



rizzoli & ices

“Melt My Heart to Stone”

Episode 310
#2M5910

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RIZZOLI & ISLES

310 “MELT MY HEART TO STONE”

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

Mother TBD
Det. Riley Cooper..... TBD
Dennis Rockmond..... TBD
Rose..... TBD
Rondo..... TBD
Kitty TBD
Todd Bayer..... TBD
Lydia Sparks TBD
Susie Chang..... TBD

RIZZOLI & ISLES

310 "MELT MY HEART TO STONE"

SET LIST

INTERIORS

BPD
HOMICIDE SQUAD ROOM
DIVISION 1 CAFÉ
MEDICAL EXAMINER'S OFFICE
AUTOPSY ROOM
MAURA'S OFFICE
CRIME LAB
INTERROGATION ROOM
LOBBY

MAURA'S HOUSE
KITCHEN

LITERATE MIND BOOKSTORE

CONSTRUCTION SITE

EXTERIORS

WAREHOUSE LOFTS
PRIVATE ROOF GARDEN

CHILDREN'S PARK

BAY VILLAGE
ND STREET
BOSTON STREET

CAROUSEL

CONSTRUCTION SITE

ZOO
ENTRANCE TO ZOO

RIZZOLI & ISLES

310 "MELT MY HEART TO STONE"

DAY/NIGHT BREAKDOWN

Scenes	Day/Night
1	N1
2-11	D2
12-14	N2
15-25	D3
26-31	N3

ACT ONE

1 **EXT. WAREHOUSE LOFTS - PRIVATE ROOF GARDEN - NIGHT 1** 1

A rooftop garden, tangled with tall plants and trees is lit only by the moon and small LED lights as a MAN in a dark T-shirt and painter's pants HEAPS WHITE PLASTER onto a STEEL MORTAR BOARD near a garden work table.

ANGLE: A SCULPTURE of a life-size woman, stone toes placed carefully on a small pedestal. He's sculpting a replica of Venus de Milo: NUDE to the waist, hair up, the plaster DRAPE giving the illusion of fabric. Both arms are missing right below each bicep. We don't see above the neck of the sculpture as the man carefully applies more plaster with a trowel.

REVEAL: a face as he applies more plaster. A REAL FACE. This isn't a statue. IT'S A DEAD WOMAN, 50s. Her eyes are closed. She was probably pretty once. But she's led a hard life. Her black hair, which has a white, Cruella de Vil-like streak at the widow's peak, is tied up like the Venus's.

He whistles calmly as he COVERS her eyes, nose and mouth with the white chalky plaster.

PRE-LAP: Children's laughter

2 **EXT. CHILDREN'S PARK - DAY 2** 2

Young children play happily on apparatus. Parents and nannies hover, checking cellphones and chatting with each other.

ANGLE: A BIG fountain off to the side of the play area. SEVERAL CHILDREN dip their hands in the water, playing as mothers stand guard. IN THE CENTER OF THE FOUNTAIN is the statue of the Venus, IVY WRAPPED AROUND HER.

ONE MOTHER, on a cellphone, moves to take her small son's hands, age 3 to 5, out of the water.

MOTHER

(to phone)

I'll have to call you back. Lucas has his hands in the fountain.

She hangs up, moves toward Lucas.

MOTHER (CONT'D)

Honey, that's yucky water.

She suddenly notices the statue. A PIECE OF PLASTER PLOOPS into the fountain, REVEALS the end of a bloody arm stump. She GASPS and GRABS her son.

(CONTINUED)

2 CONTINUED:

2

MOTHER (CONT'D)
Oh, God. Lucas, come here!

3 INT. BPD - HOMICIDE SQUAD ROOM - DAY 2

3

DET. JANE RIZZOLI, DR. MAURA ISLES, SGT. DET. VINCE KORSAK and DET. BARRY FROST are in early. Jane puts finishing touches on a handmade sign as Maura watches.

MAURA
I think it would be cleaner like this --

INSERT: "CONGRATULATIONS, DETECTIVE FRANKIE!" Two photos: Frankie in uniform crossed-out in red Sharpie, and a candid of Frankie in a suit. Maura REACHES in. Jane SWATS her hand.

JANE
I think it would be cleaner if you don't make me hurt you. Go back to your autopsy cave.

MAURA
I want to see his face when he sees his new desk. You're certain Frankie has this in the sack?

JANE
In the bag, Maura. Cavanaugh said it was between him and someone from another unit. But it's got to be Frankie.

Frost debates whether to put his cherished Ganbaron Chogokin action figure on the desk. Jane smiles.

JANE (CONT'D)
You're gonna give him the Ganboran Chogokin doll?

FROST
Action figure. Yeah. Make him feel good on his first day.

KORSAK
I say we give him a proper welcome.
(holds super glue)
We super-glued your desk drawers, your first day here.

FROST
Yeah. They still stick.

(CONTINUED)

LT. DET. SEAN CAVANAUGH emerges from his office with FRANKIE JR. and a WOMAN with her head turned so we can't see who it is. She wears a suit jacket and a skirt.

MAURA

There's Lt. Cavanaugh --

JANE

And Frankie. God, I hope it's good news.

Frankie stays in the hallway with the woman as Cavanaugh enters.

CAVANAUGH

'Morning. It's a big deal when we promote someone to the Homicide Squad. We picked someone who's really earned this -- been out there, life on the line for a number of years. Please say hello to --

They all turn expectantly as RILEY COOPER [Ep. 308] enters. FRANKIE JR. is right behind her.

CAVANAUGH (CONT'D)

Detective Riley Cooper.

Jane quickly swipes the sign and action figure, hides them. She throws Frankie a sympathetic look. He looks away.

CAVANAUGH (CONT'D)

Det. Cooper has been an outstanding member of our Drug Unit, so I know you'll all welcome her.

He walks out. Maura throws Frankie a sympathetic look and heads out as Korsak stands, offers his hand to Riley.

KORSAK

I'm Sergeant Detective Vince Korsak. Welcome.

RILEY

Thank you.

They shake hands. She turns to Frankie, Frost and Jane.

RILEY (CONT'D)

I'm sorry we met under such weird circumstances.

As Jane steps up to shake her hand, Frost and Frankie turn and head to Frost's desk in a clear show of disrespect --

(CONTINUED)

JANE
Me, too. Welcome aboard.

Riley sets down her things. At the top of her box is a package of Dr. Scholl's inserts. High heels are new to her. She takes them off the top, shoves them in a drawer, then takes her jacket off, exposes the tattoos on her arms.

RILEY
(scrapes off a piece of
fake tattoo)
I'm so glad to finally get rid of
these. Homicide has been my dream
for a long time.

FROST
Really? Was part of that dream
playing us for fools?

RILEY
Hey, I'm sorry --

JANE
(quiet)
Frost, you never worked undercover.
It's not easy.

RILEY
No, it isn't.

FRANKIE JR.
So that makes it okay to use us to
get information so you could get
the promotion?

JANE
Frankie, I'm so sorry --

FRANKIE JR.
Yeah, thanks. C'est la vie.
(to Riley)
You're smart, I'll give you that.

FROST
So was Nixon. And look what
happened to him.

Frankie heads out with Frost following him.

JANE
Give them a little time.

RILEY
I get it.

JANE

Wasn't the best way to introduce yourself to us.

RILEY

Yeah, I know.

JANE

You must've known who I was when you moved in across the hall.

RILEY

(nods; she did)

I'd been living in a U.C. pad. A bunch of stuff had gone down. I feel safer living near another cop.

