil smiles, and the pair get to work.

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

Vinnie is sitting at his desk eating a donut, when Veronica enters -- grinning -- Molly following behind, sheepish.

VERONICA

Vinnie, it's so good to see you hard at work. I guess the best man really did win the election.

VINNIE

I'm glad we agree on something. Maybe this is the start of a beautiful friendship. With privileges?

VERONICA

And look what I've brought you. A gift.

Vinnie looks at Molly.

VINNIE

She's blonde. Cute. Veronica, how did you know?

VERONICA

She's actually a canary. And she's about to sing.

Veronica turns to Molly, who looks to Vinnie pleadingly.

VINNIE

There must be a gas leak, 'cause she's not singing.

VERONICA

This is Molly Fitzpatrick. But you already know that. She just told me that she is the one responsible for getting the video of my dad uploaded -- at the orders of *Liam Fitzpatrick*. Who I hear had you on retainer a few months ago. Coincidence?

(emotional, when Vinnie fails to respond.)

He has my Dad hostage!

VINNIE

Veronica, this is not evidence. If it were evidence I'd be frowning right now, but my brow is firmly in place.

VERONICA

No, this isn't evidence. It's a confession.

Vinnie looks to Molly.

VINNIE

Are you confessing anything?

Molly, confused, doesn't answer. Vinnie looks back to Veronica.

VINNIE CONT'D

She's not confessing anything.

VERONICA

My Dad should have ruined you.

VINNIE

(angered)

I'm just doing my job. If your Dad is still missing in 48 hours, I'll send up a flare. But I am sure Keith will be fine.

VERONICA

That's Sheriff Mars, to you.

Veronica storms from the department, pushing into Molly as she leaves. Vinnie picks up the phone, and dials a number. A beat, as he waits for it to connect.

VINNIE

Liam. It's the lovely Sheriff here to give you a small warning. Whatever you're doing with Keith Mars, let him go. Before I'm forced to arrest you.

Angle on Vinnie's sinister expression, as we:

BLACK OUT.

**END OF ACT TWO.**

INT. RIVER STIX - BASEMENT - DAY

The basement is shrouded in shadows, little light entering from a small window. Dust hangs in the air. There are a few crates, but we move in, angling on a shadowy figure sitting in a chair.

Suddenly, a dim light flickers on. We can now see that the figure in the chair is Keith. Panning, we reveal Liam Fitzpatrick watching him.

LIAM

Looks like it's your lucky day, Keith. The Sheriff just told me to let you go, and as I'm a respectful, law abiding citizen, I'll have to do just that.

Liam walks up to Keith. Keith looks up, eyes full of fear yet also determined. Liam smiles, but after a beat, he swings for Keith, punching him in the jaw.

LIAM CONT'D

(aggressive)

But first, I'm gonna give you one more chance. Where is Kendall Casablancas -- And where the hell is my money?

Keith looks up from the floor, putting his hand to his face.

KEITH

You're insane.

LIAM

You're probably right.

Liam looms over Keith, grinning maliciously.

EXT. RIVER STIX - REAR EXTERIOR - DAY

Veronica exits her car. She pulls out her taser in preparation, and heads to the rear of the building. She peers through a dirty window, and inside we can see various crates in a Store Room.

VERONICA V.O

Okay, I confess. I've gone mad. But if Dad's in there, I need proof.

Veronica slides the window up and open, and glancing around cautiously, she slips inside.

EXT. RIVER STIX - FRONT OF BUILDING - DAY

The doors swings open, and Liam pushes Keith out onto the street. Keith squints at the light, bewildered, and stumbles as he tries to catch his footing.

LIAM

A little thing about freedom, Keith. It always comes back to bite you in the ass.

Liam turns back inside, the door slamming shut. We angle on Keith as he takes a deep breath, in obvious shock.

INT. RIVER STIX - STORE ROOM - CONT'D

Veronica steps into the dark and musky room. Glancing around, it's empty. She walks through, obviously scared.

Slowly opening the Store Room door, she is stunned when she spots Danny Boyd walking towards the room. He doesn't see her, and she slips back in, crouching behind a crate -- clearly terrified.

