

rizzoli & isles

“Don’t Stop Dancing, Girl”

Episode 214

#2M5614

Story By

David Gould and Janet Tamaro

Teleplay By

Janet Tamaro

Directed By

Mark Haber

PRODUCTION DRAFT

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RIZZOLI & ISLES

214 "Don't Stop Dancing, Girl"

CAST LIST

DETECTIVE JANE RIZZOLI	ANGIE HARMON
DR. MAURA ISLES	SASHA ALEXANDER
SERGEANT DETECTIVE VINCE KORSAK.....	BRUCE MCGILL
DETECTIVE BARRY FROST.....	LEE THOMPSON YOUNG
FRANKIE RIZZOLI JR.....	JORDAN BRIDGES
ANGELA RIZZOLI	LORRAINE BRACCO
Dakota Bennet.....	TBD
Denise Bennet.....	TBD
Skip Bennet.....	TBD
Coach JJ	TBD
Commander Sean Cavanaugh.....	TBD
Josh Patterson	TBD
Melody Patterson.....	TBD
Officer Sam Reynolds.....	TBD
Yvonne Smith	TBD
Kim Marks	TBD
Mother.....	TBD
Gavin Thompson	TBD
Uniform	TBD
U.S. Marshall Randy Waters.....	TBD
U.S. Marshal	TBD
Roberto Gusano	TBD

RIZZOLI & ISLES

214 "Don't Stop Dancing, Girl"

SET LIST

INTERIORS

TOURRAINE HOTEL AND
CONVENTION CENTER

HOTEL BALLROOM
STAGE
BACKSTAGE
STAGE RIGHT
STAGE LEFT
AUDIENCE AREA
DRESSING ROOM

JANE'S APARTMENT
LIVING ROOM

BPD
OBSERVATION ROOM
INTERROGATION ROOM
LOBBY
BRIC
INTERVIEW ROOM
HOMICIDE SQUAD ROOM
DIVISION 1 CAFÉ
CONFERENCE ROOM

MEDICAL EXAMINER'S OFFICE
AUTOPSY ROOM
CRIME LAB

SAPPHIRE DANCE STUDIO

GABRIELLE'S HOUSE
LIVING ROOM
KITCHEN

DIRTY ROBBER

EXTERIORS

GABRIELLE'S HOUSE

PARKING LOT

RIZZOLI & ISLES 214 “Don’t Stop Dancing, Girl”

DAY/NIGHT BREAKDOWN

Scenes	Day/Night
1-13	D1
14-35	D2
36	N2

ACT ONE

1 **INT. TOURRAINE HOTEL AND CONVENTION CENTER - BALLROOM -** 1
STAGE - AUDIENCE - DAY 1

A GROUP of competitive dancers, 11 to 14, BLOWS out onto the stage. The backdrop reads, "EAST COAST LEAP FOR THE STARS." They work it, dancing like athletic pros.

The half-filled room is noisy as DANCE MOMS and DADS cheer and other DANCERS watch. A few yell, "Work it, girls!" SAPPHIRE DANCE STUDIO COACH JJ is in the audience, big frame, 30s to 40s. It's clearly her girls competing.

Three JUDGES sit at a long table at the base of the stage taking notes or talking into mini recorders.

2 **INT. HOTEL BALLROOM - BACKSTAGE - STAGE RIGHT - SAME** 2

A pretty 14-year-old warms up to take the stage next for a solo. This is DAKOTA BENNET, star of SAPPHIRE DANCE.

3 **INT. HOTEL BALLROOM - BACKSTAGE - STAGE LEFT - SAME** 3

No one on this side.

CLOSE ON: WOMAN'S BLOODY HANDS, clutching at velvet stage curtains, fighting her way toward help.

STAGE

Girls dance as the bloody WOMAN (DENISE BENNET, 30s) STAGGERS onto the stage. The dancers scatter, screaming. The audience rises. SCREAMS and SHOUTS from everywhere as Dakota RUNS to the woman. Woman is near death. She collapses. And now we see why: SCISSORS PROTRUDE from a fatal wound in her chest. Dakota kneels and tries to hug her mother.

DAKOTA

Mom! Mom! Somebody help me!

SMASH TO TITLES:

4 **INT. JANE'S APARTMENT - LIVING ROOM - DAY 1** 4

DET. JANE RIZZOLI and DR. MAURA ISLES both have their hands wrapped with boxing tape, fingers free. Jane instructs.

JANE

Hands up, fighting stance.

Maura does it.

(CONTINUED)

JANE (CONT'D)
(as she punches)
He's coming at me and BOOM! I poke
him in the eyes. You try.

MAURA
That can do serious damage to the
cornea.

JANE
This is my point.

MAURA
(delicately, she does it)
I feel better if I can jab, jab,
then hook like I do in my boxing
class.

JANE
By the time you've said "jab," the
rapist has you in the guesthouse.

MAURA
Have you talked to your father?

As an answer, Jane punches the dummy. Hard.

JANE
How'd we go from punching a dummy
to my Pop?

MAURA
Well, we're in the middle of self-
defense training.

JANE
No. Frankie suspects he has a
girlfriend. He's still in Florida.

MAURA
Does your mother know?

JANE
Let me call her and tell her.
(as her phone rings)
That's her now.
(faking Maura out)
Hi, Ma. Maura wants you to know
about dad's new bimbo.

MAURA
What are you doing?!

4

4

JANE
(smiles)
It's just Operations.
(answers phone)
Rizzoli...okay...
(as she hangs up)
Self defense lessons are over. We
got a murder.

5

INT. HOTEL BALLROOM - AUDIENCE AREA - DAY 1

5

Crime scene tape at about the 10th ROW OF CHAIRS holds back parents and dancers who are being interviewed by uniforms and ND detectives. DET. BARRY FROST is off in a corner with a bloodied and sobbing Dakota and her father, SKIP BENNET, 30s, a general contractor. He's in clean work clothes and work boots.

SGT. DET. VINCE KORSAK meets Jane and Maura as they arrive. Korsak's phone BUZZES. He checks the number, SILENCES it.

KORSAK
(re: Dakota)
Mother of one of the dancers was
stabbed to death. Made it as far as
the stage and collapsed.

JANE
Right in front of all these kids?
And nobody saw it happen?

KORSAK
Nope.

JANE
You find the crime scene?

KORSAK
Just about to follow the blood.

MAURA
I'd like to see the body.

As they climb onto the stage, Korsak's phone buzzes again. He silences it again.

JANE
You gonna get that?

KORSAK
Not important.

MAURA
I always wanted to be a competitive
dancer. But my mother was a purist.
(MORE)

MAURA (CONT'D)

She'd only let me study Russian
ballet.

JANE

It's like Little League with
sequins.

As they make their way across the stage, Jane LOOKS OUT at
the muscular young dancers.

JANE (CONT'D)

How many hours a week does it take
to build biceps like that on a 12-
year-old?

MAURA

Thirty to forty.

JANE

Hours?! And I thought I was doing
good working out twice a week.

Maura kneels, looks at the scissors, still protruding from
the dead woman's chest. There's a bloodied BRIGHT BLUE RIBBON
that reads SAPPHIRE DANCE STUDIO.

MAURA

Very sharp pair of scissors.

JANE

(re: ribbon)

Sapphire Dance Studio. Bet the
whole team touched these scissors.

MAURA

She has defensive wounds to the
hands.

KORSAK

Seen people stabbed with meat
thermometers, hedge trimmers. Never
sewing scissors.

JANE

Says "crime of opportunity" to me.