Jane's phone rings. It's Dispatch.

JANE

(to phone)

Rizzoli...yeah...

Korsak waves Riley over, hands her a box full of OPEN cases.

KORSAK

Get familiar with these.

RILEY

What are they?

KORSAK

Open cases. They're yours.

JANE

(hangs up)

We've got a body at Grant Park.

Riley steps over to Jane as Jane gets her jacket on.

RILEY

I spent a year setting up that final bust: We took 5,000 units of ecstasy off the streets, made 20 arrests. I couldn't afford to let anyone know who I was.

JANE

That part I understand. The part I'm having trouble with is the part where you led on both my brother and my partner.

RILEY

I actually like them. Both of them.

(CONTINUED)

3

CONTINUED: (4)

3

JANE

Then you'll have to figure out how
to make it right.

Riley nods. Jane gives her a supportive look and exits.

4

EXT. CHILDREN'S PARK - DAY 2

4

Full-on crime scene in the f.g. as Jane and Maura head toward
it.

JANE

Frankie has a right to be upset,
but he looks like a sore loser.
She's been a detective in the Drug
Unit for five years. That alone
beats him.

They duck under the tape an ND POLICE OFFICER lifts for them.

MAURA

So she earned it. Disappointment is
a dangerous emotion if it isn't
processed. Something like this
could set him up for a life of
misery.

JANE

Man, aren't you cheery today.

MAURA

Actually, I don't want to bother
you, but I'm worried about your
mother, too.

JANE

Okay, I'm bothered.

MAURA

I think there may be something
going on with Lydia again. She's
knitting.

Jane and Maura now see Korsak directing three CSRU TECHS as
they prepare to lift the statue from the fountain.

JANE

(laughs)

Oh man, you scared me. She's been
knitting that same scarf since I
was seven.

MAURA

The yarn is 50-50 cotton-acrylic
blend. It's pale yellow!

(CONTINUED)

JANE

Okay, now we have a problem --
(talks into a pretend
shoulder 2-way)

All units: We have a woman who's so
desperate to be a grandmother,
she's knitting a blanket for the
baby of the slut who slept with her
ex-husband and youngest son --

As Maura pulls Jane's hand away from the pretend 2-way --

MAURA

She's obviously worrying about what
kind of future that baby is going
to have.

JANE

You think I'm not worried about
that poor baby getting raised by a
woman who can barely tie her shoes?

GRUNTS draw Jane and Maura's attention back to the fountain --

MAURA

(taking in the statue)
It's a depiction of Aphrodite, the
goddess of love and beauty.

JANE

Looks like the Venus di Milo.
(off Maura's look)
I've been to the Louvre, Dr. Snob.

MAURA

The Venus di Milo was mistakenly
attributed to Praxiteles for
centuries. It was actually
Alexandros of Antioch.

JANE

Alexandros of Antioch must've been
really pissed.

Suddenly, one of the Techs LOSES his footing. Korsak moves to
help him but it's too late.

JANE

Oh no.

MAURA

Oh no.

CRASH. The statue DROPS onto the concrete around the
fountain. The HEAD cracks open to reveal the face of the
woman with the memorable white streak in her hair.

(CONTINUED)

Korsak pats the shoulder of the ND CSRU Tech who dropped the body as Maura kneels to inspect the face.

KORSAK

It's okay, Murph. We had to crack
it open sooner or later.

Maura reaches out with a gloved hand and touches the woman's cheek.

MAURA

It's very cool.

JANE

A dead woman masquerading as a
statue is cool?

MAURA

The body. It's cold and exhibiting
signs of delayed decomposition.

JANE

So she was frozen?

MAURA

No. Likely kept in cold storage.

JANE

(trades a look with
Korsak)
Thanks for clearing that up.

Frost heads over with news.

FROST

Park was updating their electrical
system. No power to the cameras.

JANE

No security footage.

KORSAK

What did maintenance say?

FROST

Last guy here says he fished trash
out of the fountain just before he
left at 7:00. She wasn't there.

Jane takes in the body.

JANE

No one goes to this much trouble
for a single kill. I got a bad
feeling...

5

INT. BPD - DIVISION 1 CAFÉ - DAY 2

5

ANGELA RIZZOLI comforts Frankie as Jane and Maura enter to grab a quick coffee.

JANE

Hey.

FRANKIE JR.

Yeah, whatever.

MAURA

Frankie, I'm so sorry. But this is an excellent opportunity to practice how to recover from disappointment.

JANE

Not now, Maura.

FRANKIE JR.

It's fine. I don't care.

MAURA

You should never say you don't care when you do --

ANGELA

I care! What a deceptive little bitch.

JANE

Ma, that doesn't help. Frankie, Riley was already a detective --

FRANKIE JR.

You mean a professional liar. You know how many questions she asked us about Cavanaugh? About the Squad?

ANGELA

I think you should protest.

JANE

Ma, what's he gonna do? Lie down in front of BPD? March through the café with a sign.

MAURA

(doesn't think this is a good idea)
That could actually increase feelings of disappointment --

(CONTINUED)

Jane shoots her a look that shuts her down.

ANGELA

Frankie, some of life's greatest gifts are your unanswered prayers.

FRANKIE JR.

Really? Who says that? You? Stanley? Your buddy Oprah?

JANE

Frankie, c'mon. Strap 'em on and take this like a cop. It's gonna happen for you --

FRANKIE JR.

(gets up and grabs hat)
No, it isn't.

ANGELA

Aw, honey...

DENNIS ROCKMOND (Episode 303) enters, carrying two hardcover copies of his book, "RELEASE YOUR INNER WINNER AND WIN!"

ANGELA (CONT'D)

Maura, isn't that the tall drink of water you went out with?

Maura turns to see Dennis just as he sees her. He beams at her. As she forces herself to smile --

MAURA

Yes it is.

JANE

(low to Angela)
He never called her again. What's he doing here?

Frankie angrily pushes past Dennis.

DENNIS

Maura! Just who I was looking for. He looks a little down. Maybe I should give him a copy of my book.

Dennis holds up one of the books: "RELEASE YOUR INNER WINNER AND WIN!" His handsome mug grins from the cover.

JANE

"Release Your Inner Winner and Win." Nice photo.

DENNIS

Thank you. My new book is on the best seller list.

MAURA

(starts to move past him)
Congratulations. Detective, we should start the autopsy.

He catches Maura by the arm.

DENNIS

Can I please talk to you?

JANE

Okay, well, four's a crowd. C'mon, Ma.

ANGELA

I'd like to hear about his book. Maybe I should get a copy for Frankie --

JANE

Come on.

Jane pulls Angela out the back door.

DENNIS

Look, I want to apologize.

MAURA

For what? We had a good time together.

DENNIS

I should've called or at least sent an email, but I've been promoting my book all over the country.

MAURA

It's fine. Look -- I really should go back to work.

DENNIS

I'm having a book signing right down the street this afternoon. It'd mean so much to me if you'd come.

MAURA

I'm very busy, but thank you. Congratulations.

Dennis exits out through the front of the café as Maura heads out the back door just as Jane returns to check on her.

JANE

How'd it go?

Maura doesn't answer, just DROPS Dennis's book in a nearby trash can, keeps walking.

JANE (CONT'D)

That well, huh?

END OF ACT ONE

ACT TWO

6 **INT. MEDICAL EXAMINER'S OFFICE - AUTOPSY ROOM - DAY 2** 6

The body of the woman is on the table, sheet covers her breasts and her amputated arms. Her feet are still white with plaster [burns aren't visible] as is her skin. PLASTER CAST of the Venus has been cut open carefully and is on a nearby table. Maura is mid-tirade.