EXT. HEARST CAMPUS - COURTYARD - DAY

Weevil and Mac are sitting on a wall. JENNY, one of the RICH-KIDS from 3.19 "Weevils Wobble...", walks past. Weevil stands up from the wall, and walks after her.

WEEVIL

Jenny, Jenny, Jenny.

Jenny stops, sees Weevil, and frowns. Weevil looks her up and down.

WEEVIL CONT'D

I'm so disappointed you turned out to be evil. I thought we had so much potential, y'know?

JENNY

What do you want?

WEEVIL

My all expenses paid card-making box. If it's no trouble.

JENNY

What are you talking about? I don't have *my* machine.

WEEVIL

Of course you don't. How'd you get away with it, anyway?

JENNY

With what?

WEEVIL

I was told that you guys turned yourselves in like good little snobs.

JENNY  
I was suspended. And now I'm  
back. Happy?

Mac stands behind Weevil, smiling.

MAC  
Weevil, I don't think she has --

WEEVIL  
Nah, these pretty, blond girls are  
just good liars. I learned that  
from Veronica.

Jenny walks off, confused.

INT. RIVER STIX - STORE ROOM - CONT'D

Veronica is still behind the crate, when Danny Boyd enters the room. He spots the open Window, and frowning, he closes it shut. Picking up a crate from another side of the room, he exits, shutting the door once more.

Veronica is relieved, and taking a deep breath, she stands to her feet.

The door to the Store Room suddenly swings open, revealing Danny Boyd, smiling at her with glee.

DANNY BOYD  
Gotcha.

CUT TO BLACK.

INT. RIVER STIX - STORE ROOM - CONT'D

We return to Danny Boyd's menacing smile, as Veronica struggles to speak.

VERONICA  
I -- I just fell in here, right  
through the Window. Sidewalks  
today. So slippery! I best be  
going.

Veronica rushes back to the Window, sliding it open. Danny Boyd grabs her by the shoulder, yanking her back.

DANNY BOYD  
I don't think Liam's gonna be too  
happy about you breaking in here,  
(MORE)

DANNY BOYD (cont'd)

Ms. Mars. Between you and me, I don't think he likes you very much.

VERONICA

(with faux astonishment)

You think? I wonder why.

(A beat as Veronica begins to stress)

Look, I'll just leave, and we can forget about this. Liam doesn't even need to know.

LIAM O.S

Doesn't need to know what, Veronica?

Veronica looks to the Store Room doorway, where Liam stands, framed by an ominous, blue light. He steps into the room, smiling to himself.

LIAM CONT'D

It's like a Mars Family Reunion in here today. We should've had a real shindig.

VERONICA

Where is my father?

LIAM

Probably on his way home. He'll be pissed that his dinner's not on the table. You really are a bad daughter.

VERONICA

I know you had him hostage, Liam. I tracked the video. You really shouldn't have gotten so cocky.

LIAM

That's a real nasty accusation. Just because your Old Man was too busy having a beer with the Fighting Fitzpatricks to welcome you home from the F.B.I -- doesn't give you the right to spin such vicious rumors. You could really hurt someone with a tongue like that.

Veronica struggles to get out of Danny's grasp.

VERONICA

Let me go.

LIAM

All in good time.

He slams the door shut, and moves closer towards Veronica. Veronica rips out of Danny's grasp, bolting for the door. She takes Liam by surprise and manages to push past him, but he follows after her with an eerily calm stride.

LIAM

Run Forest, run.

CUT TO BLACK.

EXT. RIVER STIX - FRONT OF BUILDING - DAY

Keith walks down the street towards the rear of the River Stix, when he spots Veronica's car. Realization pans across his face.

KEITH

No.

He spots a Pay-Phone across the road, and he rushes to it. Terrified, Keith dials, slotting in a few coins. The call connects, and Sachs voice answers.

SACHS V.O

Balboa County Sheriff's --

KEITH

(breathless)

Sachs, it's Keith. Put me through to Vinnie. It's urgent.

The call connects again, and Vinnie's voice pipes up, cheery as can be.

