

rizzoli & isles

“Money Maker”

Episode 306

#2M5906

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PRODUCTION DRAFT

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RIZZOLI & ISLES

306 “MONEY MAKER”

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
LIEUTENANT DETECTIVE SEAN CAVANAUGH	BRIAN GOODMAN
Georgette Wilkins/Candace “Candy” Smith	TBD
Nate Murray	TBD
Dr. Hope Martin.....	TBD
Dale Bowman.....	TBD
Cailin Martin	TBD
Sister Winifred Callahan.....	TBD
Stanley	TBD
Lamar “Heavy Drizzle” Jones.....	TBD
Doug Gatz	TBD
Lori Gatz.....	TBD
Call Girl #1	TBD
Call Girl #2	TBD

RIZZOLI & ISLES

306 "MONEY MAKER"

SET LIST

INTERIORS

BPD

DIVISION 1 CAFÉ
MEDICAL EXAMINER'S OFFICE
MAURA'S OFFICE
AUTOPSY ROOM
CRIME LAB
ELEVATOR OUTSIDE
HOMICIDE/HALLWAY
HOMICIDE SQUAD ROOM
INTERROGATION ROOM
BRIC
INTERVIEW ROOM

THE CHANCERY CLUB
DINING ROOM
BATHROOM

BEACON HILL MANSION
BIG CLOSET
SERVICE ENTRANCE
BALLROOM
HALLWAY
BEDROOM

MOSS HILL MANSION
BEDROOM
GARAGE

GREYSTONE ASSET MANAGEMENT
DALE'S OFFICE

MAURA'S HOUSE
GREAT ROOM
DINING ROOM
ENTRYWAY
KITCHEN

CAMPBELL HIGH SCHOOL
TEACHERS' CONFERENCE
ROOM

SURVEILLANCE VAN

RIZZOLI & ISLES

306 "MONEY MAKER"

SET LIST

EXTERIORS

CAMPBELL HIGH SCHOOL
FOOTBALL FIELD

MOSS HILL MANSION
DRIVE WAY

BEACON HILL MANSION
POOL

RIZZOLI & ISLES

306 "MONEY MAKER"

DAY/NIGHT BREAKDOWN

Scenes	Day/Night
1	N1
2-8	D2
9-11	N2
12-26	D3
27-32	N3
33-34	D4
35-36	N4

ACT ONE

1 **INT. MOSS HILL MANSION - BEDROOM - NIGHT 1** 1

TIGHT ON: BLACK LEATHER HIP-HIGH BOOTS as they slice through the opening of an ankle-length silk BLACK ROBE.

REVEAL: WOMAN [LORI GATZ], late 20s. There's pin on her robe. Underneath it, she wears lingerie, long black opera gloves and an exquisite VENETIAN MASK. Her long blonde hair GLEAMS in the candlelight.

On the bed, a plump, affluent MAN, 30s, also in a silk black robe with a pin and VENETIAN MASK, waits. He smiles.

MAN
Welcome...I'm rhodium.

WOMAN
I'm just indium.

MAN
I'm not a snob. Sit down. You know what to do?

She holds up a capped syringe.

WOMAN
I've been instructed, yes.

MAN
I'm very used to this. Don't be afraid.

WOMAN
I'm not.

He looks down at his crotch...then looks away as she INJECTS him in his privates [NOTE: We do not see this].

He smiles, pulls her toward him onto the bed. He suddenly begins to SPASM violently, like an epileptic having a seizure. She JUMPS from the bed. As his eyes meet with hers -- and beg for her help -- she backs away toward the door. He JERKS one last time. She exits and quietly closes the door.

2 **INT. MAURA'S HOUSE - KITCHEN - DAY 2** 2

DR. MAURA ISLES is making coffee for DET. JANE RIZZOLI post run. Both of them are in running clothes. It's clear Jane's been waiting for a cup of coffee. Maura methodically works her fancy Italian old-school Pavoni espresso machine.

(CONTINUED)

MAURA

The joy of this analog machine is mastering the sensation. You have to seduce great coffee from it.

JANE

Okay, I'm done watching coffee porn.

As Jane pulls out a jar of instant coffee from a cupboard, gets a mug and fills it with water --

MAURA

What's instant doing in my cupboards? You are so impatient!

Jane puts the mug in the microwave.

JANE

I just want a cup of coffee. Not a trip to Rome, Maura.

ANGELA RIZZOLI enters from the guesthouse. She's dressed for work -- but much nicer than usual. Pretty dress, pearl necklace and high heeled pumps.

JANE (CONT'D)

Where are you going? A garden party?

ANGELA

I'm going to work.

JANE

Like that?

MAURA

I think you look beautiful. I love your shoes.

ANGELA

(wincing)

I haven't worn heels in awhile.

JANE

Thirty years is more than "awhile."

MAURA

There's a little trick to high heels.

JANE

Yeah, don't wear 'em.

Maura fishes around in her purse. Pulls out a package of Dr. Scholl's High Heel Insoles. She hands them to Angela.

MAURA

Slip these inside your shoes. I can wear heels all day long with them.

As Angela puts the insoles inside her shoes --

JANE

Yeah, she runs in hers.

ANGELA

Oh, it's nice and gushy!

As Angela exits through the back door, Jane and Maura watch her.

JANE

(whispers)

I think my mom has a gentleman caller.

MAURA

Your mother is a beautiful woman --

JANE

My mother flosses in bed.

Maura's phone rings. She absently grabs it, looks at the caller I.D.

MAURA

Oh my God, it's Hope!

JANE

Answer it!

MAURA

What do I say?

JANE

(makes phone out of hand)

"Hello, biological mother Hope. My name is Maura. I didn't die at birth."

MAURA

Shut up!

JANE

You shouldn't say, "shut up."

MAURA

(to phone, formal)

Dr. Isles. Oh, hello, Dr. Martin.
What a surprise!

Jane rolls her eyes.

MAURA (CONT'D)

...yes, I'd love to have dinner
with you...sure, tonight's great.
Why don't you come to my
house?...of course, she's invited,
too...I'll text my address. Looking
forward to it.

(hangs up)

Oh my God! Why did I invite her
here? Her daughter too! The place
is a wreck.

Jane guiltily wipes up a few instant coffee crumbs.

JANE

I'd be so embarrassed to invite
anyone but me here.

MAURA

What do I serve? She probably has a
more refined palate than me!

Both of their phones buzz texts.

JANE

Saved by a murder. Come on.

MAURA

I can't! I have so much to do.

JANE

No problem. I think I can do an
autopsy by now.

MAURA

I need a shower!

JANE

Do it fast. Hot water goes off in
three minutes, Maura.

Jane and Maura, in work clothes, walk past a "For Sale" sign
on the lawn of a stately, secluded home. Jane pulls a set-up
out of a plexiglas real estate box.

JANE

Three million bucks? Wow...

MAURA

I didn't even ask if she's a vegan.
What if she's allergic to
shellfish?

JANE

You just said she's a vegan.

MAURA

No, I didn't. I can't pull together
a formal dinner in --
(checks watch)
Ten hours!

JANE

Considering it takes you four hours
to make coffee --

Maura starts to hyperventilate.

JANE (CONT'D)

Call my mother. And stop the heavy
breathing.

MAURA

It's such an imposition.

JANE

Not if you invite her to dinner.

MAURA

Good idea.

Maura peels off to call Angela as Jane joins DET. BARRY
FROST. Jane points at a BMW parked across the street with a
parking ticket on the windshield.

JANE

Someone's Beemer got a parking
ticket. Let's run the plates. What
do we got?

Frost takes out his tablet to run the plates.

FROST

A couple looking at the house
called police. Real estate agent is
a handful.