MAURA

(a rant)

...he disappears for three months, and now I'm supposed to drop everything to be a groupie at his book signing?

JANE

A "groupie" is someone who seeks emotional and sexual intimacy.

MAURA

I know!

JANE

(messing with her)

You'd be a good groupie: 'Oooh, Dennis. Can you release my inner winner?' Go. It'll be fun.

MAURA

How about if I release my inner bitch?

JANE

That's the spirit: A guy who spends that much time grooming himself is not someone you want sharing your bathroom.

Maura fights a smile as Jane looks at the woman's hair.

JANE (CONT'D)

Did you notice this Cruella de Vil streak in her hair?

MAURA

Hypo-pigmentation.

JANE

She has track marks on her neck: Long-term junkie if she's using a jugular vein. How long was she in cold storage before she was turned into a statue?

(CONTINUED)

MAURA

I can narrow it down to between two to six months.

JANE

That's not very "narrow." Can't you find some freezer fuzz to help? That's how I know what's safe to eat in my house.

MAURA

You can store a body right above freezing temperatures indefinitely. It took Dennis three months to take me out of cold storage.

JANE

Maura, let that jerk go.

MAURA

...she appears to be in her 50s. Cause of death was asphyxiation. No dental care for decades.

JANE

So we won't be able to identify her through dental records.

Frost enters with ViCAP print-outs as Maura goes to lift the sheet and expose the arm stumps. He stops, gagging.

MAURA

And without hands --

As Jane stops her from lifting more of the sheet --

JANE

Way ahead of you -- no fingerprints.

FROST

I checked ViCAP [VI-CAP].

JANE

I hope I'm wrong, and there aren't more of these out there --

FROST

Found four unsolved murders of prostitutes in Minneapolis, St. Paul, Jacksonville and St. Louis.

JANE

Strangled?

FROST

Yeah.

JANE

Were they in cold storage before they were dumped and sculpted in plaster?

FROST

No sign of cold storage. But all of them were encased in plaster.

He holds up his tablet to show her a newspaper headline, story and photo of one body.

INSERT: "DEAD WOMAN FOUND ENCASED IN PLASTER."

FROST (CONT'D)

All their arms had been...uh...

MAURA

Amputated at the humerus.

Maura lifts up the sheet, but Jane TUGS it down so only Maura can see. Jane throws a sympathetic look at Frost, who tries not to gag.

MAURA (CONT'D)

Sharp cut with a fine abrasion of wound edges. Would you like to see?

Frost shakes his head. Jane pulls the sheet back down.

JANE

Let's hold off on the cleaver show-and-tell, Maura.

MAURA

Forensic psychiatry interprets this type of serial killer as someone with overwhelming hostility and rage toward women. Most likely his mother.

JANE

Excellent interpretation. Displaying his "work" says massive ego: He wants recognition. Where were the other victims' bodies found?

FROST

Two playgrounds, a T-ball field and in front of a daycare center.

(CONTINUED)

6

CONTINUED: (3)

6

JANE
Locations used by kids...
(looks at victim)
The other four victims are all
prostitutes...
(on the move with Frost)
So maybe that's where we start with
her.

7

INT. BPD - HOMICIDE SQUAD ROOM - DAY 2

7

Jane and Frost enter. Frost heads to his desk. Jane carries a
5 x 7" photo of their dead victim. She stops at Riley's desk.

JANE
Detective Cooper --

RILEY
Yes?

JANE
You ever work Bay Village?

RILEY
Yeah. What do you need?

JANE
Can you take this around, see if
anybody recognizes her?

RILEY
(stands)
Yeah.

FROST
(low to Jane)
Korsak already gave her stuff to
do.

JANE
Good idea. Detective Frost says
he'll go with you.

FROST
What?

JANE
(low to Frost)
She's a homicide detective now,
Frost. Make it work.

Riley stiffens. So does Frost. But he gets up.

FROST
Fine. I'm a professional.

(CONTINUED)

JANE

Take Frankie with you. Remind him that he's a professional, too.

FROST

(looks at Riley's skirt)
You got any pants?
(off her look)
A skirt won't help you in Homicide.

Frost heads out with Riley, who fights to bite her tongue. Cavanaugh passes them as they head out.

CAVANAUGH

How's it going with Detective Cooper?

JANE

She's fitting right in.

CAVANAUGH

Head of the drug unit showed me her record. Pretty impressive: Long-term undercover, big scores because of her work.

JANE

She earned this spot. I don't have a problem with that.

CAVANAUGH

Glad to hear it, Rizzoli. She has a lot of potential.

Jane's phone buzzes a text from Maura.

JANE

'Scuze me --
(checks text)
Dr. Isles has more on our victim.

CAVANAUGH

Almost as much potential as you.
(he cracks a smile)
But I'm never gonna see another Jane Rizzoli.

JANE

Thank you, sir.

Jane waits for Maura to finish typing. We see the victim, still on the autopsy table, through the glass.

JANE

...I mean, Cavanaugh paid me a huge compliment. But isn't he also saying Frankie's never going to be as good as me? You think he was trying to tell me Frankie won't get his gold badge?

Maura doesn't respond, keeps typing.

JANE (CONT'D)

Maura?

MAURA

...just a second, let me finish this...

JANE

Did you send the plaster cast to Trace?

No response.

JANE (CONT'D)

Maura?

Jane shuts the laptop cover on Maura's fingers --

MAURA

Ow. Stop.

JANE

I hate to be ignored.

MAURA

Dennis ignored me for three months.

JANE

(like a teenage girl)
"Dennis ignored me because he's like a motivational speaker? I'm gonna be like, 'You want to hear busy? I'm supposed to be like solving a serial killing?'"

MAURA

Okay, okay...Trace report is back. The plaster is a common type used in construction.

As Maura hands Jane photos on her desk of the soles of the victim's feet --

MAURA (CONT'D)

Those are photographs of burns I found on the soles of our victim's feet.

Jane picks up the photos.

JANE

Looks like from a cigarette.

MAURA

Something circular, yes. Likely inflicted perimortem.

JANE

So he tortured her as he was killing her.

MAURA

(goes back to typing)

Yes. Our victim delivered one child via Caesarean section with a tubal ligation procedure at the same time. Healed scar tissue indicates it was 30-40 years ago.

JANE

So I'm guessing she didn't want a house full of kids.

MAURA

(finishes typing, stands)

Finished. Okay, let's go. It starts in fifteen minutes.

JANE

What starts?

MAURA

The book signing.

JANE

That you're not going to.

MAURA

I changed my mind.

JANE

I didn't.

MAURA

We have at least 30 minutes before lab results are back, I've finished my report, and I haven't taken a lunch break in three years.

(CONTINUED)

JANE

You'll look desperate.

MAURA

I'll stand in the back. And you'll be the groupie next to me.

JANE

I'm not spending the lunch hour I never take listening to Dennis "I myself" Rockmond. He's like a character from the Flintstones.

(teeth together)

Hi, I'm Dennis Rockmond.

Maura heads out. As Jane chases after her --

JANE (CONT'D)

Maura. Maura!

Riley, now in pants, shows the photo of their victim to three young prostitutes. Frost and Frankie hang back.

FROST

Did you...

FRANKIE JR.

Did I what?

(suddenly suspicious)

Sleep with her? Why did you?

RILEY

(returns)

Nothing here.