VINNIE V.O

Keith! Your adorable little girl's been worried sick about you. Babbling on about a silly little hostage --

KEITH

Vinnie, Veronica's gone into the River Stix. If anything happens to her... I know you and the Fitzpatricks are connected... Please.

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

Vinnie is sitting at his desk, listening to Keith intently. He looks down, knowing that he must do something.

VINNIE

Keith. I'll be there. Don't --

Keith hangs up. Vinnie stands, shaking his head.

VINNIE

Manners.

Vinnie walks from his office.

INT. RIVER STIX - POOL AREA - DAY

We cut to Veronica running into the room, Liam following. She trips over a chair, falling to the ground. Liam looms over her, and grabbing her by the arm, he drags her off of the floor. Pushing her against the wall, hand firm around her throat, Veronica gasps for air. There are only a few at the bar, and they don't even turn to look at the action.

LIAM

I'm beginning to get annoyed by your little visits!

VERONICA

(unable to breathe)  
Please...

LIAM

And I'm beginning to get *really* annoyed by your entire family. It's about time someone taught you guys when to back the hell off.

Keith suddenly storms back into the River Stix, horrified when he sees Veronica pinned to the Pool Table.

KEITH

Get away from her now!

LIAM

Didn't I kick you out, Keith?!

KEITH

You should've changed the locks.

Keith picks up a glass bottle, marching towards Liam, seeing red. Liam whips out a gun, and Keith stops still. Liam angles the gun at him.

LIAM

It's about time I just got rid of you. People say my family's bad. Well look at yours. You're like rats. Crawling from the gutter to spread disease.

Danny approaches Keith, grabbing onto his coat. Keith swings with the glass bottle in his hand, and Liam fires the gun.

Keith dives to the floor, pulling Danny with him. The bullet hits Danny straight through the chest, blood splattering across Keith's coat.

Liam, in shock, lets go of Veronica. She darts away from him and to her father's side, who she helps up from the ground. Liam looks to the floor, where a pool of blood grows around Danny. Everyone in the bar has stopped, everyone silent. We pull back, revealing Vinnie who has just entered the River Stix.

He and Liam lock stares. Vinnie turns to Veronica and Keith.

VINNIE

Go.

Veronica and Keith scramble out. We wait a beat, the River Stix still in silence. Vinnie leans down, and checks Danny's pulse. Vinnie looks up to Liam, eyes fearful.

EXT. RIVER STIX - REAR EXTERIOR - DAY

Veronica and Keith rush to the car. Veronica leans against it, gasping for air. She begins to laugh uncontrollably, traumatized. Her laughing breaks into tears. Keith watches her, before pulling her into a hug.

INT. VERONICA'S CAR - STREET - DAY

Keith is driving Veronica's car. There are a few seconds of silence. Veronica turns to Keith, eyes tired. When she speaks, she's quiet and withdrawn.

VERONICA  
What happened, Dad?

KEITH  
I've been tracking the Fitzpatricks for a while. Liam found out. He told me that he wanted to "sort things out", and before I knew it I was tied to a chair in the basement of the River Styx.

VERONICA  
Why were you tracking them?

KEITH  
They're unhinged, Veronica. Not people I want you having anything to do with again. You hear me?

VERONICA  
Are you kidding me? You can't tell me to stay away, not anymore. You could have been killed, Dad! Why were you tracking them?

KEITH  
Because someone has to!

Veronica turns away.

VERONICA  
If anything had happened to you...  
If I'd lost you, I don't know...

KEITH  
I'm sorry.

Veronica looks at him again, her eyes brimming with tears once more.

VERONICA  
I thought you'd left me.

KEITH  
What?

VERONICA  
I thought... I thought you blamed me for losing the election.

KEITH  
There are a lot of things I blame for losing the election.

A beat.

KEITH CONT'D

But honey, you're not one of them.

Keith pulls the car to a halt. They are outside the Apartment.

KEITH CONT'D

Veronica. I'm not going to leave you.

(a beat)

When you're not in my life, I'm pretty much a recluse. And nobody likes a recluse.

VERONICA

(sincerely)

I do.

Keith smiles. Veronica's sad expression fades into a grin. They laugh. Keith kisses Veronica on the forehead. Keith exits the car, but Veronica doesn't.