3

CONTINUED: (2)

3

He points to GEORGETTE WILKINS, 30, long blonde hair, gorgeous. She's with SGT. DET. VINCE KORSAK. Jane and Maura, who's finished her phone call, head over.

MAURA

Is this your listing? It's a beautiful property.

GEORGETTE

(pulls out a card)

Georgette Wilkins. I have many other properties, all the exclusive neighborhoods. Give me a call.

Jane holds her hand out for a card. Georgette gives her a look instead.

JANE

What makes you think I can't afford a three million dollar house?

As Georgette reluctantly gives her a card and Jane pockets it.

GEORGETTE

Well, cops' salaries...Listen, is all this really necessary?

JANE

Pretty necessary when there's a murder.

GEORGETTE

It's a not a murder. It's...

KORSAK

I'd say it's at least a piece of a murder.

4

**INT. MOSS HILL MANSION - GARAGE / EXT. MOSS HILL MANSION - 4
DRIVEWAY - DAY 2 - MINUTES LATER**

Jane and Maura stare at the door frame where Korsak points.

KORSAK

Division detectives didn't know what to make of it.

INSERT: a bloody chunk of unrecognizable human [ripped right ear] hangs from the metal latch.

(CONTINUED)

MAURA

It's the entire right fossa
triangularis and the scapha.

JANE

Can you believe that, Korsak? The
entire fossa triangle and scalpel.

MAURA

It's a right ear.

KORSAK

(as Korsak bends over)
Why's it three feet off the ground?

JANE

A little person lost it?

MAURA

The minimal blood suggests his ear
was detached post-mortem.

Jane looks for any blood droplets on the concrete floor.

JANE

Got a drop of blood here...

She looks for more, heads out of the garage. Maura stays and
collects the ear. Korsak trails Jane.

DRIVEWAY

JANE (CONT'D)

It's not much, but here's another
drop.

They head toward Frost who's at the end of the driveway.
Georgette hovers near him.

FROST

Beemer is registered to Nate
Murray.

Frost flashes Nate Murray's DRIVER'S LICENSE on his tablet.

JANE

Why's his car parked here if he
lives in Beacon Hill?

Jane points at the tablet, shows Georgette.

JANE (CONT'D)

Do you know this man, Nate Murray?

(CONTINUED)

GEORGETTE

No. Never seen him before. Look, I have another showing.

(as she turns to go)

You have my card.

As Georgette walks away --

JANE

(low to Frost)

Run her.

Frost nods, types Georgette's name in. Jane turns, her attention pulled by the sound of a garbage truck with an automatic side loader. It picks up blue garbage cans.

FROST

Georgette is clean.

Jane counts TRASH BINS near the mansion. All the houses nearby have two green and two blue bins.

JANE

Two green, two blue.

She looks at the trash bins at the end of the mansion's driveway: two green, one blue.

JANE (CONT'D)

Two green, one blue...where's the other blue one?

She stares at a house where the garbage truck now lifts the first of THREE BLUE BINS off the ground. As she breaks into a SPRINT --

JANE (CONT'D)

Frost -- help me! We gotta stop the truck.

Frost takes off after her.

JANE (CONT'D)

Stop the truck! Stop!

FROST

Stop!

*
*

The garbage truck STOPS mid-lift. Jane runs up to the cab, flashes her badge.

JANE (CONT'D)

Boston Homicide. Lower that bin.

The loading arm lowers the bin. Jane and Frost look inside.

REVEAL: the body of Nate Murray in the black cloak and Venetian mask. He's missing his right ear. KEYS to his Beemer are on his chest. Jane, gloved, lifts the mask as Frost compares the dead man's face to Nate's DMV photo on his tablet.

FROST

Looks like our guy.

JANE

Thoughtful. They even left his Beemer keys.

END OF ACT ONE

ACT TWO

5 INT. BPD - DIVISION 1 CAFÉ - DAY 2

5

Angela puts more pastries in the case as LT. DET. SEAN CAVANAUGH gets coffee. They smile at each other. He spills a little coffee on the floor. Angela gets a towel.

CAVANAUGH
Ah, shoot. Sorry.

ANGELA
Let me get that.

As she comes from behind the counter, he notices her dress.

CAVANAUGH
You look...nice. Must be going somewhere special.

ANGELA
(a little embarrassed)
Now that I'm making the café a little more upscale, thought I'd dress up.

CAVANAUGH
(re: scent wafting from kitchen)
Something smells great.

ANGELA
I'm cooking something for Maura. Good thing Stanley's off today. You want to try a latte with the new machine?

CAVANAUGH
I'm a simple guy. Plain cup of joe is fine for me.

Before Angela can clean up the coffee, STANLEY emerges from the kitchen, tying on his apron.

ANGELA
Oh, Mr. Stanley. I thought you had the day off.

STANLEY
I'll bet you did. Since when do we sell potato dumplings?

(CONTINUED)

ANGELA

It's uh...Gnocchi al Cinghiale.

STANLEY

When TOP CHEF calls, make your
gnocchi alla svengalla in their
kitchen. Until then, you make
sandwiches in mine.

He angrily starts cleaning, MOVES toward the coffee area.
Angela can't get near the spill now.

STANLEY (CONT'D)

I take the morning off to get my
teeth cleaned and all hell breaks
loose. Look at this place!

ANGELA

(low to Cavanaugh)

I hope he doesn't make me stop. I'm
making homemade potato gnocchi with
slowly braised wild boar --

CAVANAUGH

Boar, huh? Sounds...good.

STANLEY

Rizzoli, you keep cleaning like
this, you're gonna bring the health
department down on me --

ANGELA

(tries to warn him)

Mr. Stanley --

WHOOOPS! Stanley takes a step -- SLIPS on the spilled coffee.

STANLEY

(lands hard)

Ahhhh!

Angela and Cavanaugh both run to him.

ANGELA

Oh, my God!

They try to help him up, but he SWATS them away.

STANLEY

Stay away from me.

CAVANAUGH

You okay, Stanley?

(CONTINUED)

5

CONTINUED: (2)

5

STANLEY

Do I look okay?

ANGELA

Can I get you some ice?

STANLEY

Don't touch me. Haven't you done
enough?

Stanley hobbles out of the café as Angela and Cavanaugh turn
to each other: uh-oh.

6

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

6

Jane joins Maura as she stitches up the Y-incision on Nate
Murray. The cloak with the pin and the mask are laid out on
brown craft paper on a nearby table. Jane looks them over.

JANE

Turns out our victim ran a private
equity firm. What's a millionaire
money manager doing in a garbage
can wearing a mask and cloak?

MAURA

Hiding?

JANE

Thank you, Sherlock Holmes. What's
this stuff on the cloak? It looks
like jelly.

MAURA

Crime Lab is testing it. I also
found a long blonde hair caught in
that mask. The Crime Lab is testing
it for DNA.

Jane notices something pinned to the robe: an enamel pin.

JANE

You see this pin?
(reads engraved word)
"Rhodium."

MAURA

It's a rare metal. The most
valuable, in fact.

JANE

Ah ha: the plot thickens...

(CONTINUED)

Maura picks up a metal tray, shows Jane the dissected heart.

MAURA

My preliminary examination
indicates he experienced a cardiac
event.

JANE

(re: dead body)
It was quite an event.

MAURA

Let's talk about his penis.

Jane lifts the sheet, takes a look, drops sheet.

JANE

I'm not seeing much to talk about.

MAURA

See the needle marks?

JANE

I didn't look that close.

MAURA

Consistent with treatment for
Erectile Dysfunction.

JANE

He hadn't heard of Viagra?