FRANKIE JR.

So what's the next move, Detective?

(how would I know?)

I'm just a lowly uniform.

FROST

Yeah, and I've never been undercover. What should we do, Detective?

She stares at them both, unsure what to do.

RILEY

You could start by growing up.

FROST

This from a woman who practically showed us her nipples at "hello."

Riley fights to compose herself as Frankie grins.

RILEY
Detective Frost, how old is the
victim?

FROST
Fifties, maybe.

RILEY
(a touch uncertain)
Could be why no one recognizes her.

She looks over at Frankie.

FRANKIE JR.
(shrugs with a smirk)
I can't keep up with all this
detective talk.

FROST
And I can't even tell a drug dealer
who's sitting in my lap and kissing
my ear from an undercover cop.

Riley heads off toward an older hooker, ROSE, 60s. Rose wears
a cheap, long blonde wig, Muumuu with a fake fur vest over
it. Frost and Frankie follow. Riley shows Rose the photo.
Rose pulls out glasses held together with tape, SQUINTS.

ROSE
Oh, sure...That's Cruella.

FROST
Cruella?

ROSE
Yeah. I know 'cause of that skunk
streak right --
(touches her wig)
-- here. You ever see that movie?
Beautiful Dalmatians.

Frost is on his tablet, running through the "alias" file.

FROST
Looking up "Cruella" in the alias
file...

RILEY
Listen, Rose. When did you last see
Cruella?

ROSE

Beats me. She was mean. Always yellin' at me from across the street.

(as though talking to Cruella)

Yeah, I got your Johns. What're you gonna do about it?

FRANKIE JR.

Did uh...Cruella have any regulars?

ROSE

She was lucky to make enough to feed her habit.

FROST

Got a name: Rachel Dugan, fifty-four-years-old.

He shows Riley and Frankie the tablet.

INSERT: Their victim in a recent mugshot.

Riley pulls out a \$20, holds it up for Rose.

RILEY

You sure you can't remember the last time you saw her?

ROSE

Got another \$20?

Riley looks at Frankie and Frost. Neither one moves. Riley sighs, pulls out another \$20, hands it to Rose.

ROSE (CONT'D)

About three months ago. I remember 'cause I got a new wig. You like it?

She smiles at Frost and Frankie.

FRANKIE JR.

Yeah, really suits you.

Dennis is there with a CROWD of earnest fans. FIND JANE AND MAURA listening. Dennis continues speaking as they whisper.

DENNIS

...so here I am, perfect childhood, loving parents, failing out of college and blaming the world.

(MORE)

DENNIS (CONT'D)

When the person I needed to look at
was myself...

MAURA

He's a very dynamic speaker.

JANE

I don't like him.

DENNIS

...and that's what changed
everything: I finally took
responsibility for my life, for my
choices...

MAURA

How can you say that?

JANE

Hello? He didn't even bother to
email you, Maura.

MAURA

He had speaking engagements. Why
don't you like him?

JANE

I don't like his hair...or his
teeth. Or the way he looks around,
like he's trying to see his
reflection --

They both study Dennis, who does appear to be looking for his
reflection in a woman's LARGE, REFLECTIVE SUNGLASSES.

MAURA

He's engaging with his audience.

JANE

Really? Looks like he's engaging
with mirrored sunglasses.

MAURA

Sshhh!

DENNIS

Thank you so much for your own
commitment to releasing your inner
winner.

Everyone CLAPS. Dennis looks for Maura, pushes past WOMEN as
a bookstore employee guides them to a table to form a line.

JANE

Remember your inner bitch...

(CONTINUED)

DENNIS

Maura, you came!

He hugs her, turns to Jane. She puts her hands up.

JANE

Not a hugger, remember?

DENNIS

Right.

(turns back to Maura)

Listen, will you have dinner with me? I'll just sign a few books, and then we'll be out of here. Please?

JANE

Gosh, I'm desperate to get back to our case, aren't you, Maura?

MAURA

...uh, yes.

(to Dennis)

I can't, but thank you.

Jane's phone suddenly buzzes a text.

JANE

(to Dennis)

Great talk. Good luck with the book sales.

(to Maura, very serious
and on the move)

C'mon.

MAURA

What is it?

JANE

We've got another body dump...

END OF ACT TWO

ACT THREE

11 **EXT. CAROUSEL - DAY 2**

11

A CAROUSEL revolves in an endless circle as Jane and Maura approach. Korsak sees them. They all STARE at the carousel as it passes by with its one "rider": A white plaster "VENUS."

CSRU techs wait nearby for instructions this time. WZJT news van and reporters have gathered in the b.g. Uniforms and crime scene tape hold them back.

KORSAK

Ride's been closed for repairs. 9-1-1 caller saw the thing spinning and called it in.

Jane turns to the CSRU techs.

JANE

Can somebody turn off this merry-go-round?

As a CSRU Tech runs to the rear of the carousel --

MAURA

It's a carousel. A 1926 Spillman-Eng/Looff original. Extremely fine, hand-carved horses.

JANE

(points to statue)
I think that's an extremely un-fine, hand-carved corpse.

Cavanaugh walks up.

CAVANAUGH

Listen, I got uniforms holding 'em back, but the media are going nuts.

KORSAK

Can you blame 'em? Dead women inside statues is a hell of a lot sexier than a city council meeting.

CAVANAUGH

We gotta manage this.

JANE

We're all working it as hard as we can, sir.

(CONTINUED)

CAVANAUGH

I know. A killer who'd go to that amount of trouble, take this kind of risk is going to be hard to stop.

The carousel comes to a stop with the statue in front of them as Frost arrives with information on his tablet. Maura gets on the platform, looks at the body.

FROST

You've got to see this.

JANE

Another power outage with the security cameras?

FROST

No. This guy is smart --

MAURA

(from the carousel)

The I.Q. of most serial killers falls between 105 and 120 points.

JANE

(as she looks at tablet)

Then this one is Ted Bundy. Look what he did to the security cameras.

INSERT: Video footage of a camera as it RECORDS a stopped carousel. Suddenly, the image BLOOMS RED. SNAPS out. The screen RECORDS black.

FROST

He took out all the cameras with a laser pointer.

CAVANAUGH

Crap...

(heads toward press)

There goes my fishing trip.

Jane joins Maura on the carousel and stares at the statue.

JANE

Six dismembered women, all dumped at a place that caters to children.

MAURA

This is ego, Jane. He wants us to know these statues, these dead women, are his creations.

11

CONTINUED: (2)

11

Jane shivers, her reaction very physical.

MAURA (CONT'D)

(low)

What is it? What's wrong?

JANE

Nothing...it just reminds me of Hoyt.

MAURA

Jane, he's dead.

JANE

He trained two apprentices. What if there are more?

Korsak and Frost have heard the conversation. They both look at Jane.

KORSAK

My head went there too, Jane.

Frost nods in agreement.

JANE

Frost, can you see if there were any persons of interest on those other cases with a tie to Hoyt?

FROST

On it.

12

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

12

Maura goes over their second victim [CHRISTINE SULLIVAN, early 20s]. She's covered with a sheet to hide her arms.

MAURA

Same cause of death: Asphyxiation.

JANE

Was this one refrigerated, too?

MAURA

No. Death occurred within the last 24 hours.

Jane looks at the bottom of the victim's feet.

JANE

Cigarette burns.

(CONTINUED)

MAURA

Yes, I've noted them. She recently stopped lactating.

JANE

She just had a baby?

SENIOR CRIMINALIST SUSIE CHANG walks in results in a file, hands it to Maura.