KEITH

You coming?

VERONICA

There's someone I need to see, first.

Keith nods, smiling, and shuts the door. Veronica slides over into the driver's seat.

INT. VERONICA'S CAR - HIGHWAY - DUSK

The world rushes past as Veronica drives on, pensive.

MUSIC CUE: "Make This Go On Forever" - Snow Patrol.

LYRICS: *"We have got through so much worse than this before,  
What's so different this time that you can't ignore?*

*You say it is much more than just my last mistake,*

*And we should spend some time apart for both our sakes.*

*The last girl in the last reason to make this last for as long as I could,*

*First kiss and the first time that I felt connected to anything,*

*The weight of water, the way you taught me to look past everything I had ever learned,*

*The final word in the final sentence you ever uttered to me was love."*

VERONICA V.O

Dad nearly died due to his quest for vengeance, and I can't help but wonder if it's a pattern destined to be repeated. I'm beginning to see the problem with chasing the storm. The further you follow, the more destruction you'll pass.

QUICK CUT TO:

INT. NEPTUNE GRAND - ELEVATOR

Veronica closes her eyes as the elevator doors close.

We dissolve into another flashback.

EXT. NEPTUNE GRAND - NIGHT - FLASHBACK

It's raining. Veronica is walking towards the entrance of the Neptune Grand, when she sees Logan exiting. He doesn't see her, and she rushes after him.

VERONICA V.O

The last time I saw Logan was a day before I left for the FBI -- a week after Piz and I broke up. I'm still not entirely sure why I went to see him. Refuge, perhaps. Who knows.

VERONICA

Logan!

Logan stops, and turns to Veronica. He smiles when he sees her. The pair forget that it's raining, and are caught in each other's gaze. Logan breaks the silence.

LOGAN

Here to see me?

VERONICA

Yeah. I... I want to say goodbye. Before I leave for the internship.

LOGAN

(smirking)

And I thought you just wanted to insult me. Can you actually have personality transplants these days?

VERONICA

I also want to say thank you.

LOGAN

Veronica Mars, you do blow my mind. Where are the sarcastic comments?

Veronica smiles, rain dripping from her forehead.

VERONICA

It meant a lot what you did for me in the cafeteria a few weeks ago.

Logan smiles. He looks up to the sky, rain still falling. He smiles to himself, decisively.

LOGAN

Veronica... things can't be okay between us. Not yet. Some time apart... maybe it'll do us some good.

Logan turns and begins to walk away from Veronica. She's left standing alone. Taking a deep breath, she grabs onto his shoulder, turning him around. He looks at her, and their eyes lock once more.

VERONICA

I know. Have a nice summer.

Veronica smiles, turns around, and walks off into the rain, leaving Logan to stare after her in wonder. He smiles to himself, and walks off towards the opposite direction.

We dissolve back to the present.

INT. NEPTUNE GRAND - CORRIDOR TO LOGAN'S ROOM - CONT'D

Veronica walks slowly towards the door to Logan's room.

She reaches it, and taking a breath, she knocks. It swings open, revealing DICK.

VERONICA

Dick. Is Logan there?

DICK

Nope. The guy upped and left to travel America. Wanted a "cultural understanding" or something. Told him the only understanding he needed was that he's rich, but he didn't listen.

VERONICA

He went traveling alone?

DICK

No, with his brother Charlie.

VERONICA

Charlie? He made contact?

DICK

Dude, where have you been? He came crawling from the woodwork. Looks like a roach too. He's like a walking dictionary with morals and stuff.

VERONICA

Do you know when they'll be back?

DICK

You think anyone tells me anything these days? I'm just here to look pretty. For all I know, Johnny Knoxville and his new brother *won't* be back. And I've gotta pay the bills. Which is totally not cool.

VERONICA

(surprised)

Are you jealous?

DICK

Jealous? Of what? Their bonding while I'm left to home-sit alone?  
(a beat, unconvincingly)

No.

Veronica smiles. She turns, and walks back towards the elevator. Her smile fades, as she begins to contemplate Logan's departure from Neptune.