MAURA

His heart condition prohibited it.
Eighteen million American men
suffer from Erectile Dysfunction.
Injection therapy is very popular.

JANE

Oh, sure. Who doesn't want to shoot
up their privates?

MAURA

It appears that Nate injected
himself with a 25 gauge needle. But
the most recent injection site is
lower on the shaft, and the needle
is at least a 23 gauge.

JANE

Somebody else injected him?

6 CONTINUED: (2)

6

MAURA

I think it's possible.

Jane gets a text.

JANE

Got to go interview our victim's
business partner. Call me if you
get anything more.

7 INT. GREYSTONE ASSET MANAGEMENT - DALE'S OFFICE - DAY 2

7

Jane and Frost are led into an office by a young male secretary. DALE BOWMAN, 30s, Greystone's C.E.O., is handsome and full of himself. He's with a married couple: DOUG GATZ, 30s and LORI GATZ, late 20s. Lori is a pretty blonde, hair in a ponytail. She wipes her eyes as Jane and Frost enter.

DALE

Come on in, Detectives. I'm Dale
Bowman, and this is Doug and Lori
Gatz, friends of Nate's. We're all
in shock.

DOUG

He was such a good guy...

JANE

How did you know him?

DOUG

We all went to Campbell High School
together, except for my wife, Lori.

Lori nods sadly at them.

DOUG (CONT'D)

We stopped by to pick up a check
from Nate, heard the news from
Dale.

FROST

A check?

DOUG

Lori and I both work at Campbell
High. I'm the football coach. Nate
was donating money to pay for our
new field.

LORI

I can't believe he's gone.

(CONTINUED)

FROST

Could you give us a minute?

DOUG

(as they exit)

Sure.

JANE

Where were you last night?

DALE

Home. And Nate's the last person I would've killed. I loved the guy, plus I'm not sure the company is going to survive his death.

JANE

Why not?

DALE

Nate was a real people person. Got all our big investors in here.

FROST

We'd like a list of your clients.

DALE

I'm happy to cooperate. We have very high-end investors all the way down to that couple you just met. Thanks to us, they have a pension and own their house.

JANE

Maybe there was a disgruntled investor. Someone who lost money with your firm.

DALE

We don't lose money here.

FROST

Somebody wasn't too happy with Nate.

DALE

It wasn't one of our investors. That much I know.

OFF Jane and Frost trading a look.

8

INT. BPD - HOMICIDE SQUAD ROOM - DAY 2

8

Korsak works at his desk. SISTER WINIFRED files, banging her file drawers as Maura enters. The CLEAR BOARD has photos of the crime scene (ear on door, body in bin) and Nate's DMV photo.

KORSAK

Got anything on our victim?

MAURA

Something strange. Did Jane tell you about his Erectile Dysfunction?

SISTER WINIFRED

Oh, for heaven's sakes!

KORSAK

We're discussing a case, Sister.

Sister Winifred gets up to get coffee. Smells it suspiciously. Pours a cup.

KORSAK (CONT'D)

It's fresh.

SISTER WINIFRED

I think you need a federal grant to get yourself some decent coffee.

MAURA

Nate Murray's tox report came back. There was no sign of Prostaglandin E 1, the E.D. medication he was on.

KORSAK

But he was injected with some drug. What was it?

MAURA

I'm running more tests.

Sister Winifred looks at the Clear Board.

SISTER WINIFRED

Perhaps if he hadn't been so interested in fornication, he'd still be with us.

KORSAK

We try not to blame the victim here.

(CONTINUED)

SISTER WINIFRED

That's your choice.

MAURA

(low)

How is she supposed to counsel
victims' families?

KORSAK

No idea.

Sister Winifred moves closer to them.

MAURA

I examined his heart tissue under a
microscope. I suspect whatever drug
was injected into his penis --

Sister Winifred startles and heads back to her desk.

MAURA (CONT'D)

-- induced a heart attack.

KORSAK

(gets up, looks at board)

Maybe the killer knew about Nate's
heart. He's not married. No
girlfriend. That says somebody he
worked with...

(re: Sister Winifred)

People you work with can be
dangerous.

As Maura smiles and heads out --

MAURA

I'll have to pick it up again in
the morning.

SISTER WINIFRED

Have a nice evening -- while the
rest of us slave away.

Maura is in a frenzy, rushing around and arranging flowers
still wrapped in brown paper. Angela and Jane are both calm.
All three are dressed up.

MAURA

Get the gnocchi out of the hot
water or it'll be sticky!

ANGELA

I've got it.

As Angela picks up the POT of boiling water and dumps the gnocchi into a strainer in the sink --

ANGELA (CONT'D)

Jane, stir the wild boar.

MAURA

Jane, open the Montepulciano (mon-tae-pull-chee-AH-noh).

JANE

Stir boar. Open mantalupoppahno.
Roger.

DING-DONG!

MAURA

Oh my God, they're a minute early!

As Maura rushes to the door, she suddenly remembers the DRAWING OF A YOUNG HOPE IS BACK UP ON HER WALL --

MAURA (CONT'D)

OH MY GOD. What if she saw this?
(yells)
Just a minute.

She YANKS it down, hides it, races to the door. A beat. Then, perfectly still and calm, opens the door.

MAURA (CONT'D)

Hello.

HOPE

Hello, Dr. Isles. This is my daughter, Cailin.

A sullen 18-year-old CAILIN MARTIN stands next to her mother. Very pretty. Very disinterested in being there.

MAURA

Hello, Cailin.

CAILIN

Hey.

Jane, Maura, Angela and Hope talk and drink wine. Cailin is miserable, texting under the table.

10

CONTINUED:

10

HOPE

...and we're settling into Boston,
right, Cailin?

CAILIN

Yeah. Right.

JANE

How do you like Boston.

CAILIN

I miss London.

HOPE

Honey, stop texting.

CAILIN

(still texting)
I'm just saying goodbye.

Hope gives them a tight smile.

ANGELA

Are you in school?

CAILIN

I was.

HOPE

Cailin was at Oxford.

CAILIN

And now I'm stuck here.
(gets up)
'Scuze me. Where's your bathroom?

MAURA

(points)
Right through there.

Cailin exits. Hope stands.

HOPE

Let me help you clear the dishes.

Angela jumps up to help. Jane and Maura trade a look.

11

**INT. MAURA'S HOUSE - DINING AREA / GREAT ROOM - NIGHT 2 - 11
LATER**

Maura has set out dessert: rosemary and olive oil cake and
flourless chocolate cake. Jane, Angela and Hope are at the
table drinking coffee.

(CONTINUED)

11

CONTINUED:

11

Cailin has earbuds in, sits on the couch and reads a book on her tablet. Maura looks over at her, anxious.

MAURA

You're sure Cailin doesn't want dessert? Rosemary olive oil cake --

JANE

Tastes like hand lotion. But that flat chocolate cake isn't bad.

HOPE

It looks delicious. Cailin just misses her friends. And college.

ANGELA

If she was going to Oxford, couldn't she just transfer to Harvard?

HOPE

She needed a semester off. We're looking into that, though. It's my alma mater.

Jane and Maura sneak a look at each other. They know.

HOPE (CONT'D)

Tell me, did your mother teach you how to cook?

MAURA

(tenses)

She uh...didn't spend much time in the kitchen.

JANE

Maura's mother is an artist and art history professor. She traveled a lot.

HOPE

I did too when Cailin was young.

She looks over at Cailin on the couch.

HOPE (CONT'D)

Her father -- my ex-husband -- had financial issues. So I always had to work.

ANGELA

That's hard.

(CONTINUED)

HOPE

Now I finally have time for her,
and she's not the least bit
interested in me.