SUSIE CHANG

Second victim's tox screen came back. She's positive for heroin, too.

MAURA

Thanks.

Susie exits.

MAURA (CONT'D)

I found evidence of scar tissue indicating excessive sexual activity.

JANE

So another junkie prostitute. That puts our body count at six: Two in Boston, four in other states. Maybe we're looking for a trucker. Could the first body have been kept in a refrigerated truck?

MAURA

It's possible. I find it interesting that the majority of serial killers are not reclusive social misfits or monsters.

JANE

I find it terrifying. I think the guy who shovels your driveway is a serial killer.

MAURA

You do?

JANE

No. But I'm not sure even I could tell.

Jane picks up a photo of their second dead victim.

12

CONTINUED: (2)

12

JANE (CONT'D)

I'm gonna go show this photo
around.

MAURA

Now? It's 9:00 o'clock at night.

JANE

I can't go home yet, knowing this
creature is out there.

MAURA

Jane --

JANE

What?

MAURA

Did you notice I didn't mention
Dennis?

JANE

Yes you did.

They trade a quick smile as Jane heads out.

13

EXT. BAY VILLAGE - BOSTON STREET - NIGHT 2

13

Jane and Frost walk away from a group of hookers who didn't
recognize the photo.

JANE

We're striking out in Bay Village.
I texted Rondo. He's always in the
Combat Zone. Maybe he can help.
How's it going with Riley?

FROST

Me and Frankie are holding steady
with our grudge.

JANE

That's productive. I took a lot of
grief when I started in the
Homicide Squad.

FROST

Did you try to sleep with Korsak
and Cavanaugh?

JANE

No. Point taken.

RONDO comes running from around the corner.

(CONTINUED)

RONDO

Vanilla! You ring, I come runnin'.

JANE

Hey, Rondo.

RONDO

You workin' with the Brother?

FROST

Yes, she is. Hey, Rondo.

JANE

(holds up photo)

We think she works the Combat Zone.
Ever seen her?

RONDO

(looks)

Yeah, sure. That's Chrissy.

FROST

(works his tablet)

Can you give us anything more? A
nickname, maybe?

Jane discreetly puts wadded up bills in Rondo's hand.

RONDO

Think she goes by "Rainbow." She
services the hardcore Johns.

JANE

Know any of the Johns by name?

RONDO

Nah. They ain't too friendly.

FROST

Jane, I think I got her: Christine
Sullivan.

He shows Jane his tablet.

INSERT: Tablet screen with Christine's mugshot.

JANE

Oh, God...she was 20-years-old...

RONDO

(sees somebody)

Wait, that's my homie. She can tell
us.

Rondo sees a large, pretty woman, 20s getting out of a car, waves her over. She click-clacks over to them in her high boots. This is KITTY, a transvestite prostitute.

RONDO (CONT'D)

Kitty, these are my friends.
Somebody killed one of the girls in
the Zone.

KITTY

What?

Jane shows Kitty the photo.

KITTY (CONT'D)

Oh, no...poor Rainbow.

JANE

Did she have regulars?

KITTY

Sure. Lots of 'em. Did somebody
choke her?

FROST

How'd you know that?

KITTY

It was Bear. Had to be.

JANE

Who's "Bear"?

KITTY

He pays extra if you let him choke
you. Rainbow needed to feed that
habit. She'd do anything.

FROST

Can you give us a description?
White? Black?

KITTY

White guy.

JANE

You see his vehicle?

KITTY

...uh, he drives a blue pick-up.

JANE

You ever see anything in the back?

13

CONTINUED: (3)

13

KITTY

Tools and things. I think he works construction.

JANE

Construction...the plaster, Frost. Thanks, Rondo.

RONDO

I'm here for you, Vanilla.

JANE

Let's put out a BOLO. Check construction sites tomorrow.

14

INT. MAURA'S HOUSE - KITCHEN - NIGHT 2

14

Maura makes some tea. Angela fights through directions as she works on the baby blanket.

MAURA

Wow, you use circular needles?

ANGELA

First time I've tried. The only other thing I ever tried to knit is a scarf...

She pulls it out of a knitting bag. 1982 colors. It's still on big needles.

MAURA

I've always wanted to learn how to knit.

ANGELA

It's very soothing.

(she stops)

Unless you're knitting it for a baby that could be your husband's love child or your first grandchild.

MAURA

Oh, Angela, I'm so sorry.

ANGELA

I wish I could just walk away. But that baby didn't have anything to do with how he or she got made.

KNOCK-KNOCK.

MAURA

Are you expecting someone?

(CONTINUED)

ANGELA

Might be Amazon. I ordered more of
this soft yarn. They deliver late.

Maura cautiously opens the door to find Dennis. He holds a
gorgeous orchid arrangement.

MAURA

Dennis?

DENNIS

I know it's late. But I couldn't
sleep.

Angela grabs her knitting, heads out the back door.

ANGELA

'Night.

Maura hesitates. He holds out the orchids.

DENNIS

I need to tell you something. I
know you like orchids.

MAURA

Come in.

Maura takes the orchids, heads to the kitchen, sets them down
on a counter. He follows her.

DENNIS

I need to tell you why I didn't
call you.

MAURA

Okay.

DENNIS

My parents had -- have -- the
perfect marriage. Thirty years and
still in love. They're soulmates.

MAURA

Dennis, it's late --

DENNIS

When you saved me that day,
literally brought me back to life,
all I planned to do was thank you.

MAURA

You did thank me. And I'm a doctor.
You don't owe me anything --

DENNIS

Please, listen. I was so knocked over by you, I got afraid. I jumped on a plane, and I buried myself in work, and I tried not to think about you.

Maura is starting to warm up.

MAURA

Really?

DENNIS

Really...I want what my parents have...I never thought I'd find it. But you make me feel like it's possible...

He pulls her toward him. She lets him kiss her.

END OF ACT THREE

ACT FOUR

15 **INT. BPD - DIVISION 1 CAFÉ - DAY 3**

15

Jane gets coffee. The café is full of detectives and uniforms getting breakfast. Angela isn't there. Maura enters, a smile on her face.

JANE

Uh-oh...you either got a lot of sleep or you did some sleeping that didn't involve resting.

MAURA

Dennis stopped by -- but I didn't sleep with him. I remember what you said about "desperate."

JANE

Good. Time to play a little harder to get.

(gets a text)

Frankie thinks he's got an eye on our suspect's vehicle.

MAURA

Really?

JANE

We're gonna go pick him up. Don't text, email or call unless it's work-related.

MAURA

So I shouldn't tell Dennis I had a good time?

JANE

Gimme your phone.

MAURA

What?

JANE

The fact that you even asked that means you can't be trusted.

Jane takes Maura's phone and heads out.

16 **EXT. CONSTRUCTION SITE - DAY 3 - ESTABLISHING**

16

17 **INT. CONSTRUCTION SITE - DAY 3**

17

Korsak, Frost and Jane are led in by a foreman, 40s. Jane looks over at a beefy construction worker, TODD BAYER, 30s.

(CONTINUED)

17

CONTINUED:

17

There are other construction workers nearby. Bayer has a trowel and applies WHITE PLASTER from a steel mortarboard.

JANE

That him?

Foreman nods. They move in on Bayer.

KORSAK

Todd, can you put that trowel down for a second so we can talk to you?

TODD BAYER

I'm working here. What do you want to talk about?

FROST

Let's talk about how you like to choke hookers.