Jane looks around the body, sees TINY DROPLETS of blood. She
stands.

JANE (CONT'D)

Let's see where this blood trail
goes.

She and Korsak follow it to the curtains. See bloody
handprints. They follow more droplets of blood to --

6 INT. HOTEL BALLROOM - BACKSTAGE - DRESSING ROOM - CONTINUOUS 6

Jane and Korsak look into the dressing room with a row of makeup mirrors. It's filled with competitive dancer detritus: open dance duffels, jazz and ballet shoes, sequined costumes, make-up galore, hair spray, brushes, curlers, etc.

KORSAK

Did we have a hurricane this morning?

Jane smiles as she takes in the mess.

JANE

You think this is bad, try sharing a bathroom with two brothers. I needed a Hazmat suit to go in there.

They gingerly step in as a CSRU photographer SNAPS photos. Korsak spots BLOOD on a small, tween bra. Doesn't realize what it is until he lifts it up from the pile of clothes.

KORSAK

Okay, this is embarrassing...

JANE

Probably more embarrassing to the 13-year-old who left it there.

Jane looks around.

JANE (CONT'D)

Killer entered and exited a dance competition. My question is why here, why now?

Korsak checks his notepad.

KORSAK

Twelve girls and their mothers used this room. Got all the names.
(as his phone buzzes and he turns it OFF)

JANE

Who keeps calling?

KORSAK

(sigh)
Melody. She wants me to co-sign a lease to open her dream yoga studio.

(CONTINUED)

JANE
You don't want to?

KORSAK
I don't want to be Melody's bank.

JANE
You see Josh yet?

He shakes his head, sadly.

KORSAK
Melody did a number on him. He
thinks I deserted him.

JANE
I'm so sorry...

7 **INT. HOTEL BALLROOM - AUDIENCE AREA - MOMENTS LATER** 7

Frost finishes interviewing a red-eyed Dakota and her father.

FROST
So you weren't here when your wife
was --
(he stops, mindful of
Dakota)

SKIP
I had a meeting in Revere. I'm a
general contractor. Denise always
texts me in time to see Dakota
dance. But she didn't this time...

Dakota starts to cry again.

SKIP (CONT'D)
Can I take my daughter home now?

FROST
Yes. We'll need to talk to you
again.

Skip nods, walks away, arm around his daughter. Frost moves
toward Jane and Korsak.

FROST (CONT'D)
The girl says her mother didn't say
anything before she died...No one
saw the husband before or
immediately after the murder. Said
he had a meeting.

(CONTINUED)

JANE

Let's check the GPS in his phone.
See if that's true.

They walk over to Coach JJ who SPLITS off from a GROUP OF MOMS and DANCERS to meet them halfway.

FROST

(introducing JJ to them)
This is the head of Sapphire Dance,
Coach JJ. This is Detective Rizzoli
and Sergeant Detective Korsak.

COACH JJ

Will this take much longer? I've
got a bunch of really upset dance
moms and kids.

JANE

How well do you know Denise Bennet?

COACH JJ

Saw her almost everyday for the
last three years. But I felt like I
didn't know her at all. She wasn't
like the other dance moms.

FROST

In what way?

COACH JJ

(gestures to mothers)
They drive two hours to my studio.
They all think their kids will win
Nationals. Only Dakota is good
enough. She could win it all. But
Denise only let her compete
locally.

JANE

She give you a reason?

COACH JJ

She said they had money problems.
So I arranged for a full
scholarship. Still wouldn't let her
go.

FROST

Could the dad have been the reason?

(CONTINUED)

COACH JJ

No way. Skip's real down to earth.
Hauls our props around for us in
his truck. She was the one who
never talked to anybody.

Jane notices a platform with a wedding photography-like set-up at the back of the room.

JANE

Is there video of the dance
competition?

COACH JJ

"Leap for the Stars" will sell you
a DVD.

As Jane's phone buzzes --

JANE

(to Frost)
Get all the video.

She steps away to take the call. STAY ON JANE.

JANE (CONT'D)

(to phone)
Rizzoli...Yes, sir.
(hands phone to Korsak)
It's Commander Cavanaugh. He wants
to talk to you.

KORSAK

Sean?

8 **INT. BPD - OBSERVATION ROOM / INTERROGATION ROOM (INTERCUT)** 8

COMMANDER SEAN CAVANAUGH stares through the ONE-WAY as he
lays into Korsak.

CAVANAUGH

You don't answer your damn phone.

KORSAK

I'm sorry. I thought it was Melody.

CAVANAUGH

It was.

Through the ONE-WAY GLASS, we SEE a defiant JOSH PATTERSON,
16. He's handcuffed and wears an orange jumpsuit. He has a
black eye, split lip and abrasions on his cheeks. OFFICER
REYNOLDS (201) stands behind him. Josh stares defiantly
through the glass.

(CONTINUED)

CAVANAUGH (CONT'D)

She was calling to tell you that we
just picked up your stepson, Josh.

KORSAK

What? Why?

(as he listens, his face
drains of color)

Oh my God...Okay, okay...on my way.

He hangs up.

JANE

What is it?

KORSAK

Josh was just arrested for shooting
Gerry Kincaid.

JANE

...he shot a cop?

All Korsak can manage is a grief-stricken nod.

OFF Jane...

END OF ACT ONE

ACT TWO

9

INT. BPD - LOBBY / ENTRANCE / ELEVATORS / WAITING AREA - DAY D

Jane and Frost enter. Korsak is talking to Cavanaugh at the elevators.

JANE

(low)

Korsak helped raise Josh. From the time he was 2 until Melody took him away at 11.

FROST

Damn...why didn't he fight for him?

JANE

He did. But he had no legal rights, and Josh's deadbeat dad wouldn't give up parental rights.

FROST

He never mentions him...

JANE

There's a reason for that. You want to see a grown man cry?

FROST

He shot Gerry Kincaid, Jane. That guy's like Santa Claus.

JANE

Yeah, I know.

KORSAK AND CAVANAUGH

CAVANAUGH

Kincaid is in surgery.

KORSAK

How's it looking?

CAVANAUGH

Not good.

Korsak waves over Jane and Frost for some moral support. They join him.

CAVANAUGH (CONT'D)

Josh was caught coming out of a sporting goods store. Kincaid was walking a foot beat, came up on him. Josh shot him with his own gun.

(CONTINUED)

KORSAK

...Oh my God...Can I see him? Can I see Josh?

CAVANAUGH

He says he doesn't want to talk to anybody.

KORSAK

I'm his father.

CAVANAUGH

Legally, you're not, Vince.

KORSAK

I'm getting him a lawyer.

CAVANAUGH

Rizzoli, Frost, I need the two of you to focus on the dead dance mom, you got that?

JANE

Yes, sir.

The ELEVATOR DOORS open, Jane and Frost get in. DOORS CLOSE, leaving Korsak and Cavanaugh there.

CAVANAUGH

Go take care of your business, Vince.

MELODY (O.S.)

Vince! Vince!

Melody runs toward Korsak. She's upset. He meets her halfway, PULLS her to --

LOBBY WAITING AREA

MELODY (CONT'D)

Why didn't you answer your phone?
Because it was me? I needed you --

Korsak seethes with quiet intensity.

KORSAK

You didn't take my calls for five years. You take him away from me, tell him I don't care about him. And now you "need" me? Because it's convenient for you?

Melody tears up.

(CONTINUED)

MELODY

Vince, please...

KORSAK

You know he shot a cop, Melody?