INT. VERONICA'S CAR - HIGHWAY - NIGHT

Veronica contemplates this as the lights from other cars speed past.

VERONICA V.O  
 Maybe I'll keep chasing the storm,  
 just a little longer.

EXT. MARS' APARTMENT - FRONT DOOR - NIGHT

Veronica opens the door, to reveal WALLACE sitting on the sofa. We angle on Veronica's teary-eyed albeit overjoyed expression, as Wallace stands and the pair hug. The door closes behind them.

END OF MUSIC.

FADE TO BLACK.

**END OF ACT THREE.**

INT. MARS' APARTMENT - LIVING ROOM - NIGHT

We pick up exactly where we left off, as Veronica stands back from Wallace, still grinning.

WALLACE  
 Your Dad let me in. Told me tell  
 you he'll be back in an hour or  
 two.

VERONICA  
 It's so good to see you. When did  
 you get back?

WALLACE  
 A few hours ago. It was one nasty  
 plane ride. This woman had either  
 eaten something dead or something  
 that should be dead.

VERONICA  
 And you didn't get her number?

WALLACE  
 I had the hawk watching my every  
 move.

VERONICA  
The illustrious girlfriend. Your  
mom said.

WALLACE  
You've spoken to my mom?

VERONICA  
Between you and me, I think our  
parents might be dating. Again.

WALLACE  
So *that's* how mom got pregnant!

VERONICA  
(stunned)  
What?

WALLACE  
Cool it, Mars. I'm kidding.

VERONICA  
I will kill you.

WALLACE  
You wouldn't dare.

VERONICA  
Sure I would. So, tell me all  
about your lovely lady friend.

WALLACE  
Her name's Azura, she's kind, funny  
--

VERONICA  
She sounds just like me!

WALLACE  
You're funny?

VERONICA  
I'm kind?

WALLACE  
She was a part of the Invisible  
Children campaign with me in  
Africa.

VERONICA  
She sounds like a perfect human  
being. Where's the catch?

WALLACE

There is none. Can't you just be happy for me?

VERONICA

No. Because if I'm happy, and you're happy, then who's going to catch us when things go wrong?

WALLACE

You have jinx everything, don't you.

VERONICA

I try.

WALLACE

She's a good girl. You'd like her.

VERONICA

Maybe. Or, we'll butt heads, and this will be like any friend of yours that isn't me.

WALLACE

Please? Just try?

VERONICA

Oh, fine. I'll try being nice.

WALLACE

Thank you.

Veronica smiles.

WALLACE CONT'D

And how was your summer? I've missed you, y'know.

VERONICA

I'm sorry, but your regularly scheduled shmoop-fest is being pre-empted for a slap.

Veronica lightly hits Wallace.

VERONICA CONT'D

And my summer was good. And then I came home.

WALLACE

Come on, it's not that bad.

VERONICA

Okay. My dad had been taken  
hostage by the Fitzpatricks; the  
latest in the long line of  
incompetent Sheriff's was being a  
total tool -- and not in the useful  
sense; Piz has transferred leaving  
behind a rather cocky room-mate;  
and I still can't walk through  
Hearst without someone  
mentioning "A Star is  
Porn: Veronica Mars Reveals All...  
Literally."

(a beat)

Not that bad?

WALLACE

(smiling weakly, clearly  
concerned)

We've dealt with worse. Didn't you  
know Piz was dropping out?

VERONICA

No. If I had, I'd have punched him  
for being such a girl.

WALLACE

Veronica, Piz dropped out because  
his father died. His mother needed  
help back home.

Veronica looks shocked.

VERONICA

Well, that's a twist.

Wallace nods. A beat.

VERONICA CONT'D

I've missed you too, by the way.

Veronica smiles.

EXT. HEARST CAMPUS - PARKING LOT - NIGHT

Mac and Weevil walk across the car park, towards Mac's car.

MAC

Weevil, I think you should let go  
of this missing ID-making  
box. We've interrogated every rich  
kid you can think of. They know  
nothing.

WEEVIL  
 Maybe one day they'll drown in  
 their money and egos.

Mac smiles. They reach her car. Mac unlocks the doors. Weevil notices something on her back seat. Mac closes her eyes, guiltily.