ANGELA

It's a phase.

MAURA

It's a very complicated
relationship: mothers and
daughters.

HOPE

It is.
(gets up)
I think I'll use your ladies' room,
too.

Angela nods. Good idea. She exits out the back to the
guesthouse. Jane helps Maura clear dishes for a beat.

MAURA

Cailin hates me.

JANE

She's 18. She hates everyone over
18.

MAURA

She's my sister, Jane.

JANE

Even when they know they're related
to you, family's complicated.

Jane grabs a plate with a serving of chocolate cake, heads
over to the couch. Holds it out for Cailin.

JANE (CONT'D)

Hey...this is pretty good.

Cailin reluctantly pulls out one earbud.

CAILIN

No, thanks.

JANE

Oh, c'mon. One bite?

Cailin takes the fork and takes the smallest bite possible.

JANE (CONT'D)

What are you listening to?

CAILIN

Music.

JANE

What kind of bands do you like?

CAILIN

It's okay. You don't have to try to talk to me.

Cailin puts down the cake and grabs her stuff.

CAILIN (CONT'D)

Can you tell my mom I started walking home?

JANE

Wait, what?

CAILIN

(as she exits)

It's not personal. I just want to be alone.

Hope returns just as the door closes.

HOPE

Was that Cailin?

JANE

She said she wanted to be alone.

As Hope quickly grabs her things and Maura heads over --

MAURA

Did Cailin leave? Are you leaving?

HOPE

She's very fragile right now. Thank you for dinner. I'm so sorry.

Hope exits. Jane and Maura stare at each other.

JANE

What the hell just happened?

OFF the two of them, confused and upset.

END OF ACT TWO

ACT THREE

12 INT. BPD - DIVISION 1 CAFÉ - DAY 3

12

Jane and Maura get coffee. Angela is there putting orange cones over any area she's deemed a hazard. Jane trips on one.

JANE

Ma, you doing road work in here?

ANGELA

Marking hazards. Mr. Stanley is out with a groin pull.

JANE

(points to customers)

You've got a line.

Angela heads behind the counter, helps customers.

MAURA

Last night convinced me not to tell Hope who I am.

JANE

How'd you make that segue from Stanley's groin pull?

MAURA

Hope has her hands full with Cailin. Every bit of research I've read says if I suddenly announce I'm the baby who died 36 years ago, it will traumatize her.

JANE

That's pretty specific research.

(off her look)

I think you're underestimating her.

HOPE (O.S.)

There you are.

Maura turns to see Hope arriving. As Jane slips away --

JANE

Nice to see you, Dr. Martin.

(to Maura low as she exits)

Come find me.

Jane heads out the back door.

(CONTINUED)

HOPE

I just wanted to thank you again
for that extraordinary meal.

MAURA

Please, the pleasure was all mine.

HOPE

Jane and Angela are both wonderful.
I feel the need to apologize for
Cailin.

MAURA

No, please. I was 18 once. Her life
has been disrupted. It's all right.
I just feel bad for you.

Hope's composure collapses. Her eyes well up.

MAURA (CONT'D)

Dr. Martin? What did I say?

HOPE

Don't feel bad for me...Poor
Cailin. She's very ill. That's why
I've brought her back Boston.

As Maura leads Hope to a private table and they both sit --

MAURA

With what? Can you tell me?

HOPE

She contracted a bacterial
infection when I was doing relief
work in Africa...

MAURA

You can't blame yourself.

It's clear Hope does.

HOPE

She has severe pyelonephritis.

MAURA

So she's on kidney dialysis?

HOPE

(nods)
She's in desperate need of a kidney
transplant.

(MORE)

(CONTINUED)

12

CONTINUED: (2)

12

HOPE (CONT'D)

I would give her mine in a
heartbeat, but we're not a match.
Neither is her father...

MAURA

What's the time frame?

Hope works to compose herself, shakes her head.

HOPE

I'm so sorry to bother you with
such personal business. I just
wanted to explain. Thanks again for
a lovely evening.

MAURA

There must be something I can do --

HOPE

There isn't. But I so appreciate
the thought.

OFF Maura, thinking maybe there is...

13

INT. BPD - HOMICIDE SQUAD ROOM - DAY 3

13

Jane and Frost work as Korsak approaches with a file.

KORSAK

Got something: Nate was treated for
chest pains last week at the E.R.
in Dedham.

Jane takes the report.

JANE

Who's "Heavy Drizzle"? Says that's
Nate's "next of kin."

KORSAK

Whoever took him to the hospital, I
guess.

FROST

"Heavy Drizzle"? The Drizz?

Frost types on his keyboard.

FROST (CONT'D)

Drizz once dangled a rapper by the
ankles from a penthouse balcony
just to get a bigger cut of
residuals.

(CONTINUED)

JANE

Check the list of investors from Greystone. Find out if the Drizz is on it.

FROST

(as he checks)

I think his real name is Lamar Jones. Listen to this while I look.

Frost brings up a nasty YouTube music video called "Crunk in the Trunk." Half-naked women bounce and slap their booties at the camera. FRANKIE JR. is passing by and stops.

FRANKIE JR.

Is that "Crunk in the Trunk"? I love that song.

Frost and Frankie Jr. mimic the "slap-that-ass" motion. Jane SPIES Sister Winifred heading toward them. They don't see her. Jane grins: this is gonna be good.

FROST

Slappin' my ass.

FRANKIE

Slappin' my ass.

FROST

Ooh-ooh! Slappin' and slappin' my booty, yeah, my booty.

WHACK! WHACK! A double hit as Sister Winifred smacks both of them in the booty.

SISTER WINIFRED

How's that for behind-slapping, gentlemen?

JANE

(low to Korsak)

When does that become assault and battery?

KORSAK

Last week.

SISTER WINIFRED

I expect this behavior from you, Francesco. But not you, Barold.

She exits in a huff.

13

CONTINUED: (2)

13

FRANKIE

Why does she expect it from me?

JANE

She likes Barold. No idea why.

Jane grins at Frost as Frankie exits through a different door.

KORSAK

Let's get Mr. Drizzle in here for questioning.

Jane is on the move, out the door, too.

FROST

Where you going?

JANE

I gotta check on Maura.

14

INT. BPD - CRIME LAB - DAY 3

14

Maura is swabbing a fork. On the counter is Cailin's nearly untouched chocolate cake, still on its plate.

JANE

Is that last night's dessert -- and am I about to get sick?

MAURA

I think we're a match.

JANE

Meh. You're not really my type.

MAURA

Me and Cailin.

JANE

I need more of this conversation to follow it.

MAURA

Cailin needs a kidney. I'm a genetic match.

JANE

You saved her cake?

MAURA

She left it in the living room. I needed a sample of her DNA.

(CONTINUED)

JANE

So you drove home and got old cake?
You can't give her a kidney.

MAURA

It's my kidney, and I can give it
to whomever I please.

JANE

Okay, okay, calm down...does that
mean you told Hope?

MAURA

No. I'm going to donate
anonymously.

Jane picks up a scalpel.

JANE

Need help getting it out or are you
going to do that by yourself,
too?...Maura, what're you thinking?

MAURA

Cailin's dying, Jane. If I can help
her, I'm going to. Hope is
overwhelmed. The last thing she
needs is to relive one of the worst
events of her life: my birth and
"death."

JANE

I guess I just don't get it...

MAURA

If I tell her who I am, I'll be the
living reminder of one of the worst
things that ever happened to her.
She'll associate me with guilt and
shame and loss and pain. I don't
want to be that person for her.

JANE

...okay...that makes sense. You're
incredible, Maura.

MAURA

You only need one kidney. I'm not
that incredible.