MELODY

He didn't...Not Josh...

KORSAK

He was caught running from the scene with blood on his clothes and the gun in his hand. The officer he shot is fighting for his life. I know him. He's a friend.

MELODY

And you know Josh. He didn't do this.

A beat as UNIFORMS pass by, try not to stare.

KORSAK

I need you to go home. Please.

MELODY

...you've gotta help us...please...

KORSAK

I'll get him an attorney.

MELODY

Will you go see him? Make sure he's okay?

KORSAK

I tried. He won't talk to me.

MELODY

He's just scared. He's a minor. He's only 16.

KORSAK

Not if Kincaid dies he's not. They'll charge him as an adult -- with first degree murder.

She starts to weep at this news. As much as he'd like to walk away from her, he doesn't. Instead, he lets her find her way into his arms.

10

INT. BPD - BRIC - DAY 1

10

Frost has the "LEAP FOR THE STARS" dance competition video up. He SCROLLS through the footage.

FROST

There's some stuff of the audience,
but mostly it's the girls dancing.
I found the coach in the audience
and some of the mothers at the time
of the murder. But not all of them.

JANE

What about the dad, Skip?

FROST

Not here.

JANE

"Skip" is a weird name for a grown
man.

FROST

Got a friend who goes by "Swampy."

JANE

Worse...At least it's not "Skippy."

FROST

Skip and Denise owned a general
contracting business. But business
isn't so good.

ON BRIC SCREEN: IRS TAX LIEN AND MECHANICS LIENS on "BENNET
CONSTRUCTION."

JANE

Tax lien and sub-contractors who
haven't been paid. What about his
phone records?

FROST

Nothing out of the ordinary...
(punching keys)
...until I checked the GPS on
Skip's phone --

ON BRIC SCREEN: A GPS dot over a MAP.

JANE

He said he had a meeting in Revere
at the time of the murder --

FROST

But that's not what his phone says.

(CONTINUED)

10

CONTINUED:

10

ON BRIC SCREEN: TOURRAINE HOTEL AND CONVENTION CENTER

JANE

He was at the hotel -- same time
his wife was murdered. Skippy
wasn't telling the truth...

11

INT. BPD - INTERROGATION ROOM - DAY 1

11

Jane and Frost hammer Skip. He's no longer the poor, grieving
husband in their eyes.

JANE

You lied to us, Skip. You were in
the hotel when your wife was being
stabbed to death.

Frost puts a crime scene photo in front of Skip: close-up of
Denise with scissors sticking out of her chest.

SKIP

Please --
(turns away)
Don't make me look at her like
that.

FROST

Why not? That's how she looked
right after you killed her.

SKIP

I would never hurt her. She was the
best wife, the most loving
mother...

JANE

If you didn't kill her, why tell us
you were in Revere at a business
meeting?

SKIP

...I was...I was at the hotel
bar...

FROST

Drinking because your business is
in the toilet?

SKIP

...Yes...

JANE

And once you were lit up, you had a
fight with your wife --

(CONTINUED)

SKIP

No! No!

JANE

And stabbed her with a pair of scissors.

SKIP

No. I was at that bar until Coach JJ called me and told me what happened...

JANE

Too easy to check, Skippy. If all you were doing is having a few beers, why lie?

SKIP

I've been sober for ten years. I didn't want Dakota to know...I'm not her real dad.

JANE

Who is?

SKIP

He died when Dakota was little. I met Denise when Dakota was 3. Fell in love with them both. I've been sober since. I don't want her to ever know.

OFF Jane and Frost trading a look.

Maura is looking at Denise Bennet's body, making notes on an autopsy form on a clipboard as Jane enters.

MAURA

How's Sergeant Korsak?

JANE

Spinning.

MAURA

72% of incarcerated juvenile delinquents grew up in broken homes.

JANE

What a fun fact. Mention that to Korsak when you see him.

MAURA

...Poor man...Speaking of, any update on Officer Kincaid?

JANE

Out of surgery. But it doesn't look good. He's a month from retirement. Whole Department is sick about this happening to an old timer...

MAURA

How's he taking it?

JANE

Feels responsible.

Maura studies the blond roots on the victim's brunette head.

MAURA

...Hmmm...She was a natural blond. Not many blonds go brunette. Well, except for Keira Knightly and Drew Barrymore...

JANE

Have you been reading the supermarket tabloids again?

MAURA

(caught)
...Skimming headlines...please don't repeat that.

Jane makes a zipping motion across her mouth.

JANE

I'm a vault.

MAURA

Serious foot deformities...look...

JANE

Man, those are ugly-ass feet. What, was she binding them?

MAURA

From en pointe work.
(off Jane's look)
-- dancing on point. She started too early. Before her bones had ossified sufficiently.

JANE

So she was a serious dancer like her daughter, Dakota.

(CONTINUED)

MAURA

Well, Russian Pointe work is very different from Contemporary, a combination of jazz, ballet and hip-hop --

(off Jane's look)

Yes.

Jane looks closely at the woman's face.

JANE

She's pretty. In an artificial way.

MAURA

Because she's had extensive plastic surgery. Breast augmentation, rhinoplasty, facial implants -- cheek and chin.

JANE

Okay, that's vain.

MAURA

Let's not judge.

Jane's phone buzzes with a text from Frost.

JANE

It's Frost...oh no...Kincaid is back in surgery...I've got to go upstairs. Frost has something.

Jane and Frost enter together.

FROST

Checked with the bartender. Skip was in the bar the whole time.

JANE

Too bad. He was looking good as a suspect.

As Frost sits, gets on the computer.

FROST

But I've been busy. Found us two new suspects. BPD responded to a disturbance call two weeks ago at Sapphire Dance Studio.

JANE

For what?

ON MONITORS: SEPARATE FACEBOOK PAGES FOR YVONNE SMITH and KIM MARKS. SAPPHIRE DANCE STUDIO FACEBOOK page is also up.

FROST

Crazy dance moms, Yvonne and Kim.
They both have daughters who
compete against Dakota: Summer and
Mackenzie.

JANE

Let me guess, Dakota beats them.

FROST

Every time.

MONITOR: vandalism report POPS UP. We can read, SUSPECT KEYED
DENISE BENNET'S MINIVAN.

FROST (CONT'D)

Yup. Coach JJ called 9-1-1. Police
report says they broke up a fight
between the mothers.

JANE

(reading report)
Denise's minivan was keyed.

FROST

All because Dakota has a better,
what do you call this?

Frost stands and does a funny plié.

JANE

A plié.
(off his look)
I took some ballet classes.

FROST

Really...

As she does a little dance move --

JANE

Really.

Frost looks at the ROW OF MONITORS with PHOTOS, VIDEOS and
BLOGS from the world of competitive dance.

FROST

I don't get this world. It's a
beauty pageant with rhythm.

(CONTINUED)

JANE

No it isn't. Dancers are athletes
in costumes. Like figure skaters.

FROST

Skaters aren't athletes.

JANE

Really? Is a golfer an athlete?

FROST

Yes.

JANE

Bowler?

FROST

Yes.

JANE

NASCAR driver?

FROST

Yes.

JANE

And a girl with 6-pack abs who can
do side leaps higher than Kobe can
jump is not an athlete?

FROST

Nope...oh, man, paydirt. Look at
this --

(he hits a key to play --)

ON MONITOR: a YOUTUBE screaming match. It's Yvonne and Kim
and it's directed at Denise Bennet. [NOTE: WE WILL BLEEP THE
"F" WORD]. Yvonne and Kim go after Denise, who is trying to
pack Dakota's dance bag with a shaking Dakota next to her.