WEEVIL CONT'D  
 Mac.

MAC  
 Yes, Weevil?

WEEVIL  
 Why is the stolen machine in the  
 back of your car?

MAC  
 It is? I had no idea!

Weevil looks to Mac, bitter. She smiles nervously.

WEEVIL  
 And I'm a criminal?

Weevil finally laughs.

MAC  
 Can you blame a girl?

WEEVIL  
 Yes.

Mac looks sheepish, as Weevil reaches into the car and takes the machine. He begins to walk away.

MAC  
 Hey!

Mac chases after him, as Weevil laughs.

MAX O.S  
 I was beginning to wonder if you'd  
 actually ever existed, Mac.

Mac stops, and turns around to see Max carrying a box of his belongings. Mac smiles, a little taken aback.

MAC  
 I haven't seen you in --

MAX  
Weeks. Yeah. I kinda noticed when  
you stopped returning my calls.

MAC  
Feel free to shout at me. I'm a  
terrible human being.

MAX  
No worse than most. How about  
lunch? Tomorrow?

MAC  
Deal. Only, I'll pay. It'll help  
my conscience feel better.

Max smiles, and carries on walking. Mac watches after him,  
as Weevil re-appears behind her.

WEEVIL  
Your boy?

MAC  
I'm not actually sure.

WEEVIL  
He sells fake tests, right?

Mac nods. Weevil looks down at the ID-Making machine in his  
hands.

WEEVIL CONT'D  
I think I have an idea.

Mac, confused, looks to Weevil, who grins mischievously.

INT. SHERIFF'S DEPARTMENT - SHERIFF'S OFFICE - NIGHT

Vinnie is busy writing, when Keith enters. He looks up, and  
puts down his pen.

KEITH  
Working late?

VINNIE  
I get free food if I work after  
eight.

KEITH  
(disappointed)  
I never got free food.

VINNIE

Blame Sachs.

KEITH

Thank you for earlier. But Vinnie, you have to stop helping the Fitzpatricks.

VINNIE

The Fitzpatricks are people I'd rather have on my side, Keith.

KEITH

Liam should be in prison.

VINNIE

To make way for a pissed off cousin to exact revenge? Helping them, helps me.

KEITH

If that's all you care about, then you really shouldn't be behind that desk.

VINNIE

I care about a lot more. Women. Money. And I have a soft-spot for panthers. Especially when they're pink.

KEITH

No jokes. Not now.

VINNIE

You know, Liam blames you and Veronica for Danny's death.

KEITH

Danny Boyd died?

VINNIE

Yeah. You really ought to watch your back. Liam won't take this lying down.

KEITH

I didn't exactly expect him to. But when the time comes, Vinnie, you're gonna have to pick a side. I just hope you know what you're doing.

He walks from Vinnie's office. Vinnie sighs to himself, alone.

INT. MARS' APARTMENT - VERONICA'S BEDROOM - NIGHT

Keith creeps into the room, a BIRTHDAY CAKE in his hands. A single candle burns. Veronica is fast asleep. He places the birthday cake on the side.

KEITH  
(whispering)  
I know it's a little late, but  
happy birthday, sweetie.

Veronica's eyes flicker open, tired. She sees the cake, and smiles.

VERONICA  
I love you.

KEITH  
I know.

He kisses Veronica on the forehead.

KEITH  
I know.

EXT. AIRPORT - NIGHT

We angle on the automatic doors, as they slide open. Reveal LOGAN and CHARLIE, framed by the blue light of the airport. Logan drops his rucksack to the floor, and grins to himself.

LOGAN  
Home, sweet home.

We cut to a shadowy bush. We angle on a GUN, held by GLOVED HANDS. We do not know who is holding the gun. Their target is clearly Logan.

We cut back to Logan's winning smile. We hear the gun fire. His smile suddenly fades, and panning down, we reveal that he's been shot -- his hands are covered in blood as he clutches his side.

He stumbles backwards, falling to the floor. Charlie rushes to his side, as we pull back to an aerial-view, revealing the growing commotion.

FADE TO BLACK.

**END OF EPISODE.**