END OF ACT THREE

ACT FOUR

15 **INT. BPD - ELEVATOR OUTSIDE HOMICIDE / HALLWAY - DAY 3** 15

Jane gets out of the elevator to find LAMAR "HEAVY DRIZZLE" JONES, 35, thug rapper with FOUR THUG POSSE MEMBERS. He's both thuggish and smart. He's already being interrogated by Sister Winifred. Frost tries to intervene.

SISTER WINIFRED
Your wretched lyrics with your
"large bottoms this" and "large
bottoms that." Children have died
because of you.

Confused, Drizzle looks at her.

DRIZZLE
Shaking booty never killed nobody.

Sister Winifred's eyes flash with anger and a hint of, could it be? Tears? Frost stares at her.

SISTER WINIFRED
(whispers as she exits)
"Anybody."

Frost watches her with concern.

DRIZZLE
Who the hell was that?

FROST
That's a family assistance
counselor.

JANE
C'mon, Drizzle. Posse stays here.

The four thugs plant themselves in the hallway. Frost looks at Sister Winifred as she sits at her desk, lost in thought.

16 **INT. BPD - INTERROGATION ROOM - DAY 3 - MINUTES LATER** 16

Jane and Frost talk to Drizzle. Frost shows Drizzle a photo of Nate.

DRIZZLE
Nah. I ain't never met that dude.

FROST
That dude is your investment
advisor, Nate Murray.

(CONTINUED)

DRIZZLE

I got a lot of advisors. Financial,
musical, spiritual. Can't keep
track of everybody.

Frost slides crime scene photos across the table.

FROST

Who advises you in murder?

Drizzle turns away from the gory photos.

DRIZZLE

Damn. Who did the man like that?

JANE

Maybe you. Did he lose your money?

He stares at them.

FROST

You've crossed over, Drizz. You're
not a gangsta anymore. You're a
businessman with a multi-million
dollar empire.

JANE

This kind of publicity wouldn't be
good for your brand.

DRIZZLE

...Nate was my money man. Brought
me into Greystone. A diversified
portfolio provides a buffer against
the vicissitudes of the music
industry.

Jane and Frost try to hide their surprise.

DRIZZLE (CONT'D)

What? Homeboy can't know finance?
You said it: I'm a businessman, yo.

Jane shows him Nate's E.R. admission paperwork.

JANE

A businessman who took his
financial advisor to the E.R. Yo.

DRIZZLE

Nate was a good dude. He knew how
to have crazy-ass fun.

(MORE)

DRIZZLE (CONT'D)

But when I needed liquid capital,
Nate said Dale wouldn't give it up.
You believe that? I couldn't get my
own damn money back.

FROST

Is this the part where you tell us
about your visit to the E.R. with
Nate?

DRIZZLE

I took him for a spin on I-90 in my
Donk, yo.

(shows Frost his
smartphone screen)

It's on my screen saver.

FROST

Nice -- 28" chrome rims.

JANE

How fast were you going in the
Donk?

DRIZZLE

160 or so. Maybe 180. Nate started
heavy breathing, like. Saying he
had chest pains.

FROST

You told him you'd take him to the
hospital if he gave you your money
back?

DRIZZLE

Somethin' like that.

JANE

I thought you said Dale wouldn't
give it back.

DRIZZLE

(shakes his head no)

He wouldn't. Nate gave me the money
out of his own pocket.

JANE

(to Frost)

I feel like talking to ol' Dale
again.

17

INT. BPD - DIVISION 1 CAFÉ - NIGHT 3

17

Angela is closing up when Cavanaugh enters. She's still wearing her heels.

ANGELA

Oh, hello.

CAVANAUGH

Just checking on you.

ANGELA

Why?

CAVANAUGH

That stuff with Stanley. That wasn't your fault. It was mine.

STANLEY (O.S.)

That's why I've named you both.

Stanley hobbles over with a cane. He hands them both an envelope.

STANLEY (CONT'D)

Angela Rizzoli?

ANGELA

Yes?

STANLEY

Lt. Cavanaugh?

CAVANAUGH

Too cheap to hire a process server, Stanley?

STANLEY

It was on my way home. You've both been served.

As he hobbles out --

ANGELA

Served what?

CAVANAUGH

I think he's suing us.

18

EXT. CAMPBELL HIGH SCHOOL - FOOTBALL FIELD - DAY 3

18

Jane and Korsak watch as Dale and Doug Gatz finish a presentation.

(CONTINUED)

Two cheerleaders hold a BANNER that reads, "The Nate Murray Football Field." They're surrounded by teachers, football players, cheerleaders, students and Lori Gatz.

DALE

I'm pleased to present Doug Gatz, coach and head of the Finance Committee, with a check for \$50,000 for your new football field.

DOUG

Nate Murray loved Campbell High. And I know he's probably smiling down at us right now. Thank you.

The crowd applauds and disperses. Doug starts to corral his football team. Jane and Korsak approach Dale.

JANE

We'd like to talk to you about Lamar Jones.

DALE

Who?

KORSAK

You may know him as Heavy Drizzle. He's one of your investors.

DALE

Oh, yeah. Drizz. Sure, I know him.

JANE

Why'd you make it so hard for him to get his money out of Greystone?

DALE

I run a hedge fund, Detectives. I make a lot of money for my clients if and only if I lock in their money for a set period. That's how it works.

KORSAK

Did you know Nate gave Drizz his money back?

DALE

I think it's time to tell you to talk to my lawyer.

Dale pulls his car keys out of his pocket. Jane clocks Dale's sterling silver key chain flashdrive.

18

CONTINUED: (2)

18

DALE (CONT'D)
Have a nice day.

Jane and Frost watch Dale walk off.

JANE
You see his key chain?

KORSAK
Just like the one we found on Nate.

19

INT. BPD - HOMICIDE SQUAD ROOM - DAY 3

19

Frost sneaks a look at Sister Winifred who goes through files. He finally walks over. She closes the file.

FROST
I'm sorry about playing the rap.

SISTER WINIFRED
I taught children for 55 years. In some of the poorest neighborhoods in this city.

FROST
That must've been...challenging.

SISTER WINIFRED
It was that. But it was also rewarding. It was my life's work.

She opens the folder. The face of a beautiful 10-year-old boy who looks a lot like Frost, stares back at her.

SISTER WINIFRED (CONT'D)
That's Dontrell. He was in the last class I taught. He was the loveliest, sweetest little boy.

FROST
Was?

She slaps the folder closed and turns away from him, grabbing a tissue.

SISTER WINIFRED
Excuse me. I'm fighting a cold.

20

INT. BPD - BRIC - DAY 3

20

Jane and Korsak observe as Frost pulls up financial records on BRIC screens. [NOTE: Jane wears the SAME JACKET as DAY 2]

(CONTINUED)

FROST
Don't you see it?

INSERT: Columns and columns of numbers.

KORSAK
I see a bunch of numbers.

FROST
You're seeing numbers that don't
add up, dude.

KORSAK
Hey, I understand stocks and bonds.
I bought Starbucks when it first
went public.

FROST
You seeing it, Jane?

JANE
(shrugs)
I missed out on eBay.

FROST
I think Greystone's financial
statements to its investors are all
bullshit. This looks like a Ponzi
scheme.

JANE
That explains why Dale didn't want
investors like Drizz pulling their
money out.

Jane looks at a clear evidence bag labeled "Nate Murray."
Inside is the sterling silver USB key chain flashdrive.

JANE (CONT'D)
Did you look through Nate's
flashdrive?

FROST
Nothin' there. You can touch it. No
prints on it.