YVONNE (ON MONITOR)

*I said, I need to talk to you,
fucking bitch.*

*Denise ignores them, keeps packing, whispers something
comforting to Dakota.*

KIM (ON MONITOR)

*Summer and Mackenzie could beat
Dakota if they cheated like you do.*

DENISE (ON MONITOR)

*You're making my daughter cry.
Please stop.*

(CONTINUED)

YVONNE (ON MONITOR)

No, you bitch. You know how many times Dakota has made Mackenzie cry?

As Denise rises to her feet, takes Dakota's hand, tries to leave with the dance bag, she fires back --

DENISE (ON MONITOR)

Because Dakota beats her? Maybe you should teach her how to lose.

KIM (ON MONITOR)

You fucking bitch!

YVONNE (ON MONITOR)

My daughter will beat your daughter in Nationals!

Frost hits PAUSE.

JANE

Ouch...Let's go talk to them. Before they kill someone else...

Jane and Frost enter the dance studio. A SECURITY GUARD stands near the door. MOTHERS including Yvonne and Kim sit against a wall watching about 8 girls in class including SUMMER and MACKENZIE. They all wear different colored leotards and tights. One slight 10-year-old in jazz shorts enters.

COACH JJ

You're late! And how many times have I said, no booty shorts. Get out until you've changed.

The little girl skitters out of there. Her mother skitters after her.

MOTHER

So sorry, Coach. It won't happen again.

JANE

(low)

Booty shorts are the gate-way outfit.

Frost fights not to laugh as Coach JJ walks up.

COACH JJ

You gotta be firm with them or they go all Britney Spears on you.

JANE

I understand. Why the security guard?

COACH JJ

Gotta be firm with the mothers, too. Anything on Mrs. Bennet?

FROST

We have a few more questions.

COACH JJ

Sure. Let me get the kids going on a warm up.

(yells)

Start stretching those legs or I'll break them.

Jane and Frost trade a look. Coach JJ turns back.

COACH JJ (CONT'D)

Okay. Shoot.

Jane and Frost eye Yvonne and Kim who sit as far away from each other as they can. Yvonne pretends to read a trashy magazine. Kim pretends to text. Both watch their daughters, Summer and Mackenzie, both 14, as they try to outstretch each other. Both mothers watch with a nasty, critical eye.

JANE

You didn't mention that some of your dance moms had reason to kill Denise Bennet.

COACH JJ

If you investigated every dance mom at my studio who gets into a screaming match, you'd be here 24/7. Security guard doesn't even phase 'em.

JANE

You're open 24 hours?

COACH JJ

Almost. We go seven days a week. If you want to be a champion, you put in the time.

FROST

Tell us about Yvonne and Kim.

(CONTINUED)

COACH JJ

They hated Denise.

JANE

They were jealous because Dakota won everything?

COACH JJ

Sure. But they didn't kill her. They hate me, say I favor her. Best way to stop Dakota is to kill me. Kid's a hard worker. Never gives me trouble. Unlike their two.

Jane looks over at Summer and Mackenzie, now fooling around. Coach JJ sees it too.

COACH JJ (CONT'D)

(to Jane and Frost)

'Scuze me.

(yelling)

Hey, you two, I'm taking your titles away if you don't start working!

Just then, Dakota enters the studio with Skip. All the girls surround Dakota, hugging, offering condolences. Jane and Frost walk over to Skip.

JANE

How's she holding up?

SKIP

She wanted to dance.

JANE

It's good to keep her in her routine.

SKIP

I put work on hold. I'm not letting her out of my sight. You don't think someone here did it, do you?

FROST

We're looking at everybody.

Jane and Frost look over at Yvonne and Kim.

JANE

I think it's time to bring those two in for a little chat.

END OF ACT TWO

ACT THREE

15 **INT. BPD - INTERVIEW ROOM - DAY 2**

15

Jane and Frost face Yvonne.

YVONNE

I'm not going to lie: Denise was poison. And her kid is mean. Dakota dropped Kelsey in a lift at the Sparkles Competition.

FROST

And you think it was deliberate?

YVONNE

Hell yeah. Was it deliberate when Tanya Harding tried to take out Nancy Kerrigan? I think so. Cost Kelsey an elite spot.

JANE

Where were you at 3:05 p.m. yesterday?

YVONNE

I wasn't in the dressing room, stabbing Denise, if that's what you're asking. I was in the audience.

FROST

We checked the video. Didn't see you.

YVONNE

I bought a pass to tape Summer from the video platform. Get sick of seeing other kids in the group's numbers. The competition runs a recording of the platform so moms don't cheat.

16 **INT. BPD - HOMICIDE SQUAD ROOM - DAY 2**

16

Frost and Jane finish looking at video of the video platform as Korsak comes in.

FROST

(as he points)
That's Yvonne. Right there.

JANE

Okay. So she's telling the truth.

(CONTINUED)

ND DETECTIVES make a point of looking away from Korsak or walking out. Jane walks over to Korsak at his desk.

JANE (CONT'D)

Don't let it bother you.

KORSAK

I haven't seen Josh in five years.
But I don't blame 'em for looking
at me like it's my fault.

Korsak grabs a file, exits.

Jane and Frost trade a look before going back to the computer.

FROST

I wish there was something we could
do for Korsak.

JANE

Me, too.

FROST

There was a time when I coulda gone
either way after my dad
disappeared. Josh should know
Korsak wanted him.

JANE

I know...C'mon. Let's go shake up
Dance Mom Kim. Wonder where she was
when Denise was bleeding out.

Jane and Frost now face Kim. Frost shows her the police report for the vandalism on the minivan.

KIM

Yeah, I keyed Denise's car. But
only on the passenger door. Look,
I'm pretty sure Dakota took one of
Mackenzie's jazz shoes.

JANE

Wow. Surprised you didn't go after
the driver's door, too.

KIM

That's not why I lost my temper.

FROST

We're listening.

KIM

Denise lied about Dakota's age. I'm sure of it.

Kim pulls out a xeroxed birth certificate. Jane takes it.

KIM (CONT'D)

I'm the team mom. I'm in charge of the girls' registration materials. Denise never gave me Dakota's original birth certificate.

Jane looks at it.

JANE

You think Denise doctored this so Dakota could compete against younger girls?

KIM

I sure do. If you want to win at all costs, you'll do anything. Keep it. That's what you should be investigating.

JANE

Where were you when Denise was murdered? We have video from the audience. You're not in it.

KIM

I was buying dance videos for the team.

Kim pulls out a receipt.

KIM (CONT'D)

It's time-stamped.

JANE

Wow...you came with your case file, didn't you?

KIM

I didn't think you asked me to come for coffee.

FROST

Did you kill Denise Bennet?

KIM

No. I didn't like her. But I didn't kill her.

OFF Jane trading a look with Frost.

18

INT. BPD - INTERROGATION ROOM - DAY 2

18

Korsak sits across from Josh who won't look at him. He studies the black eye, split lip and abrasions, sad but not surprised. To the arresting officers, this kid is a cop killer. A Uniform tries to hover discreetly in the b.g.

KORSAK

You okay?

JOSH

Do I look okay? You come in to get your licks in, too?

KORSAK

Josh --

JOSH

Why are you here? I told my mom I didn't want to talk to you.

KORSAK

Your mother and I divorced, but I never stopped being your father.