Bayer suddenly THROWS the trowel and mortarboard at them, RUNS. Jane, Korsak and Frost go in different directions to head him off.

Bayer runs around a corner to find --

Jane, her gun leveled at him.

JANE

You feel like running some more? Or you ready to talk?

18

INT. BPD - INTERROGATION ROOM - DAY 3

18

Jane, Frost and Maura enter the room.

JANE

You're not allowed to talk.

MAURA

(to Frost)

Is she allowed to dictate that?

(to Jane)

And I want my phone back.

(to Frost)

She can't tell me not to talk, can she?

FROST

Uh...well, you're here to help with a psychological evaluation but...uh we'll interrogate him.

As two uniforms walk Bayer in, push him into chair --

(CONTINUED)

JANE

That means don't talk.

Jane lays out photos of the dead woman on the table.

JANE (CONT'D)

We really admire your work, Mr. Bayer.

MAURA

(low, means it)

Excellent way to begin.

JANE

This is one of our trainees. She's still learning.

(to Maura)

Let's remember the no talking rule unless you're a detective. So?

BAYER

So, don't show me dead hookers.

JANE

I didn't say they were hookers.

FROST

We have witnesses who saw you with this hooker: Christine Sullivan.

BAYER

Okay, listen, sure, I get a little rambunctious sometimes, I like to chill out with hot chicks. But I didn't do that.

JANE

We're gonna tear apart your life. Go through every gum wrapper in that pick-up truck of yours. All we need to do is find one thing that ties you to these murders, and you're done.

BAYER

I got back problems, okay?

MAURA

Have you tried yoga?

JANE

(pulls Maura up)

Okay, well that's enough training for one day.

(CONTINUED)

MAURA

But I have some thoughts --

JANE

Great, great. I look forward to your email.

Maura exits.

BAYER

I just started working again. With my back, there's no way I'm out killing women.

JANE

Does it hurt when you turn like this?

He tries, stops.

BAYER

Yeah.

Jane turns to Frost.

JANE

Should we let him go?

FROST

Nah.

As they get up and exit --

JANE

We're charging you with assault and battery with a dangerous weapon.

BAYER

Hey, I get paid by the hour. Wait, what dangerous weapon?

FROST

Two actually -- a trowel and a mortarboard.

JANE

(to Frost, on the move)
What do you say we have a look through his truck now?

Jane and Frost head back to their desks. Korsak is at his.

JANE

We found plaster of paris in the back of his truck. Plus hookers who can testify that he choked them. Let's find out if he's got any connection to Charles Hoyt --

KORSAK

He was in the military. I'll run all that.

FROST

I'll track his credit card receipts. He works construction all over the place. See if we can tie him to the cities where we had body drops.

As they talk, Jane opens a letter from a stack of new mail in her "IN" box. She drops it.

KORSAK

Jane, what is it?

JANE

Looks like a letter from the killer.

Korsak grabs a glove, pulls it on as he and Frost stare down at the typed letter on her desk.

FROST

(reads)

"Dear Boss: Do you like my work? Make sure you don't give the wrong sculptor credit. Maybe I should show you my finest piece of work. I think I will."

Jane drops into her chair. Korsak grabs an evidence bag and puts the letter and envelope into it.

KORSAK

Let's get it to Latent Prints.

JANE

Am I losing it, or does this feel even more like echoes of Hoyt?

FROST

I'm getting that creepy feeling in my gut.

KORSAK

Me, too. Hoyt liked posing his victims. And he liked bonding with other psychopaths. We know he trained two apprentices.

JANE

Frost, let's go through all the suspects in the four murders in Minneapolis, St. Paul, Jacksonville and St. Louis.

As Frost quickly types --

FROST

There were about a dozen persons of interest in each city.

Cavanaugh rushes in.

CAVANAUGH

We got another body.

JANE

What? Where?

CAVANAUGH

The zoo. I'm not gonna be able to keep the press away this time.

Press SWARM behind yellow tape as Jane, Maura, Korsak, Frost, ND detectives, uniforms and CSRU Techs work the crime scene.

A plaster Venus di Milo statue "welcomes" visitors. She's been posed right next to the "BOSTON ZOO WELCOMES YOU!" sign. Maura sniffs the statue. Jane stands in front of her to block any press from seeing what she's doing.

JANE

Here's the headline: "Medical Examiner Sniffs Out Clues."

MAURA

I smell decomposition. It's a heavy particulate odor. There's definitely a body inside.

JANE

I think that's why we're here.

FROST

You're not gonna believe this: He took out the security cameras again.

KORSAK

How the hell is he doing this right under our noses.

Frost is reading an incoming email on his tablet. Jane sees his expression.

JANE

What is it, Frost?

FROST

Got an email from a St. Paul homicide detective working their dismembered prostitute case.

JANE

And? You find a connection to Hoyt?

FROST

A man named Frederick Stone. Minneapolis police questioned him, too.

KORSAK

You're scaring me, Frost. Cut to the chase.

FROST

Frederick Stone once shared a cell with Charles Hoyt.

OFF Jane as she looks over at Maura...Oh, fuck...

The third victim, [DEBBIE ROWLINGS] 20s, is on the table, sheet pulled over her mangled arms. The second victim is on a table next to her. As they talk, Susie Chang enters.

MAURA

I'm not seeing any bruising to indicate this victim fought back.

JANE

Same as the other two...they're nodding out on heroin. Maybe she was, too.

21

CONTINUED:

21

SUSIE CHANG

Here's the tox screen on that third victim.

MAURA

Thanks...

(looks)

This is strange. She tested positive for very high levels of cocaine.

JANE

That doesn't make sense: Cocaine makes you agitated. Why wouldn't she fight back? Unless...he gave her some kind of sedative...

MAURA

Susie, run a wider panel. Look for sedatives.

Jane looks up and notices Frost and Korsak entering the crime lab. She heads in there.

22

INT. MEDICAL EXAMINER'S OFFICE - CRIME LAB - DAY 3

22

Jane, Korsak, Frost and Maura. On the counter, files along with PHOTOS of all six victims. The photos of the other victims are labeled with the four cities: Minneapolis, St. Paul, Jacksonville, St. Louis.

Rachel Dugan (Cruella), their first victim, is in a prominent position. There's also a mugshot photo of FREDERICK STONE. Korsak and Frost are working on the letter from the killer.

KORSAK

Latent checked. Trace checked. DNA Lab checked. There's nothing on the letter or the envelope.

FROST

Told you he's smart.

JANE

That's why we have six bodies...

Jane picks up the photo of Cruella.

JANE (CONT'D)

Maura, there must be a way to figure out how long she was in cold storage. Two to six months is a pretty big window.

(CONTINUED)

MAURA

I did not find any trace of mold, which means she was kept in a controlled environment just above 32 degrees. The window could be larger: Several weeks to many months.

JANE

Are you making the window larger because I didn't let you talk in the interrogation?

MAURA

Maybe.

JANE

So maybe Frederick murders Cruella, sticks her in a refrigerator, then goes on a killing spree.

FROST

One per city until he gets back to Boston.

JANE

Does seem like this is home.

Jane's phone buzzes a text.

KORSAK

What is it?

JANE

Something's up with my mother.
(on the move)
Keep this moving. I'll call you if I need you.

Jane runs into the café to find Angela and Frankie with LYDIA SPARKS, who is slumped in a chair. She appears to be in labor. People in the café try not to stare.

FRANKIE JR.

That's it...just take nice, deep breaths.

LYDIA

Okay...ew...ah...it really...OW!
OH!...HURTS!