Jane studies the drive, then sticks her thumbnail in the
seam. The flash drive CRACKS IN TWO to REVEAL an LCD SCREEN
DISPLAYING A 6-DIGIT NUMBER.

FROST (CONT'D)
No way. It's a VPN TFA token.

KORSAK

It's a who?

FROST

Two-Factor Authentication. The token displays a new passcode every 30 seconds.

Jane looks inside one of the halves of the split key chain.

JANE

There's a web site:
10preciousmetals.com.

Frost pulls up the web site. They all look at it.

INSERT: Web site. LINKS are metal bars, all the colors of the following metals 1)rhodium, 2)platinum, 3)gold, 4)ruthenium, 5)iridium, 6)osmium, 7)palladium, 8)rhenium, 9)silver, 10)indium.

FROST

Can't get on the web site without the passcode. Read it off.

KORSAK

(looks at flashing code as Frost types)
2-7-7-1-8-5.

FROST

I'm in.

ON SCREEN: THREE WOMEN in high heels with Venetian masks and black robes appear and dance PROVOCATIVELY.

KORSAK

Don't let Sister Winnie see that!

JANE

Maybe that's what Drizz meant when he said Nate Murray knew how to have "crazy-ass fun."

KORSAK

He was running an underground sex club.

FROST

I think it was an investment club. Look at this: Investor levels. Rhodium, Platinum, gold.

KORSAK

It's just a listing of precious metals.

Frost opens the "Rhenium" link.

FROST

...damn...that's a pretty woman. And she's not even the top tier.

KORSAK

Ten different investor tiers. Ten different levels of women.

FROST

Nate Murray was the web site's administrator...damn. There's a calendar here. Looks like a private party.

KORSAK

(re: an address)

Two nights ago...at the vacant mansion where we found Nate's ear.

JANE

There's another address, Frost. See if they have anything in common.

Frost enters the address into a "Redfin"-type web site.

FROST

They're all high-end properties that are for sale --

JANE

"Properties." Who's the listing agent?

Frost hits a link. It comes up.

KORSAK

Georgette Walker.

FROST

I ran her name. Nothing came up.

JANE

Maybe "Georgette" isn't her real name. Let's run her prints.

KORSAK

We don't have her prints.

20

CONTINUED: (4)

20

Jane grabs a glove, uses it to pull out Georgette's business card from her jacket pocket.

JANE

Yes, we do.

21

INT. BPD - BRIC - DAY 3

21

Jane, Korsak and Frost all stare at Georgette's mug shot.

JANE

Georgette's real name is Candace "Candy" Smith. She's a prostitute.

KORSAK

In fairness, she's a former prostitute.

JANE

When the recession hit, business got tough, and Nate and Dale got a little desperate. Somehow, they hooked up with Georgette --

Frost has been searching something.

FROST

Here's how: Georgette sold Nate his townhouse four years ago. What's the best way to appeal to a rich, straight man?

KORSAK

Home cooked meal?

FROST

Hot women. And you make him work for them: put him in a competitive environment.

JANE

Ten different kinds of call girls...

FROST

Yeah, the more money you invest, the better the girl...Probably all competing with each other for Rhodium girl.

KORSAK

Rhodium?

(CONTINUED)

21 CONTINUED:

21

FROST

Start investing, dude. It's the most valuable metal.

JANE

Georgette supplied them with the vacant houses she couldn't sell and the girls she knew. And the whales swam in. Everybody was happy. So why's Nate dead?

22 INT. MEDICAL EXAMINER'S OFFICE - MAURA'S OFFICE - DAY 3 22

Maura is working on her computer as an ND Lab Tech walks in Hope, then exits.

HOPE

I'm so sorry for barging in yet again.

MAURA

Hope. Come in, please.

HOPE

I know I burdened you --

MAURA

No burden at all --

HOPE

You are so understanding, Dr. Isles. I've felt so helpless. I've helped so many people. But I couldn't help my own daughter.

MAURA

I can't even imagine --

HOPE

The most unbelievable thing has happened: Mass General has found a kidney donor for my girl.

MAURA

That's wonderful...

HOPE

An anonymous donor. It's incredible what people will do for a complete stranger. Not even family.

(CONTINUED)

MAURA

I think I understand. I myself
don't have much family, so I
understand wanting to help...

HOPE

You've been so kind. You are the
kindest of strangers.

OFF Maura, fighting tears, as she watches Hope leave.

END OF ACT FOUR

ACT FIVE

23

INT. THE CHANCERY CLUB - DAY 3

23

Jane and Korsak wait in the lobby of the private social club as Georgette walks in. A good-looking GQ-type bouncer, late 20s, in a nice suit, stands in front of a security door.

JANE

We know you lied about your
relationship with Nate Murray.

Georgette bats her Latisse-lengthened eyelashes.

GEORGETTE

I am so sorry, Officer, I have no
idea what you're talking about.
I'm late for a lunch date --

KORSAK

Drop the act, "Candy."

Holds up a 10-year-old mug shot. Georgette comes back at Korsak, all street.

GEORGETTE

Yeah, I knew Nate. That isn't a
crime.

JANE

Obstructing a homicide
investigation is.

GEORGETTE

I don't know how he died or what he
was doing in that house.

JANE

Hmm...Maybe he was at a party for
big fat investor whales. Maybe you
supplied high class call girls.

KORSAK

Maybe you were even there, Candy.

GEORGETTE

That's a lot of "maybes." 'Scuze
me. I have a lunch appointment.

She uses a KEYCARD to buzz herself in. They go to follow her but the BOUNCER STARES them down. Jane and Korsak turn away.

(CONTINUED)

23

CONTINUED:

23

JANE

How does he know we're not members?

Jane dials her phone.

KORSAK

Who you calling?

JANE

The only member I might know.

24

INT. THE CHANCERY CLUB - DINING ROOM - DAY 3

24

Maura and Jane are being seated by a Maitre D', who hands them menus. Jane scans the room, filled with rich men and women who have time for a long lunch. No sign of Georgette.

JANE

Where'd she go? She can't have eaten that fast.

Maura gets a text and looks at her phone.

MAURA

Nate's latest tox panel came back positive for Potassium Chloride.

JANE

Is that what stopped his heart?

MAURA

Well, that's what was injected into his penis.

Maura says the word "penis" just a little too loud. An older couple looks over, startled.

JANE

Maura! You're going to get us kicked out of this place.

MAURA

Because I said Potassium Chloride? It mimics the symptoms of a heart attack and is difficult to detect. What're you having for lunch?

JANE

What are baby gems and jewels?

MAURA

Lettuce.

(CONTINUED)

JANE
They can't say lettuce?
(points at a wall)
We don't call those solid vertical
room separators.

MAURA
You mean the walls?

JANE
Exactly. Let-tuce. Pre-ten-tious.

Jane suddenly spies Georgette heading to the bathroom and gets up to follow.

JANE (CONT'D)
She's going to the bathroom.

MAURA
I'll come.

JANE
No.

MAURA
I have to pee.

JANE
You better be telling the truth.

MAURA
I never lie.

JANE
Yes, you do. Now you're gonna get
hives.

Off Jane and Maura as she checks for hives -- and they head toward the bathroom...

FLUSH. Maura goes to wash her hands as Jane talks to the door of the adjacent stall. Georgette's feet are visible.

JANE
We have all day. We know about the
parties. We have the super secret
precious metal code for the girls.

Silence.

JANE (CONT'D)

I'm Homicide, Georgette, not Vice.
Unless you killed Nate, all I want
is to talk.

GEORGETTE (O.S.)

He was a nice guy. Not much in the
looks department, but nice. I
didn't kill him.

Georgette emerges as Maura hastily goes to apply lipstick.