JOSH

(dark and sarcastic)

Oh, yeah, "Dad." It was a blast hanging out with you the last couple years -- those weekends and summer vacations. Ball games, field trips. How'd you find the time? God, the memories.

KORSAK

I called. I wrote. I sent birthday presents.

JOSH

Oh yeah? You're a liar, Vince.

Korsak looks like he's been punched. It makes him sad. But it also makes him mad.

KORSAK

Cut the tough guy bullshit. I know you're hurt, and I know you're angry. I wasn't there for you -- not because I didn't want to be. But I'm here now.

JOSH

I don't need you now. I'm fine.

(CONTINUED)

KORSAK

The hell you are. You've been accused of shooting a cop. I want to know, did you? Did you do that, Josh? Because the boy I know and love couldn't.

Josh looks over at the Uniform.

JOSH

Get him out of here. And I want a lawyer.

KORSAK

I've got a great lawyer -- someone who can help you --

Josh throws an angry glance at Korsak.

JOSH

I want a public defender. You don't owe me anything, Vince. Buh-bye.

OFF Korsak as he rises to leave, unable to hide his pain.

INT. BPD - HOMICIDE SQUAD ROOM - DAY 2

Jane walks in to find Frost at his desk computer as he clicks through Denise Bennet's history.

JANE

Who wanted Denise Bennet dead? I'm coming up empty: she didn't have any friends, no job. Took her kid to school and to dance.

FROST

And home with Skippy, who has an alibi. I dug around in Denise's life to see if we missed somebody. Guess what? Denise Bennet didn't have a single credit card.

JANE

They had money problems --

FROST

No, I mean, no credit history. At all.

JANE

That's weird. Who makes it to age 35 without credit? You run her social?

FROST

Yeah.

(points to screen)

It's good. Found a passport,
driver's license --

Jane notices Korsak, working in BRIC by himself.

JANE

What's Korsak doing in BRIC?

Frost gestures around at the other Detectives and Uniforms.

FROST

Cavanaugh said he talked to Josh.

JANE

How'd it go?

FROST

Afraid to ask.

INT. BPD - BRIC - MINUTES LATER

A grim Korsak sits at a desk, poring through the arresting officer's reports on Josh. He looks up as Jane enters.

JANE

Nobody blames you.

KORSAK

Josh does.

Jane sees other photos peeking out of Korsak's file. She picks up a snapshot of Korsak, 40s, and a young Josh, both with fishing poles.

KORSAK (CONT'D)

That was on Castle Island. The Blues were running. He loved the boat.

JANE

Why did Melody take him away?

KORSAK

I was working a lot. I didn't realize how needy she was until it was over...I think she was drinking. She was lonely. She reached out to Josh's bio dad. He led her on, encouraged her to move to Florida.

It's hard for Jane to hear Korsak make excuses for Melody.

(CONTINUED)

JANE

That's crap, Korsak.

KORSAK

She thought it'd be good for Josh to know his real father.

JANE

You were his real father...

KORSAK

I can't believe the sweet kid I knew did this.

As Jane looks through the report --

JANE

Cavanaugh slip you this?

KORSAK

(nods)

Josh's prints are all over the gun. Crime Lab matched the blood on his clothes to Gerry Kincaid. Between the prints and the blood, it's open and shut.

Cavanaugh has come in on this.

CAVANAUGH

No, it's not, Vince.

He hands him more latent print results. Jane looks at them with Korsak as Cavanaugh stands over a computer, quickly types something in.

JANE

There's a second set of prints on the gun?

ON BRIC MONITOR: MUGSHOT pops up. GAVIN THOMPSON, 17. And his arrest record. It's a page long.

CAVANAUGH

Gavin Thompson, 17.

KORSAK

...Josh had a friend with that name. Never liked that kid.

JANE

Yeah, I can see why. He's got a bunch of B&Es, robbery, assault. This kid's trouble.

(CONTINUED)

20

Korsak stands.

KORSAK

I want to bring this Gavin Thompson
in.

CAVANAUGH

I already assigned another team to
pick him up. I'll keep you in the
loop.

Jane's phone BUZZES a text. She reads it.

JANE

I'll be in the building if you need
me. Maura's got something on our
dance mom.

21

INT. MEDICAL EXAMINER'S OFFICE - AUTOPSY ROOM - DAY 2

21

Denise Bennet's body, Y-incision stitched closed, is still on
the table. Jane enters as Maura studies x-rays.

JANE

What do you got?

MAURA

Her plastic surgery was more
extensive than I initially
realized.

Jane stares at the x-ray Maura holds. It's clearly a hand and
wrist.

JANE

She had a boob job on her wrist? I
mean, I don't have an M.D. or
anything, but those look like
fingers.

MAURA

I x-rayed her skeleton to make sure
I hadn't missed any surgeries. And
I found evidence of repetitive
spiral fractures in both wrists. At
least three.

Jane takes a closer look, darkens as she puts it together.

JANE

She's a battered spouse...

(CONTINUED)

MAURA

Perhaps. Spiral fracture is also a common skiing injury in the lower leg because of the inflexibility of the boot in a fall --

JANE

Maura, I don't think she was doing a handstand in her ski boots.

MAURA

Probably not.

JANE

How old are the fractures?

MAURA

It's hard to estimate.

JANE

Really, really hard. But you're SO smart. Please?

MAURA

Well...at least a decade old.

JANE

So it couldn't have been Skip...Maybe it was Dakota's biological dad.

Jane walks over to the autopsy table. Looks down at the dead dance mom.

JANE (CONT'D)

I think before Denise Bennet was a suburban dance mom, she was a battered wife.

END OF ACT THREE

ACT FOUR

22

INT. BPD - HOMICIDE SQUAD ROOM - DAY 2

22

Jane and Frost work on Denise Bennet's personal history on both computer and hard copy records. Frost stops typing.

FROST

Nothing. I did a nationwide search, all 50 states.

JANE

Denise fractured her wrists three times. Maura is certain the bones were set each time by a doctor. That means there are medical records.

FROST

I'm telling you, Jane: "Denise Bennet" didn't come up on any hospital records.

Jane looks on her desk, comes up with the copy of Dakota's birth certificate from the dance mom --

JANE

(re: birth certificate)
What about when Dakota was born? Birth certificate lists Florida General.

Frost types.

FROST

This is weird. There's no record of a Dakota Bennet's birth...nothing on Denise, either.

JANE

Dad's listed as "deceased." There's a name: XAVIER R. WHITE. Check NCIC.

(as Frost rapidly types)

Look for domestic abuse reports, restraining orders against him.

FROST

No hits.

JANE

Nothing? What about a death certificate?

(CONTINUED)

FROST
(types quickly)
...not finding anything...nope, no
death certificate.

JANE
Okay...the lack of information is
telling me something, Frost.

FROST
Like what?

JANE
Think about it: our victim has had
extensive plastic. Way beyond vain.
She didn't want anyone to recognize
her.

FROST
(understanding where she's
headed)
And we can't find anything that
says she existed before ten years
ago.

JANE
Exactly. That says she might be
WITSEC, doesn't it?

FROST
Witness protection program...yeah,
pieces all fit...
(as he grabs the phone)
I'll call the U.S. Marshals office.

JANE
They won't tell you anything. I've
been through this before.

FROST
So what do we do?

JANE
(on the move)
C'mon.

Maura finishes stitching up the Y-incision on Denise Bennet.
Jane and Frost walk in. Maura doesn't look up. Instead, she
narrates for them.

MAURA

...perfect baseball stitch: secure ends with no loose threads, uniform length, knots on the inside --

JANE

(clears her throat)
Hate to interrupt your crafts project, Maura, but we need your help.