FRANKIE JR.

Squeeze my hand.

LYDIA

I need something to bite!

Angela jumps up as Jane runs in.

ANGELA

I'll get a clean washcloth. Jane!
Help! I think Lydia is in labor.

JANE

(annoyed as she dials
phone)

So you call me? Call 9-1-1.

LYDIA

No, don't! I don't have insurance!

JANE

It's Massachusetts. You don't need
insurance.

LYDIA

I won't go! I'm serious!

FRANKIE JR.

Hang up, Jane. We already sent a
team of paramedics away.

JANE

She can't have her baby here!

LYDIA

I want a water birth...OW!...ew...

ANGELA

How do we get her to a hospital?

LYDIA

I'm an adult. You can't make me if
I don't want to.

JANE

Okay, we need to know who's the
boss of Lydia.

(to Lydia)

Why would you come here? You've
caused so much trouble for my
family.

Lydia pants through the end of a contraction.

LYDIA

...Because you're good people...and
my baby didn't do anything wrong.

Lydia suddenly stops panting, a calm smile overtakes her face.

LYDIA (CONT'D)

Oh my gosh!

FRANKIE JR.

Lydia, you okay?

LYDIA

Yeah! I'm great. False alarm. Mrs. Rizzoli, is there any way you'd forgive me and let me order a burger?

JANE

If you get that woman so much as a napkin, do not come crying to me when you find yourself raising your ex-husband's love child.

ANGELA

I am a little conflicted, Lydia. You had intimate relations with my youngest son and my creep of an ex-husband and didn't bother to tell me who you were when we met.

LYDIA

I know. It was really reckless of me. And now that I'm bringing a new life into the world, I'm turning over a new leaf.

ANGELA

I hope that's true...as a sign of good will, I'll get you that burger. But you're not getting my hand-knit baby blanket -- and nobody's calling me "Grandma" until I know who the father is.

Angela heads to the kitchen. Frankie looks over at Jane.

FRANKIE JR.

What're we supposed to do here?

JANE

I have no idea...

END OF ACT FOUR

ACT FIVE

24 **INT. MEDICAL EXAMINER'S OFFICE - AUTOPSY ROOM - DAY 3** 24

Maura notes something on a chart. Victims #2, face revealed, and #3, covered by a sheet, are on autopsy tables.

DENNIS

Maura?

She jumps.

MAURA

Oh my god, you scared me.

DENNIS

I am so sorry. I hope it's okay that I came in through the back.

MAURA

Why did you?

DENNIS

Okay, this is so ridiculous, I feel like a jackass telling you.

She covers victim #3's face, takes a step toward him.

MAURA

What? What is it?

DENNIS

Promise not to laugh?

MAURA

I promise to try not to laugh.

DENNIS

It's my birthday.

MAURA

Happy Birthday!

DENNIS

I wanted to kind of relive my year...the high point and the low point was right here, in this room.

MAURA

What do you mean?

DENNIS

I mean, when they wheeled me in here, I was as good as dead.

(MORE)

(CONTINUED)

24

CONTINUED:

24

DENNIS (CONT'D)

And if it wasn't for you, I'd be in the ground right now.

MAURA

Well, then there's a lot to be happy for on your birthday.

DENNIS

I know you probably can't but --

MAURA

But what?

DENNIS

I really would like to celebrate my birthday with you. I didn't want to tell you before because I didn't want you to feel obligated to do anything special.

MAURA

I'm actually waiting on some results...I guess I could take dinner.

DENNIS

That would be incredible.

25

INT. BPD - HOMICIDE SQUAD ROOM - DAY 3

25

Jane enters to find Frost and Korsak in front of the Clear Board. Korsak is putting up a new photo: Debbie Rowlings.

KORSAK

We got an I.D. on the third victim: 21-year-old Debbie Rowlings.

He points to the new photo on the Clear Board.

JANE

Prostitute?

FROST

Yeah. She was also arrested for child endangerment. Her newborn was taken from her a few weeks ago.

JANE

Another new mother...Frost, did the first four victims all have children?

Frost quickly consults his files --

(CONTINUED)

FROST

Yeah. Looks like it.

JANE

We've got a killer who deeply
resents mothers --

KORSAK

All the drop locations have
symbolic meaning to him -- and feel
like a big F-you to mothers and
children.

FROST

Why cut off their arms and pose
them like statues?

JANE

The Venus di Milo is Aphrodite: The
goddess of love and beauty...

Korsak is typing.

KORSAK

Says here her arms broke off...and
the draping was supposed to make
her more sensual and erotic...

JANE

So in our killer's head, she's some
crazy mixed up symbol of love and
eroticism...

The rooftop garden with the tangled tall plants and trees. A
section of it along a railing is darkened. A SMALL CAFÉ TABLE
is set for two. Dennis leads Maura out into the garden. Both
have glasses of wine.

MAURA

This is gorgeous out here.

DENNIS

The one thing I hate about my job
is being gone from home. All my
plants die.

MAURA

You could hire someone to take care
of them.

DENNIS

I suppose...I thought we'd eat out
here.

26

CONTINUED:

26

He helps her into her chair. Sits down across from her.

MAURA

So how old are you today?

DENNIS

Thirty-six. My mom called me this morning. She always calls me first thing and sings "Happy Birthday."

MAURA

That's very sweet.

DENNIS

Couldn't ask for a better mother.

27

INT. BPD - HOMICIDE SQUAD ROOM - NIGHT 3

27

Jane and Frost work at their desks. Korsak hangs up the phone.

KORSAK

Jane, good news. Frederick Stone turned up.

JANE

Where?

KORSAK

He was arrested in Denver two nights ago for a D.U.I. They still have him because he couldn't post bail.

JANE

So he's not our killer.

She gets up and heads to the Clear Board.

JANE (CONT'D)

And Bayer's not our killer...

She stares at Rachel Dugan's photo, thinks.

JANE (CONT'D)

...All of our victims had young children except for Cruella here...Rachel Dugan was 54. How old was she when she had her kid?

FROST

(as he types)

...think it was a son...yeah, right here: "Mark Dugan." He'd be 36 now.

(CONTINUED)

27

CONTINUED:

27

KORSAK

What happened to him?

FROST

Says he was taken away from her
after repeated episodes of abuse.

JANE

She ever burn him with cigarettes?

FROST

Yeah...on the soles of his feet.

They trade ominous looks with each other.

JANE

We need to find him.

FROST

He was made a ward of the state
when he was five.

Jane's phone buzzes with another text from Angela.

JANE

Can you do some digging? I've got
to take care of something.

28

INT. BPD - LOBBY - NIGHT 3 - SAME

28

Lydia is now sprawled on the floor of the lobby. PARAMEDICS
hover nearby as Jane races in.

JANE

What the hell?

LYDIA

(yells at paramedics)
Don't touch me! Don't you friggin'
touch me! OW...ohhhhh...oh,
Frankie, this reeeallly hurts...

FRANKIE JR.

We tried calling Maura. She's not
answering.

JANE

Lydia, think about your baby.

Jane sees the desk sergeant looking over.

JANE (CONT'D)

Think about where you are...

(CONTINUED)

LYDIA

Ahhhh! Get it out! It's stuck!

Jane kneels down.

JANE

Lydia, let the nice paramedics take you to the hospital --

LYDIA

(screams)

Noooo!

FRANKIE JR.

Geez, this girl has some pipes.

ANGELA

I think this baby's coming...

Angela indicates something we don't see.

ANGELA (CONT'D)

C'mon, Lydia, that a girl. Push.