MAURA

Hi. It's safe to talk in front of
me. I'm working the case, too.

GEORGETTE

Fantastic. Let's get this over
with: what do you want?

JANE

Who was with Nate the night he
died?

GEORGETTE

I don't know. It was busy.

JANE

Okay, I know you supply the girls.
Give me their names.

Georgette laughs.

GEORGETTE

Hmmm...let's see: Caress, Delight,
Peaches...

JANE

I'm guessing you don't do
background checks.

GEORGETTE

No.

MAURA

You should at least check for
venereal diseases.

GEORGETTE

We always use the same girls, and
we make clients sign a release.

25

CONTINUED: (2)

25

MAURA

Informed consent. That's wise.

Jane shoots Maura another look.

JANE

You're going to "provide" these same girls again because one of them injected Nate with Potassium Chloride -- and killed him. And we're going to find her at tonight's party.

GEORGETTE

And if I don't?

JANE

Say "buh-bye" to your fancy clubs and hello to the Framingham State Prison.

MAURA

Before we do anything, may I have one of your hairs? With the root ball attached, please?

26

INT. MEDICAL EXAMINERS OFFICE - CRIME LAB - DAY 3

26

Maura looks carefully at two side by side blonde hairs under a comparison microscope: the one found on Nate and the one from Georgette. Jane watches.

MAURA

The hair we found on the victim does not belong to Georgette.

JANE

Okay. So we go forward with Plan "A."

Cavanaugh comes in.

CAVANAUGH

Another undercover operation, Rizzoli?

JANE

Sir, we're just going to collect hair samples. Frost and Korsak will be there.

(CONTINUED)

26

CONTINUED:

26

MAURA

I'll be there, too. With my
comparison microscope.

This is news to Jane.

JANE

Well, actually --

CAVANAUGH

Dr. Isles should be there to log
and look at all the samples as they
come in. Preserve chain of custody.

JANE

Oh. Okay, sure.

He exits. Maura starts jumping up and down like a little
girl.

JANE (CONT'D)

What's your problem?

MAURA

What are we going to wear? I've
never been a high class hooker.

OFF Jane: oh, brother...

27

EXT./INT. BEACON HILL MANSION - SERVICE ENTRANCE - NIGHT 3 27

CLOSE ON: Hot CALL GIRL LEGS flash from beneath black silk
robes as they exit a BLACK-ON-BLACK WINNEBAGO. Ten gorgeous
women with Venetian masks and black opera gloves. Blondes,
brunettes, redheads.

CLOSE ON: a van door as it opens and two pairs of black
Dansko clogs emerge. PULL BACK TO REVEAL: Jane and Maura both
wearing plain cater-waiter skirts, white blouses and black
ties with tie clips and tight buns. Maura carries a large bag
of equipment.

MAURA

(longingly staring at call
girls just ahead)
We'd be a lot more comfortable if
you'd just agreed to go as a call
girl.

JANE

We were lucky the catering company
helped us out.

(CONTINUED)

27

CONTINUED:

27

Jane hands Maura a plain mask and keeps one for herself.

JANE (CONT'D)

C'mon, strap it on, Kemo-sabe.
Let's go find our killer.

MAURA

The New York Public Library defines
"Kemo-Sabe" as "Soggy Shrub."

JANE

Okay, c'mon, Soggy Shrub.

28

INT. BEACON HILL MANSION - BALLROOM - NIGHT 3

28

FIND Jane and Maura. Jane grabs a tray full of hors
d'oeuvres. Maura pushes a cart that conceals her equipment.
They move along the edges of an elegant, candlelit room. CALL
GIRLS and MEN in robes and Venetian Masks mingle.

JANE

What is it they say about Kansas?

MAURA

That it's the world's breadbasket?

JANE

I gotta teach you some punch lines.
No. They say, "We're not in Kansas
anymore, Dorothy." Why do women do
this?

MAURA

Prostitutes are the oppressed
victims of a patriarchal society --

JANE

Okay, cool. Good explanation.

MAURA

I wasn't finished.

JANE

I am. Go find somewhere to set up
your science kit.

FROST (V.O.)

So soon? We're not done looking.

Jane and Maura both cover the pinhole cameras with their
hands in their tie clips.

(CONTINUED)

28

CONTINUED:

28

FROST (V.O.)
Hey!

FRANKIE (V.O.)
Hey!

*
*

29

INT. SURVEILLANCE VAN - NIGHT 3 (INTERCUT)

29

CLOSE ON: footage transmitted from the hidden cameras.

PULL BACK: to see Korsak, Frost and Frankie watching on a small monitor in the cramped van.

FRANKIE JR.
I could get used to undercover work.

FROST
Check out the legs on that one.

FRANKIE JR.
Who's looking at the legs?

FROST
That's the hottest part of a woman.
I like that little "s" curve, too.
Along the hip when they do this --

He mimics a pose, sticks his butt out.

FRANKIE JR.
You're crazy. Boobs. All the way.

JANE (V.O.)
You know we can hear you, right?

KORSAK
Hottest woman is one who can cook.

JANE
You saying that for my benefit?

FROST
He's saying that for his stomach.

As Jane leans over to collect empty glasses, she PLUCKS a hair from a blonde call girl. The call girl glares at her.

JANE
Sorry. My bad.

FROST (V.O.)
Three down. Seventeen to go.

Jane sees Georgette talking to Doug Gatz. He's not in football coach garb, though. He wears a robe, holds his mask.

(CONTINUED)

29

CONTINUED:

29

JANE

(low)

That's the coach from Campbell High.

KORSAK

What the heck is he doing there?

JANE

He and Dale are old high school friends.

FROST

His wife Lori is gorgeous.

KORSAK

Show me a beautiful woman, and I'll show you a husband who's sick of sleeping with her.

30

INT. BEACON HILL MANSION - BIG CLOSET - NIGHT 3

30

Maura has set up her portable MICROSCOPE and her EVIDENCE COLLECTION KIT on a shelf. She studies two hairs under the comparison microscope. A tipsy blonde, CALL GIRL #1, stumbles in. Stares at Maura.

CALL GIRL #1

Wow...how'd you get in?

Maura carefully positions herself to cover her equipment.

MAURA

What do you mean?

CALL GIRL #1

You're like, not even a indium.

MAURA

"An" indium. And no, I'm not.

CALL GIRL #1

What're you like, tin or something?

Jane enters.

JANE

We're like, aluminum foil.

CALL GIRL #1

Don't get all upset about it. Not my fault.

(CONTINUED)

30

CONTINUED:

30

Jane grabs a hair as Call Girl #1 exits.

CALL GIRL #1 (CONT'D)

Ow! Everyone here is a perv.

She exits as Jane hands Maura a small clear baggie.

JANE

That one's from Gold Girl #12. I
still have two Platinums and a
Palladium.

As Maura takes the hair out of the baggie and slips it under
the microscope --

MAURA

The two osmium girls and the
iridium girl aren't matches.
(examining hair)
This cuticle thickness is close.
But the pigment granules don't
match.

Maura removes the hair from under the microscope. Bags it.

JANE

Damn. Okay. Last ones. I'm gonna
try to track 'em down in the
Leather Room.

MAURA

No scholar has really studied it,
but I think leather is a historical
fetish. Think about it: corsets,
dog collars --

She looks up. Jane is gone.

31

INT. BEACON HILL MANSION - HALLWAY/BEDROOM - NIGHT 3 -

31

MINUTES LATER

Jane heads down a hallway. From behind a closed bedroom door,
she catches MUFFLED CRIES --

CALL GIRL #2 (O.S.)

Help! Somebody, help me!