Frost points to Denise Bennet.

FROST

You think you can help us recreate what she looked like before the plastic surgery?

MAURA

Sure. Hand me that scalpel.

He does. She starts to make an incision at Denise Bennet's ear. Frost fights a gag.

JANE

What're you doing?

MAURA

Peeling off her face.

Frost makes a move toward the sink.

JANE

We were actually thinking you could do it on the computer.

MAURA

(disappointed)
Oh...I suppose we could do that. Certainly not as hands on.

Korsak enters.

KORSAK

They picked up Gavin Thompson. Punk was riding a skateboard stolen from the sporting goods store.

FROST

He talking?

KORSAK

Cavanaugh's about to interrogate him. I'm gonna watch it.

(CONTINUED)

23

JANE
I'm coming with you.

KORSAK
Why?

JANE
To keep you out of handcuffs.

24 **INT. BPD - INTERROGATION ROOM / OBSERVATION ROOM (INTERCUT) 24**

Cavanaugh and an ND DETECTIVE interrogate GAVIN THOMPSON, 17,
as Korsak and Jane watch through the glass.

GAVIN THOMPSON
I'm not going away for killing a
cop. I had nothing to do with it.

CAVANAUGH
Bullshit, kid. We got your prints
on the gun, and we got your buddy
Josh in there telling us the whole
story.

JANE
What did Josh say?

KORSAK
Nothin'. Cavanaugh's trying to play
one off against the other.

CAVANAUGH
How do you explain your prints on
the cop's gun?

GAVIN THOMPSON
Look, I did the break-in, but as
for all the other mess that went
down...What did Josh say?

Cavanaugh sits next to him, calm and soothing, playing good
cop.

CAVANAUGH
You know how this works. First up,
best dressed. You talk, I might be
able to help you out.

JANE
Oh, God, don't...

KORSAK
Josh had the same chance as this
kid. He didn't take it.

(CONTINUED)

GAVIN THOMPSON

Alright, man. I was behind Josh when we came out the back of the store. The cop just came out of nowhere. He was an old guy. Josh got the gun away from him.

Korsak slumps against the table as he hears the painful details.

CAVANAUGH

Then how'd your prints get on it.

GAVIN THOMPSON

The cop was on the ground. Josh pointed the gun at him, and I grabbed the gun, tried to stop him. But he just pulled the trigger. Shot him. He hates cops. This guy who married his mom was a cop.

Cavanaugh looks up, right at Korsak. Sadly shakes his head. Korsak's pain is turning into anger as he SLAMS a fist onto the table.

KORSAK

Josh is gonna tell me what the hell happened.

JANE

Not now. Wait until you're not so angry.

KORSAK

Anger's the only thing I got anymore.

Jane and Korsak sit side by side, wait for Josh to be brought in.

KORSAK

I can do this alone.

JANE

I know that. But I don't want you to.

The door opens. Josh, handcuffed and in a jumpsuit, is brought in by two Uniforms. Both stand behind Josh.

UNIFORM

You want the cuffs off?

Korsak glares at Josh.

KORSAK

No.

They force Josh into the chair and exit. Josh returns
Korsak's glare.

JOSH

What?

KORSAK

Your buddy Gavin just gave you up.

JOSH

Nice try, Vince. Gavin's been my
friend longer than you pretended to
be my dad.

JANE

I think you might want to see this,
Josh.

She hits PLAY on an I-PAD. As Josh listens, his face remains
emotionless.

IPAD: Gavin's interrogation.

GAVIN THOMPSON (ON I-PAD)

*The cop was on the ground. Josh
pointed the gun at him, and I
grabbed the gun, tried to stop him.
But he just pulled the trigger.
Shot him. He hates cops. This guy
who married his mom was a cop.*

Jane stops the recording.

JANE

You have anything to say about
this, Josh?

JOSH

Yeah. Go to hell.

Korsak jumps up. Before Jane can pull him back, he's in
Josh's face.

KORSAK

What the hell is wrong with you?
Do you understand if that officer
dies, you're going to prison for
the rest of your life?

(CONTINUED)

Josh stares straight ahead, still fueled by his rage towards Korsak. Shaking with fury, Korsak pulls Josh to his feet by his collar. Josh tries to resist but Korsak has a firm grip on him.

KORSAK (CONT'D)

Say something, damnit. Say something!!

As Jane grabs at Korsak, pulls him away --

JANE

Vince, c'mon. C'mon, Vince.

She pulls Korsak out of there.

END OF ACT FOUR

ACT FIVE

26

INT. BPD - BRIC - DAY 2

26

Jane enters to find Frost and Maura in full-on computer geek mode, furiously working on separate computers.

ON BRIC SCREEN: A computerized image of a woman's face, 30s, blond. Pretty...and vaguely familiar.

JANE

Is that what Denise would look like if she hadn't had plastic surgery?

MAURA

Yes. Ssssh...I'm focusing on federal criminal trials in 2000. Detective Frost is looking at 2001.

JANE

Scuze me?

FROST

It's a big search, Jane. She wanted to help. We're looking for a facial recognition hit --

MAURA

On any database we can find that might have a photograph of a woman who testified in a high-profile trial.

JANE

Listen to you, Columbo.

MAURA

Oh my goodness, Detective Frost, did I do it?

He jumps up, goes to her computer. Hits some keys.

FROST

I think you did.

ON BRIC MONITORS: a SERIES of newspaper headlines. MIAMI DRUG LORD AND WIFE ARRESTED. A photo of a young Denise, AKA DEBBIE BROWN, in handcuffs and sunglasses trying to turn her head away.

A grab shot of ROBERTO GUSANO, 20s, also in handcuffs.

More headlines and photos of the trial: WIFE IS GOVERNMENT'S KEY WITNESS. GUSANO CONVICTED OF DRUG TRAFFICKING with his mugshot.

(CONTINUED)

FROST (CONT'D)

(reading the screen)

Debbie Brown was the government's key witness in the drug trafficking trial of her husband, drug lord Roberto Gusano.

JANE

Denise Bennet was Debbie Brown. WITSEC tells you when you pick a new name to try to stick to your old initials...

FROST

That's why she kept to herself, didn't make friends, have a job.

JANE

Or give up Dakota's original birth certificate to a dance mom.

Jane pulls the birth certificate copy out of a file, studies it.

JANE (CONT'D)

I bet she did falsify Dakota's birth date. When you go into WITSEC, you can change your name, but not your birth date.

FROST

I see why -- what do you wanna bet this guy is her father?

ON BRIC SCREEN: Another mugshot of a menacing ROBERTO GUSANO.

MAURA

He looks very mean.

JANE

He is very mean. And so are his friends. So mean that Denise had to leave everything she knew behind. Never talk to her friends or family again so that he couldn't find her.

FROST

Looks like he did...

Frost types quickly, finds something.

FROST (CONT'D)

Except he's in a Super Max Penitentiary in Colorado.

(CONTINUED)

MAURA

Florence.
(off Jane's look)
Florence, Colorado. That's where
the Penitentiary is located...

As Jane picks up the desk phone --

JANE

Encyclopedia Maura strikes again.
I'm calling the U.S. Marshals...

FROST

I thought you said they wouldn't
help.

JANE

They won't have any choice now that
we know her real name.

INT. BPD - DIVISION 1 CAFÉ - DAY 2

Melody sits by herself. ANGELA brings her some ice tea.

ANGELA

I found Stevia at the health food
store. Just how you like it.