JANE

No, Lydia, don't push!

Jane grabs one of the paramedics.

JANE (CONT'D)

You can touch her now.

LYDIA

It's really stuck! Somebody help!

The paramedics try to help.

LYDIA (CONT'D)

Not you. Frankie!

FRANKIE JR.

Lydia, the paramedics are really good at this. Let them help you.

Korsak and Frost step out of an elevator and into this chaos.

JANE

(to Frost and Korsak)

Hey.

KORSAK

Can we do something?

(CONTINUED)

JANE

Turn around. I don't want Frost passing out.

Both men fight their curiosity and turn. Frankie and Angela kneel on either side of Lydia, trying to persuade her to take help.

JANE (CONT'D)

(re: folder Frost has)

What'd you find on Mark Dugan?

FROST

You want to talk about that now?

JANE

Yeah. We're between contractions. Talk fast.

FROST

He was bounced from foster home to foster home.

KORSAK

Lots of abuse. When he was nine, he ran away and found his mother.

JANE

She'd be hard to forget with that skunk streak.

FROST

She took him right back to the foster home where the nicest thing they were doing to him was burning his feet with cigarettes.

JANE

Sounds like the perfect recipe for making a serial killer.

Riley comes out of the elevators, looking for Jane.

RILEY

Wow...everything okay?

JANE

It's under control.

RILEY

One of the senior criminalists was looking for you. Tox results are back on the third victim.

JANE
You have them?

RILEY
They don't know me. They wouldn't
give them to me.

JANE
(gets in elevator)
Come on. I'll introduce you around.

ANGELA
Jane, where're you going? Don't you
want to know if it's a boy or a
girl?

JANE
Text me.

LYDIA
AHHHHHHHH!!

INT. MEDICAL EXAMINER'S OFFICE - MAURA'S OFFICE - NIGHT 3 29

Jane is in the hallway, talking to Riley as she leads her in.

JANE
...so I'm usually on hand when Dr.
Isles does the autopsy...
(looks for her)
Maura?

Susie enters from the Autopsy Room. She has a file.

SUSIE CHANG
Hello, Detective. I have the
results on the additional tox
screen for the third victim.

JANE
(as she takes it)
Thank you. This is Detective
Cooper. She's new to Homicide.
Where's Dr. Isles?

SUSIE CHANG
Oh, I think she stepped out to have
dinner with Mr. Rockmond.

JANE
Dennis? Huh...
(reads report)
You found Inderal in her system?

Jane drops the report onto Maura's desk, suddenly searching for something on her shelves.

RILEY

What is it?

Jane finds what she's looking for.

JANE

Inderal was used as a sedative in our third victim. Dennis Rockmond nearly died of an Inderal overdose. He made this sculpture for Maura --

Jane seizes the bronze hand sculpture [Episode 303]. She looks at it, feels its weight for a nanosecond then **THROWS IT** onto the floor.

It **SMASHES** open, revealing a **HUMAN HAND**. Jane is already running out the door, dialing her cell.

JANE (CONT'D)

Riley, get units to Dennis Rockmond's address!

(to phone)

Frost, get Korsak, meet me out in front. Now!

END OF ACT FIVE

ACT SIX

30

EXT. WAREHOUSE LOFTS - PRIVATE ROOF GARDEN - NIGHT 3

30

Dennis is showing Maura his sketchbook. Pencil drawings of nude women. [None of them resemble our victims or the Venus di Milo.] As she looks, he discreetly drops ground-up tablets of Inderal into her wine.

MAURA

You have a remarkable understanding of the human anatomy.

DENNIS

Thank you. I really love to draw women.

MAURA

Classic art idealized the human form, but artists often didn't understand key aspects like the layering of intercostal muscles.

DENNIS

It's important to me to be accurate. I take tremendous pride in my work. I love to put it on display, have people truly appreciate what it is I can do.

MAURA

That's probably why you're such a wonderful public speaker.

DENNIS

I'd like to show you my work.

He pulls her to her feet, moves her toward the balcony railing.

ANGLE: Korsak, Frost and Jane BURST onto the rooftop deck.

FROST

Dugan, get your hands off of her.

JANE

Maura, you okay?

MAURA

Jane, what're you doing?

Dennis/Dugan smiles, PULLS Maura into him so that they don't have a shot.

(CONTINUED)

SPOTLIGHTS SUDDENLY POP ON. The darkened area along the railing LIGHTS UP. There are six VENUS DI MILO-like statues. Maura gasps as she realizes who Dennis is. There's a platform near her feet. He GRIPS her fiercely.

DENNIS

That pedestal was for you. Like my mother, you gave me life.

KORSAK

Dugan, it's over.

DENNIS

(to Jane)

You must think you're very smart.

Dennis moves Maura dangerously close to the edge.

JANE

No, just lucky. I'm not as smart as you.

DENNIS

Dr. Isles here is a genius. And she didn't figure it out, "Boss."

Jane puts her gun down on the deck, takes a step toward him.

JANE

We're all in your hands, Dennis.

DENNIS

Oh...did you find my mother's hand? That's how you knew...Hey, how did you like the one on the carousel? I think that one was my favorite. Although the one at the zoo was pretty spectacular, too. All the places I finally got to go to with a mommy...

JANE

(takes another step)

All of them were so clever. We couldn't figure out how you managed it -- all that planning.

DENNIS

I hope all the mothers were listening: Treat your kids right. You never who they'll grow up to be.

He suddenly PUSHES Maura into Jane and deliberately FALLS BACKWARD over the railing, dropping three stories.

(CONTINUED)

There's a distant, sickening SPLAT as human flesh and bones make contact with asphalt.

Jane looks over the edge. Dennis's body lies still on the street below. Maura is right beside her, looking too.

JANE

You okay?

MAURA

No...

She shakes her head.

MAURA (CONT'D)

How could I not know...

JANE

He evaded four different jurisdictions. Killed four women in Boston. You said it yourself: They're not all reclusive monsters. You couldn't have known.

MAURA

I should've known...

Maura walks away as Jane follows her.

Maura is on her couch, wrapped in a shawl, watching Angela work on the blanket. Jane makes a sandwich at the counter.

ANGELA

You haven't said a word in an hour, Maura.

MAURA

I'm just trying to process the strangest day of my life.

JANE

Stop beating yourself up. We all met him. And none of us figured it out.

MAURA

Jane, I kissed him. I kissed that...that...thing...

JANE

The best behavioral psychiatrists in the world will tell you serial killers get away with it because they appear normal.

Angela shudders.

ANGELA

Ugh...Why couldn't you two do something else for a living?

JANE

I thought about becoming a ballerina.

ANGELA

Oh, honey, you did? You were so good at fouettes.

JANE

I also wanted to be a goalie in the NHL.

Maura smiles. The doorbell RINGS. As Jane heads toward it --

ANGELA

Might be more yarn.

JANE

How much yarn do you need for a baby blanket?

Jane FLINGS open the door.

ANGLE: A car seat with a newborn baby in it is on the doorstep.

Maura and Angela are now right behind Jane.

MAURA

Is that...

ANGELA

It's Lydia's baby...

Angela scoops up the car seat with the baby as Jane grabs a note that's been left on top of the baby.

JANE

"He belongs with his family. He's a Rizzoli. I hope someday you'll forgive me. --Lydia."

Jane turns and looks at Maura and Angela.

JANE (CONT'D)

What the hell do we do now?

OFF their bewildered looks --

FADE TO BLACK.

END OF EPISODE