Jane kicks the door open. Reaches for the Glock that isn't
there. SEES ---

Dale, bare chest, boxers, has Call Girl #2, in her robe and
lingerie, tied to the bedpost with silk ties.

(CONTINUED)

31

CONTINUED:

31

JANE

Get your hands up.

DALE

What the hell -- ?

Call Girl #2 sits up casually. It's been fantasy play.

CALL GIRL #2

(re: Jane)

Is she part of it?

DALE

Shut up.

(to Jane)

What are you doing?

JANE

Uh, sorry, wrong door.

Suddenly -- a HIGH-PITCHED SCREAM of terror from outside.
Jane rushes out.

32

EXT. BEACON HILL MANSION - POOL - NIGHT 3

32

Jane runs outside. She's joined by Frost, Frankie and Korsak, Maura and a few PARTY GUESTS. They join the scared female SERVER, still shaking and pointing.

Georgette is facedown, floating in robe and mask in the pool. A cloud of blood blooms around her head.

END OF ACT FIVE

ACT SIX

33

INT. MEDICAL EXAMINER'S OFFICE - AUTOPSY ROOM - DAY 4

33

Georgette, covered by a sheet up to her armpits, lies on the autopsy table. Maura shows Jane the gash on her forehead.

MAURA

Particles of Type "N" mortar from the pool coping are embedded in the wound. She hit the side and lost consciousness in the pool.

JANE

She was pushed in.

MAURA

Yes. I'm ruling it a homicide. I found this in her robe pocket.

Maura, wearing gloves, shows Jane a wet box. Jane takes and opens it. Inside: a two-carat yellow diamond ring.

JANE

Cubic zirconia?

MAURA

Hardly. Two carats. Light yellow. Looks like FL/IF. No, wait, that's a blemish.

JANE

What kind of hooker gets paid in carats?

MAURA

The girlfriend kind.

JANE

Georgette had hung up her mask.

MAURA

No match on any of the blonde hairs from any of our call girls.

An ND Lab Tech walks in results from the stain on the cloak. Maura takes them and looks at them.

MAURA (CONT'D)

The results on that jelly-like substance on Nate's cloak are back: it's calcium acetate.

(CONTINUED)

JANE
Otherwise known as...

MAURA
Canned heat for a chafing dish.

JANE
The caterers...That's why we didn't
match the hair to a call girl. It
was from a cater/waiter!

Jane puts on gloves and examines the ring.

JANE (CONT'D)
Somebody tried this ring on. I
think there's a print...

MAURA
Could be the victim's.

Jane takes the handheld microscopic device, looks closer --

JANE
There are two prints here --

Doug explains investments to about a dozen gathered teachers including Lori. He has a white board that reads, PENSION INVESTMENT UPDATE. Jane and Frost enter quietly.

DOUG
As financial chair, I just want to
assure you that our investments are
healthy and I recommend we stay the
course with Greystone --

JANE
I recommend you get a new financial
chair.

DOUG
Excuse me?

FROST
Might want to tell your fellow
teachers you invested their money
in a Ponzi scheme.

GASPS from all the teachers.

LORI
Doug, what's going on?

JANE

You're the school nurse.

LORI

That's right.

JANE

We think you took a job as a caterer two days ago so you could impersonate a call girl --

LOUD GASPS from the teachers.

JANE (CONT'D)

And inject Nate Murray with Potassium Chloride because you knew about his heart condition.

LORI

That's...insane.

Frost holds up a clear evidence bag with the yellow diamond ring. Doug fights not to give himself away. Loses the fight.

FROST

You recognize this ring, Mr. Gatz? You should. It has a serial number on it which we traced back to you.

JANE

Lucky you, Mrs. Gatz. Oh, wait. It was for Georgette, wasn't it?

The couple look at each other.

LORI

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

JANE

We found your fingerprints on it. We found Georgette's, too. You tried it on before you killed her. It's pretty. Why didn't you keep it?

LORI

Because he bought it for her.

DOUG

Lori...

LORI

What? I just tried it on. I didn't
kill her.

Frost pulls out his tablet.

FROST

Not what it looks like on this
surveillance tape of the pool.

Jane throws a look to Frost as Lori turns on her husband.

LORI

This is your fault.

JANE

(low to Frost)

We don't have surveillance tape.

FROST

(low)

She doesn't know that.

LORI

You couldn't let go of your high
school buddies. We were happy. But
you let Nate drag you in. Show you
the life you thought you were
missing...you fell in love with a
whore.

JANE

Let's go, Lori.

Maura is having a glass of wine. There's a knock on the door.
Maura answers it. It's Cailin.

MAURA

Hi Cailin --

CAILIN

Do you know what the name, "Cailin"
means?

MAURA

No.

CAILIN

It means, "uncertain." That's the
name my mother picked for me.

(MORE)

CAILIN (CONT'D)

Your name means "great." That's the name she picked for you.

MAURA

Cailin --

CAILIN

I know who you are.

Cailin holds up an ARTICLE about Paddy and Maura.

MAURA

Maybe we should talk to your mother.

CAILIN

My mother's been sad my whole life. I didn't know much, just that I wasn't enough. There was a baby before me. A baby that died.

Cailin walks over to where Maura had hidden the drawing of Hope crying in front of Maura's grave. PULLS it out.

CAILIN (CONT'D)

...When I saw this, I knew it was her...and I pieced together that baby was you. You didn't die.

MAURA

I should've told her --

CAILIN

My mother hides in her journals and her books and her peer-reviewed studies. She never even bothered to Google you.

MAURA

I want to help you --

CAILIN

I don't want your help. Or your kidney.

Maura's face betrays her.

CAILIN (CONT'D)

Yeah, I thought it was you. You don't get a match like that from a stranger.

Hope pushes through the half-opened door.

HOPE

Cailin? What's going on?

CAILIN

You followed me?

The light of a patrol car BLINKS through the open door.

HOPE

You took our car.

CAILIN

So you called the police?

MAURA

Hope, I need to tell you something.

CAILIN

Go ahead, Maura the Great. Tell her.

MAURA

I'm Paddy Doyle's daughter.

HOPE

(uncomprehending)

What?

MAURA

I'm...your daughter.

Hope freezes.

MAURA (CONT'D)

I...I know that must be strange to hear --

HOPE

Don't. Don't say that.

(arm around Cailin)

This is my daughter.

MAURA

Paddy told you I died at birth...I'm not looking to be your daughter. I have a mother and a father. I just want --

HOPE

Stop. Please. Whoever you are, whatever you want, I have about as much as I can bear right now. Cailin, honey. Please, let's go.

(CONTINUED)

35

CONTINUED: (3)

35

OFF Maura, rooted to the spot.

36

INT. MAURA'S HOUSE - KITCHEN - NIGHT 4

36

Maura is with Jane at the counter. Maura is cried out.

JANE

I don't know what to say...

MAURA

All the scenarios I thought of,
that wasn't one of them...

JANE

She's in denial. She's in shock.
Imagine how you would react --

MAURA

If a stranger told me she was my
dead baby? Yeah...I guess it'd be
odd.

JANE

Think on the bright side -- at
least you get to keep your kidney.

Maura punches her.

MAURA

You are a jerk!

JANE

Ow! I'm just looking out for you.
And your kidney.

Maura punches her again.

JANE (CONT'D)

Stop!...too bad I wasn't here to
capture it on video so you could
watch it again and again.

MAURA

It's not funny yet. It's never
going to be funny.

JANE

I tried to warn you. Family sucks.

MAURA

(eyes well again)
Not all family.

(CONTINUED)

36

CONTINUED:

36

JANE

You're right. Not the family you
make for yourself.

OFF Jane and Maura as Jane hands Maura another tissue.

END OF EPISODE