MELODY

Thank you.

ANGELA

I have a son who's been in some
trouble.

MELODY

You do?

ANGELA

He hasn't shot anybody or
anything...
(catching herself)
But he did run over a priest.

MELODY

Oh my God...

ANGELA

Father Crowley has been very nice
about it. Tommy feels terrible. He
did time -- three years. I know
exactly how you feel.

Melody's eyes well up with tears.

(CONTINUED)

MELODY

I feel like living the last five years of my life over again. I took Josh away from the only man who ever gave a damn about him.

ANGELA

Sergeant Korsak is as good as men get. You know, a great man is really only an average woman.

MELODY

(smiles a little)

...You know how you do things in life? You make small decisions that turn into big ones? That's what I did...

Korsak comes in to get coffee. He's startled to see Melody. He turns to walk out, but she calls his name.

MELODY (CONT'D)

Vince...

ANGELA

(to leave them alone)

I better go check on the oatmeal pot. Oatmeal is a tricky devil if you let it sit.

Angela gives Korsak an upbeat, supportive look as she exits into the kitchen.

MELODY

I could say I'm sorry to you every day for the rest of my life. And it still wouldn't be enough.

KORSAK

I don't know who that kid is.

MELODY

When we left...when I left you, Josh talked about you every day: "Where's Dad? Why didn't Dad come with us?"

KORSAK

What'd you say?

MELODY

I'm not proud of what I did. I thought Rick finally wanted to be his father. Rick had a new family. He didn't want him...

(CONTINUED)

KORSAK

What did you tell Josh, Melody?

MELODY

That you were in love with your
job, not us. That you weren't ever
coming for us...

Korsak sits there, fights not to let five years of pain take
him down.

MELODY (CONT'D)

He loves you, Vince. No matter what
he tells you. He loves you.

Korsak sits across from Josh. Josh won't look at him.

KORSAK

I'm gonna say something even if you
don't want to hear it: you're my
son, and I love you. And even if
you did this, I'm not going to
abandon you. Do you hear me?

Korsak waits. Josh finally looks up, nods.

JOSH

Yeah...

Josh's tough guy facade cracks a little. He looks like he's
fighting not to cry.

JOSH (CONT'D)

You really...tried to call?

KORSAK

Yes.

JOSH

You sent letters?

KORSAK

Almost every day. For a long time,
Josh.

JOSH

(in a rush)

Dad, I didn't do it.

The word "Dad" almost causes Korsak to break down. But he
doesn't.

KORSAK

What? Talk to me, Josh. Tell me everything.

JOSH

Gavin's lying. He's the one who shot the cop. I tried to wrestle the gun away from him.

KORSAK

Why didn't you tell me?

JOSH

...I thought he was my friend. I couldn't believe you thought I did it. And the lawyer said not to talk to anyone.

A tear slips down Josh's face.

KORSAK

How'd you get Officer Kincaid's blood all over you?

JOSH

I tried to help the guy. I was doing CPR on him. Just like you taught me how when I was a kid.

Korsak nods, remembering.

JOSH (CONT'D)

But when I heard the sirens, I knew I was in big trouble, so I took off.

KORSAK

I'm gonna get you out of here, Josh.

OFF Korsak, his eyes brimming with tears.

Jane and Frost meet with U.S MARSHAL RANDY WATERS, 50s. He's intelligent and sincere. He's brought stacks of files.

WATERS

I was assigned to oversee Denise Bennet's relocation from Miami to Boston. I check in with her once a month.

JANE

(not accusatory)

How come we didn't hear from you
when she was murdered?

WATERS

There wasn't anything we could do.
Your agency was already
investigating.

FROST

We think Roberto Gusano may have
called a hit on Denise from prison.

WATERS

I am not at liberty to tell you how
I know, but I know that didn't
happen.

Jane pushes a photo of Dakota in a dancer's pose toward
Waters.

JANE

That's Gusano's daughter, isn't it?

WATERS

I'm sorry, there really isn't much
I can tell you --

JANE

Why are you protecting Gusano?...
(she thinks a beat, then)
Because he's a government witness,
too, isn't he?

WATERS

Again, I'm not at liberty to say.

JANE

--You put him in WITSEC...that's
how you know he didn't call a hit!

FROST

(to Jane)

What about the prison records?

JANE

Justice Department is in charge of
those files.

(to Waters)

Gusano isn't in the Florence Super
Max, is he?

Waters looks away, confirming this.

(CONTINUED)

JANE (CONT'D)

Where is he?

WATERS

I honestly don't know. Another U.S.
Marshal has that information.

Jane looks at the file he has. PHOTOS peek out.

JANE

Are those photos of her?
(off his nod)
Can we at least see them?

He pushes the folder to her.

WATERS

Denise grew up in Florida. Danced
with several professional
companies. She met Gusano when she
was visiting her sister.

CLOSE ON: photo of Denise with her arms around another
dancer: Gabrielle.

JANE

They look close.

WATERS

Inseparable, according to Denise.

JANE

What's her name?

WATERS

That's the only thing I know about
her: it was Gabrielle Ryan.

JANE

Was? I'm gonna guess she's not dead
but in WITSEC, too.

He doesn't answer but he looks at her steadily: yes.

JANE (CONT'D)

(resigned)

You wouldn't be able to tell me
where Gabrielle is now even if you
knew...

Waters stands to exit.

(CONTINUED)

WATERS

The rules of WITSEC are hard but it's the only way we know how to keep people safe. Please let me know when you find her killer.

As soon as he's out the door, Jane turns to Frost.

JANE

Biggest WITSEC rule: no contact ever with family or friends from your past.

FROST

What are you thinking?

JANE

I'm thinking no one can do that.

INT. MEDICAL EXAMINER'S OFFICE - CRIME LAB - DAY 2

Korsak is with Maura. They're midway through looking at Gerry Kincaid's medical records.

KORSAK

It's Gavin's word against Josh's. And Gavin talked first.

(re: document)

Says in the EMS report that Kincaid was breathing on his own when they arrived...

MAURA

(she looks)

They have to note it if CPR was administered...see that box? The paramedic checked, "no."

Maura's computer DINGS.

MAURA (CONT'D)

That should be Officer Kincaid's chest X-rays from the ER.

As she pulls up X-rays on her computer of Kincaid's chest --

MAURA (CONT'D)

This is good, Sergeant. See these lines?

KORSAK

Yes.

MAURA

Broken ribs. Consistent with the application of CPR compression.

KORSAK

It's not enough...The only one who can confirm that Josh tried to help is Kincaid, and he's still not conscious.

MAURA

(as she reads medical records)

...I think you should be prepared: he may never regain consciousness.

Maura thinks for a moment. She walks over to the evidence fridge, pulls out Josh's blood stained clothes and sneakers he was wearing when he was arrested.

MAURA (CONT'D)

But the forensic proof may be right here.

KORSAK

On Josh's clothes?

As she lays the pants out on the table, studies the tops of Josh's shoes --

MAURA

There's a heavier concentration of blood at the knee. And here -- on the toes of Josh's sneakers.

KORSAK

So you're saying the clothes prove Josh was kneeling over Kincaid's body.

MAURA

Giving him CPR. And I'm not saying it. The clothes are. The evidence is.

KORSAK

My son is telling the truth...

Jane searches various dance sites as Frost goes through Denise's computer. The photo of young sisters Denise and Gabrielle is on one of Bric's monitors.

JANE

Denise and Gabrielle were both dancers. Maybe they looked for each other in chat rooms...How many dance websites are there?

FROST

Denise's email address was BUNHEAD@dotnet. What's a bunhead?

JANE

Ballerina...

FROST

Like I thought: nothing in Denise's "sent" or archived email..

JANE

Denise wouldn't want to get kicked out of WITSEC. She'd be almost as afraid of the government as she would be of Gusano...

FROST

...terrorists figured out a pretty smart way to get around government monitoring. They write email, but don't send it...

JANE

Not following you.

FROST

(typing furiously)
Yeah...here it is...Denise has a bunch of unsent email. You tell someone your password. They access your account remotely, read the unsent mail...

ON BRIC MONITOR: an email from BUNHEAD@dotnet goes up.

JANE

"G: Dakota is on fire. You have to see my baby dance. Saturday at the Tourraine Hotel and Convention Center. Please? It has to be safe some day..." Wow...Denise and Gabrielle were in touch.

FROST

Here's the IP address that accessed the account. Belongs to one Gabrielle Bronson.

(CONTINUED)

31

CONTINUED: (2)

31

JANE

Westboro, Mass...the sisters lived
30 minutes apart. Time to talk to
Gabrielle.

32

EXT. GABRIELLE'S HOUSE - DAY 2

32

Jane and Frost walk up to the door of Gabrielle's house. Jane is about to ring the bell when she notices the door isn't closed all the way. She pushes on it. It OPENS.

Jane and Frost, weapons drawn, enter the house.

33

INT. GABRIELLE'S HOUSE - LIVING ROOM / KITCHEN - CONTINUOUS 33

Jane and Frost move through the living room into --

KITCHEN

Gabrielle's body is tied to a chair. She's been tortured.
Jane looks at her.

JANE

She was tortured. I think we know
how Gusano found Denise.

U.S. MARSHAL

U.S. Marshals. Freeze!

Jane and Frost turn to see ND Marshals.

JANE

Boston Police.

WATERS (O.S.)

Stand down.

U.S. Marshall Randy Waters enters.

JANE

Maybe you want to tell me again how
Gusano had nothing to do with this?

WATERS

Honest to God, I didn't think he
did...

JANE

I'm curious: why are you here if
you didn't know where she was?

WATERS

She left WITSEC. After talking to
you, I talked to my superior.
Thought we should look in on her.

(CONTINUED)

JANE

You still think Gusano didn't have anything to do with this? I want to know where he is.

WATERS

We put him in Rapid City. His case officer thought he was there. He slipped away somehow.

FROST

A scumbag drug lord gets tucked away in WITSEC...Why?

WATERS

They gave him early release when he agreed to testify against the Diaz cartel.

Jane thinks a beat.

JANE

Gusano isn't going to testify. He's leaving the country with Dakota.

FROST

How do you know that?

JANE

Think about where Denise was killed and how: a dance competition with scissors. Gusano couldn't get near Dakota. She was at school, at her dance studio or home with Skip and Denise.

FROST

Gabrielle knew about the competition...Denise saw him, tried to stop him...

JANE

Because he was after Dakota...

OFF Jane as she and Frost race out of there.

END OF ACT FIVE

ACT SIX

34 **INT. HOTEL BALLROOM - DAY 2**

34

Packed for a dance competition. Dance Moms and Dads, young Dancers and Spectators. Skip Bennet is seated in front, next to Coach JJ, waiting for Dakota to perform.

Jane, Frost and U.S. Marshall Randy Waters charge through the crowd, rush over to him.

JANE
Where's Dakota?

SKIP
She's backstage. Just about to perform. Why, what's wrong?

The houselights go DARK as MUSIC PUMPS through the hall. Dakota's dance partners take THE STAGE...they start to dance. They all look toward the wings...for Dakota. She's not with them.

JANE
(to Frost)
Take stage right. I got left.

Jane pulls her gun, runs towards stage left. Dance Moms gasp. The dancing girls stop, scatter at the sight of the weapons.

JANE

Pushes through drapes -- looking for Dakota. Curious dancers scream when they see the gun.

FROST

Doing the same thing on the other side.

Jane and Frost reach a back exit at the same time. Jane motions for Frost to open it as she covers him. DOOR OPENS TO-

35 **EXT. PARKING LOT - CONTINUOUS**

35

Gusano is dragging a crying Dakota toward a black sedan with his prison-muscled left arm. He holds a gun in his right hand.

DAKOTA
Please...let me go.

GUSANO
I'm your father. You're gonna do what I say!

(CONTINUED)

Gusano twists Dakota's arm. She cries out in pain.

JANE
Boston Police!

Gusano PULLS Dakota in front of him, using her as a shield.

GUSANO
Back off! And she won't get hurt. I
just want what's mine!

Waters arrives from around the building. Sees what's
happening, draws his gun.

JANE
Let the girl go, Gusano.

The BACK DOOR is thrown open. It's Skip.

FROST
Stay back!

But Skip RUNS right at Gusano.

JANE
Skip -- No!

SKIP
Let go of her!

IN A BLUR: Gusano FIRES.

Skip GOES DOWN.

Dakota KICKS Gusano hard, wrestles free and RUNS to Skip.

Jane and Frost both FIRE double-taps. Gusano goes down.

DAKOTA
Daddy!

Frost checks to make sure Gusano is dead as Jane runs to Skip
and Dakota.

DAKOTA (CONT'D)
(to Jane)
Oh, please don't let him die,
too...Please...Daddy.

JANE
He's still alive, honey. Let me
help him.

OFF Jane as she puts pressure on the wound and Frost calls
for help.

36

INT. DIRTY ROBBER - NIGHT 2

36

Jane is wolfing down a cheeseburger as Maura joins her.

MAURA

You really should limit your red
meat consumption --

JANE

I am going to eat whatever I want,
whenever I want. From now on.

MAURA

I thought the girl's father was
okay.

JANE

Yeah, he was lucky. He'll be out of
the hospital in a few days. But
what about me?

MAURA

It looks delicious.

Jane hands Maura the burger. As Maura takes a fork and knife,
cuts off a big piece --

MAURA (CONT'D)

Maybe just a bite.

JANE

That's not a bite. That's half my
hamburger.

Korsak joins them.

KORSAK

Good news. Just came back from the
hospital. Gerry Kincaid regained
consciousness.

JANE

That's not good news, that's
excellent news.

MAURA

What about Josh?

KORSAK

Cavanaugh charged him with B&E.
Like he deserves.

JANE

I think the parenting books call
that "Tough Love," Dad.

(CONTINUED)

KORSAK

I didn't tell him that the D.A.
won't prosecute because he's
testifying against his scumbag
friend, Gavin.

MAURA

I hope it's a "former" friend.

Jane trades a smile with Korsak.

JANE

Maura ate my burger. You want one?
I'm gonna order another one.

KORSAK

No, thanks...I'm...uh...meeting
Melody.

Korsak heads off. Maura cuts off another piece of Jane's
burger.

JANE

You know, it counts even though
it's mine.

Maura lowers the fork, hamburger still on it.

MAURA

Sorry...Hey, you think maybe later
you could help me work on my jab?
One of the new security guards gave
me an odd look. Made me very
uncomfortable...

JANE

If I'm gonna teach you self-
defense, you gotta promise not to
punch like a girl.

MAURA

I don't punch like a girl.

JANE

Yeah, you do. You want to split an
order of fries?

MAURA

No...yes...I'll just have one or
two...

JANE

Okay, not splitting. You're getting
your own order.

FADE TO BLACK.

END OF EPISODE